

SYLVIA FINE KAYE

LECTURE SERIES
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Tape #1 of 2

I'll tell you what we are going to run tonight and I'll tell you what I want you to do with it. For those of you who were not at my house on Saturday night, did you get the news about what the term paper is going to be. I'm going to go over it very quickly.....We also have "Your Own Thing" and "Twelfth Night" which I recommend as a very good comparative study when you write your term paper. Also, "West Side Story" and "Romeo and Juliet" is another example.

On your assignment -- you're not going to have a final exam because I don't believe in them as I told the class. Everybody stuffs their head and it all falls out the next day, and that's no use to anybody. But you are going to do a term paper. Your paper will be that I am going to show tonight a picture called "Roman Holiday" -- it's a beauty as a straight picture and should have every possibility of making a musical. On the way here I stumbled on to another picture that I think I'm going to make a musical of myself so I'm not going to tell you what it is, otherwise, I would have stolen liberally from everybody, and had a musical on by October. Anyhow, we're

going to run "Roman Holiday" tonight. Now, because of the fact that I could only get it through special doing this afternoon I have no scripts on it. But I can get the script, I'm sure of it, but I do wish for your own sakes that you will watch it very carefully tonight. And rather than discussing anything or just saying wow, or appreciating it, study it for what you're going to do with it. Because it's what you're going to be marked on. I'm going to give you all marks, I changed my mind. People in the class are really too good and too diligent for the most part to be getting a pass/fail in this course and this is for credit -- a four credit course. Unless anybody objects violently against getting a mark, speak up now.....Anybody who would rather have a pass/fail can have it because I announced that at the beginning of the term and I'll stick to it, but those who would rather have a mark if you need it for graduate school or for any other reason, you will get a mark -- just tell me.....Now, what I do promise all of you is that if you leave me your home addresses by the time the semester is over, I'll give you each as thoughtful a commentary as I can in the middle of Venice. I'll tell you how I evaluate it, what I think is good and what I think

is a good attack, what isn't, what I think you can improve, make some suggestions so that you can learn from it. Because I don't think any of you could have written this paper long before this or before this particular session that we are going to have tonight.....My commentary will be on the paper, if you want a commentary on the whole class, I'll do that and have it published. If you want a commentary on the whole class, I'll tell you right now that if I ever teach this class again it's going to be a one-year course. It cannot be covered in a semester and we'll have to put in lab hours if I'm going to teach this class again. What I'm thinking seriously of teaching next year will be a workshop.

I think you have a theater for next year. Yes, I had a discussion with a very rich lady Sunday night and I think you've got a theater.....and you will have a pit for musicals on this campus.....I'm interested in the theater, my problem is theater, I can't worry about cinema at this point. As a matter of fact one could do both in the same building but that isn't wise because people who are doing live theater should have it for rehearsals. But what you're going to get also if I can manage it and if I can get space on campus will be

rehearsal halls because you need rehearsal halls before you get into the theater, with mirrors -- absolutely, for choreography you must have mirrors. Your dressing rooms are going to be minimal, I'll tell you that's my fault. I said I want the money and the equipment, I want them to have first rate equipment, and for dressing rooms they can have mirrors, tables and lights and a chair and that's all they need. I don't want any fancy furniture. I'm just practical.....I'm talking about a theater that you can do musicals in and rehearsals. As long as it takes to build you will have it, but next year for sure rehearsal halls, that's for sure, and pianos. I talked to the fund raiser.....I'm to talk to the architect this week so I'll know exactly by Saturday. We are having a class Saturday, by the way, resign yourselves. And you're having the one guest on Saturday that you said you wanted. You're going to have Johnny Green and what we are going to do is the anatomy of a flop. We'll start at two or two-thirty.

We'll see how much we can get done today and then we'll be able to tell whether you can have Johnny Green for the whole class or whether you're going to have to put up with some.....We'll discuss "Beat The Band". I find that

interesting because I happened to be around at the time, I remember when they wrote it and I was interested to know what made them think it was going to be a hit show before they put a pencil to paper. That's always a good question to ask yourself, so do ask him that, somebody.

Now, your paper is, you're going to take the plot of "Roman Holiday" and the characters and any of the dialogue you want to keep, but you're going to tell me on paper how you would make a musical of it. What kind of a musical it would be. I want to know what it is going to look like, I want to know what it's going to sound like, by that I mean I want to know what the sets and costumes are going to be. You don't have to tell me she's going to wear a red dress and white slippers, but tell me the kind of costumes, are they elaborate costumes, are they simple, are they up to date, are they period costumes. Any time one adapts a musical, one is free to do what one thinks would make the best musical. Not the most whimsical musical, not the most different musical, but what you think would make the best musical. It would make no dent on me or anybody if you do a very fanciful musical that won't be any good. If it's very simple and right, that's

the way to go. I want you to tell me where you would put the songs. I want you to tell me what they would be, I want you to tell me how you would prepare for the songs, what kind of scenes will lead to it or what kind of scene the song will lead to, where you will have the songs do plot, where you will use the songs just as divertisement and as a sort of relief for the cast and the audience where they need just to break out. Where it's going to lead to a ballet or just a dance or sort of a semi-dance scene like "The Rain In Spain" for instance which will be done by the director, whether or not you will have a choreographer, if so, which kind. Better than that is, who, will tell me better.

I want you to remember, as I told them on Saturday, that you have all the money in the world, don't worry about budget. You can put it into any theater you want, don't worry about that, because in your minds you are very rich and you have unlimited backing, a record company is paying for it and you can spend anything, up to a reasonable sum. I want to stop you at about \$500,000 because past that you'll never get it on.I really don't expect you to do budget you know, but use a little common sense.....We'll talk about that a little,

but you can tell if you watch pictures or anything what things cost. But I'll go into that tonight.

.....(The Season) It's a good book to get and read. I recommend it, it's a very good book, written by a very good writer, Bill Goldman. It sounds like something about the dress industry but it's not, it's about the theater.....("No, No Nanette) Well, I knew the story if anybody asked me I could have told you. As a matter of fact there's a very famous example of a show that was made out of what went on backstage.

I don't expect you to do the dances. I do expect you to tell me whether they're going to be quaint country dances, whether you want a very stylized choreographer like Agnes de Mille, whether you want a very show business choreographer like ^{Bronfids} Bronfields.....No, Bob Fosse is a very imaginative stylized choreographer and a great one and as a matter of fact he did a show in which he was the star even though his wife is one of the best dancers that ever lived, it's Gwen Vernon. But the choreography was so great and that's what made the show.

Nor do you have to detail the dances, you just have to tell me the kind of choreography you're going to want and you're going to tell me where the dances will come, where you

will use a chorus line, where you use ballet people, where you use a combination of both, where you would use them.

(Question re songs.) Not unless you want to, but I would suggest that ~~that~~ takes a very long time, like six months sometimes, and I would suggest that you just put in possible titles. Or you say there should be a love song here with an unusual title here like.....if you're not satisfied with the title you have, and say what the song is going to do. That's all. I don't expect you to write the lyric, I want you to say where you want a romantic ballad, I want you to say where you want a fast two, I want you to say whether the show needs a trio here, where there have been two ballads in a row and maybe you'd better put in a group song, a chorus song. I don't believe, by the way, what Frank Loesser used to say, never give lyrics to the peasants. Now what he meant by that is that in the old ballets or the old operettas there was always a thing that said, enter the merry villagers, and any lyrics that they had you can forget because you never understood one word. And so, you can bring on a whole chorus and they can sing something distinct like "hurray, today is opening day" or something, and then the minute you get a lyric worth hearing

you give it to a person to sing, and give the repeated line if you want to repeat it, to the chorus or you intersperse the lines between four or five people or two at a time, or if you have a very good trio and you're going to use them in the show for something, and they sing lyrics distinctly. For instance, I was going to do a musical of, oh god, that's a funny story -- I didn't do it because somebody got the picture rights when they heard I was going to do a Broadway show and they got the picture rights and they made a terrible picture out of a first rate book -- I'm stalling because I can't remember the title on it -- Marty Ransahoff made it with Doris Day. It was about Wall Street -- about a girl who was a Wall Street broker and the fellow came from Texas -- "Wheeler Dealers" -- now in that they had three guys who came up from Texas everytime the fellow found an oilwell or something they thought was worthwhile and I was going to use them through the show, as almost like a Greek Chorus, but with comedy lyrics. The three of them always singing, that's how you get a running trio which is very useful in a musical. Or if you can picture a quartet or a duet that makes a commentary. That hasn't been used in a very long time. Well, a constant trio hasn't been used in

a musical comedy that I can remember.

What I try to do, I try to think why do I want to do a musical. It's because I must have something to say that hasn't been said before or a new way of doing something. I'm not going to repeat to you all of Saturday's lecture, I just can't, but we went into that at some length.

Any questions about your assignment. It's a dilly. It's due the last week in April. That's almost three weeks. Well, fellows, if this were a normal class you'd have a term paper and an exam in May, right. I'm sparing you the exam. This is your term paper.

.....I just want a complete outline of how you would do a show.....it all depends on your habit of notation, if you can do it in outline form you can get it done, if your outline form is comprehensible. If you would rather write it out more fully -- treatments vary enormously and there's no point to my telling you how long to write it. Anybody who sloughs it off in two pages will get the back of my hand, that's all, because you can't do it.

(Scripts) I'll have to get them for you. This will take a little slight of hand but I'll manage. I had a long

talk with Willy Wyler today and I had to think of some reason for talking to him. Well, I had sat with him at lunch on Sunday. So I called him and said I was going to run it and what we were going to do with it and he was very pleased and then I said, Willy, what about that great test you made of Audrey Hepburn, because I saw the test and I think I'll tell you about it because it's something to know particularly if you're in cinema, and Willy went on about it at great length. He said that he picked Audrey because he wanted somebody extremely elegant who could have been a princess, a member of a royal family, and although she had only done "Gigi" before that, and she'd never done a picture, she obviously had great breeding and she did -- she comes from a very good Dutch family and well-trained in ballet, language, and god-knows-what. And Willy couldn't do the test because he had to go some place else and do other things so he asked an English director to do it for him. And he went through a scene, this wouldn't be in the picture, because it involved a bed, and then he used what he considers an old trick which he'd used many times before and he told this to the English director and he said when you get to the end of this scene just yell cut, but let the camera

run, let the sound track run and just whatever she says, whatever she does, just get it. He said, this was not a dirty trick, what I wanted is to get a performer totally relaxed the way she would be if she would be really in the picture, not somebody who was uptight about a screen test. And so, when it was over, he said cut, and he said great, marvelous, and she jumped, bounced up and down on the bed, you know, was very much herself and talked a bit about it and, of course, they guided her, they knew it was running, they wouldn't let her do anything awful. And then, of course, she heard the camera running and she realized that she was still on camera and her reaction to that was very interesting. It was a wonderful test. I saw it. And what got her the part was how she behaved both when she didn't know the camera was going and then when she realized ~~what~~ it was going. But that's a very, very good way to relax people by the way. It's a marvelous way. It did her an enormous favor. She wouldn't have gotten the part otherwise because she was very, very stiff before that/

.....I talked about that last Saturday. I didn't think "Some Like It Hot" would make a good musical because

it was written for a picture. Billy Wilder took it from an old German picture. It had a picture form, it needed the scope of the camera and surely I didn't think it would be any funnier on the stage. I didn't see how it could be better or funnier and I didn't want to do it. It was offered to me, and from what I can tell from what I hear it sort of worked out like that. Anyhow, these are the things you should pretty much know in advance if you have any sense and you don't get carried away just because you want to do a thing anything.

Now, I want to warn you that "Roman Holiday" is not an ideal musical and it's one of the reasons I picked it. I'd looked awfully hard before I picked "Theodora" and that had the same thing missing that his has missing. You're going to have to supply some sub-plot. That's the only thing that's going to make this interesting to you because if all you had to do ~~was~~ take this (this was what I was just saying about "Some Like It Hot") and just transpose it to the theater and say the same thing and do the same thing with it and just add a couple of numbers, you wouldn't be doing anything creative. So I want to see how you would handle the inherent problem here that would make it a good musical. I haven't picked

something that won't make a good musical but it needs a little doing, not much.

.....There are no songs in it. This is not a musical picture. I wouldn't give you a musical.....Now, there can be intuit things that are right inherent in that story and there are characters wandering around that will give you a sub-plot. Now, all you've got to do is use it and I'm not going to tell you what it is.

I should tell you -- I shouldn't tell you because you weren't there Saturday, but some of you couldn't help it -- that you will have to provide, unless you're going to use revolving stages all the time and that gets to be a pain in the neck to an audience, you know, when they constantly see them whirling, or split-stage, which also gets to be a nuisance sometimes because an audience needs a change for their eyes. This was the worst possible mistake that Dick Rodgers made in "Two By Two". He was saving money so when the director decided that the curtain should come up and the set should stay the same and the curtain should never come down again, he made the worst mistake there is to make in that show. He took away all the changes of scene, all the changes of

costumes, everything that helped the show move, excepting they are instances where that does work and then, of course, a trick had to be used and they used it, but it wasn't enough, which was projection, the show using part of the set as a squareman and projecting animals, storms, and God and I don't know what-all. It helped some.

It helped a lot in a show we are going to look into which is "Your Own Thing" because that was an extremely simple set and it wasn't pretentious and you didn't mind looking at it because they could, by shifting on just a flat piece or two, totally change the look of it and they used the projection so you got a suddenly changing thing. But Joe Leyton just made up his mind, I think his nephew designed the set, we haven't decided if he was three or five, but it was roughly depending upon how bright he was. Anyhow, I have never seen such a set. I saw it in New Haven for the first time and I almost left the theater. I didn't believe they were going to keep it. I figured surely they were going to throw it out and, you know, start all over but nobody threw it out.

....."Your Own Thing" was done down in the Village. It was off-Broadway, It was done for 50¢ or its equivalent.

The fact that it was successful was marvelous, it was because of what they did with the casting. They did some very good casting, they did some very good songs, and they used the projection well and very humorously. Do you remember the projection -- well they had Bogart commenting, they had John Wayne commenting. They were great anachronistic things going, W.C. Fields, but they used them constantly, they didn't use them only once. When they wanted a certain kind of comment John Wayne came back so it was like a running thing. It was very cleverly done for a show that was put together with spit and glue.

If for instance, or when you put on an original musical, if it's here or in some small theater, or if you're lucky enough to start on Broadway, which is not always so lucky because it's better to have some place to learn and make mistakes, then you have to learn to be extremely agile in your head and know how to make a fireplace out of a table turned this way, you know, just turned on its side and masked with crepe paper or some crazy thing like that. So when you do something for no money like "Your Own Thing" that's great.

The first time they did "Hair" they had no scenery whatever and the second time they did it they had no scenery whatever. They had a lot of bodies and they had something that looked like scenery but it wasn't really. But that was a different thing, that was a phenomenon and it's silly to discuss it because those aren't the rules to go by. But in the theater, I for one, like all the magic of theater, I like everything you can use, I like lights used well, I like curtains used well, I like good scenery, it doesn't have to be heavy scenery, they don't have to be heavy sets if they're imaginative sets.

Now, if we can stretch the hours today what I wanted to go into with you, and I'll try to do this as briefly as I can, were a couple of break-through musicals and while I'm discussing them I want to discuss with you the anatomy of the musical. So maybe it will answer some of the questions you're about to ask me or thinking about right now.

I would say the first musical that broke new ground and lead toward a new kind of musical and was still a musical comedy was "Pal Joey". He was not a nice fellow and he didn't get the girl and you were awfully glad because by the time

that musical was over he was such a son-of-a-bitch that both girls finally turned him down. Now there is a musical where the score was quite good but not great and had a couple of marvelous songs in it, it had a very, very good book written by John O'Hara. Do you know anything at all about "Pal Joey"? Have you read it in Ewen. Would anybody like to tell the plot of "Pal Joey"?.....No, Joey danced in a nightclub and it was his ambition to have his own nightclub and it was a kind of sleazy nightclub and a lot of the score are very kind of funny takeoffs on very second and third rate nightclub numbers. Now do you remember the number about all the lights -- you know, if my eyes were pink, I'd be green with envy (I'm making this up)?

.....Sinatra did the movie with Rita Hayworth but they changed the movie a lot, I wouldn't go by the movie.

He meets the nice girl early in the show outside a bookstore and he's in the opening of the nightclub and it's a sleazy nightclub. There could be no question about it, you can tell it by the kind of lights they used. They use purple lights and green lights and blue lights and the girls are kind of second rate chorus girls next door to stripper kind of

chorus and there are a lot of odd characters about, a lot of gamblers, a lot of sleezy characters and some very rich people come into the nightclub because that was in the age when nightclub going was very much part of the American scene. Since World War II or shortly thereafter they kind of faded from the scene and New York was full of nightclubs of all kinds in which they had very good stage shows.

I started in a nightclub with my husband. It was a very chic nightclub, very small, it sat 250 people I think, 300, and they usually had a rather chic show. The Copacabana had a famous line of chorus girls, they were kind of like "Follies" they all married rich millionaires in New York and that was a very much sought after job, to be a chorus girl at the Copa. And they put in elaborate shows, very elaborate and they had a star comedian or a star singer like Tony Martin, Frank Sinatra. Johnny Ray started at the Copa and various kinds of acts. And they had somebody writing special material, there was always a dancer and a singer. Do you remember the scene from the early Follies that we ran some months ago where the fellow is singing "A Pretty Girl Is Like A Melody". Well, it got reduced in nightclubs to a more tenable kind of way to stage

it on a nightclub floor, although some of them were rather large and it was picked up in the theater too for a while, like on the Amsterdam Roof or the Ziegfield Follies. It was not quite as nutty as the picture version you saw but pretty elaborate but they got scaled down depending on the size of the nightclub and whether it was a Latin nightclub or an Irish nightclub or whatever lief motif it was.

But, in any case, when "Pal Joey" was written the chic people who went to the theater always went to the nightclubs after, they always had supper -- the food was usually very good. In World War II they made a lot of blackmarket money and then during the war the chic wasp came in -- the Blue Angel where they had a singer. That's when the folk singer started to creep in, that was the beginning of folk singers on the Main Stem or right off it. Anyhow, "Pal Joey" was about something that was very current and a scene that everybody understood very well and knew very well. O'Hara is the writer who had taken an imaginary town in Pennsylvania, he put two towns together and almost every novel he's written has been set in that town and it's about families in that town and from one

book to the other you can kind of trace who they are and you meet some familiar characters. O'Hara always took, his point of departure was usually something that he satirized or something that he caricatured, but he was a better writer than that and it finally got to be real. It stopped being satire and he really got into it and believed in it. I know that he believed in it. He was an extremely cynical man but he was fun and nasty. Anyhow, it was the first time in musical comedy that the hero was a son-of-a-bitch, and this heel Joey wanted-- he was a male equivalent of Eve, you know Eve Harrington in "All About Eve", and he was going to make his way through a rich lady. The rich lady was played by Vivien Seigel. But he has already fallen in love with a girl named Linda. They have a scene with a dog, a very nice homey scene outside a bookstore and if you can believe it, the name of this song was, a famous song, "If You Ask Me I Could Write A Book". That was done very well in the plot because what happened was that Joey picked her up because she was a pretty girl, and looking for something to talk about, he never read a book in his life, he couldn't spell, and somehow got into a conversation about the books and he introduced the song. Then you go from there to the nightclub and one thing and another, but the main plot is that

he does finally have a dame, very rich Chicago lady that he's absolutely mad for. She's the one who sings "Bewitched, Bothered and Bewildered" in which she described her feeling for him very clearly and it's one of the most sophisticated and amusing songs ever written. And then you go back to the nightclub and plotting and double-dealing. Anyhow, she buys the nightclub for him and all the things that happen hardly matter except the scenes are all about something.

It's a story you will have to read and I'm trying to get you a copy of the libretto and I think I can after a while. If not, we'll have to hit the USC library for it somehow. Now, I have books coming from Random House in New York but I didn't see "Pal Joey" on the list.

Now, I would like to play for you "If You Ask Me I could Write a Book" and "Betwitched, Bothered and Bewildered" to show you how he set up the characters. And I think we'll do just part of the first number called "You Mustn't Kick It Around" -- it opens in a nightclub so you know where he comes from.....And then maybe we'll do one song from the nightclub.

.....I have "Lady In The Dark" here for you which is the next one we'll take up. Then I'm going to show you why

"Oklahoma" caused the fuss it caused. And I don't see how we can get past much more than that tonight. If not, I have four other shows here.

.....He picks the girl up and you will see just from a casual acquaintance, of picking up a pretty girl outside a bookstore, how this develops and makes a relationship between them.....Very daring to put on a lady with a husband who would admit the way she felt about Joey, the way she admits in the second song and she keeps him, she gets an apartment, she furnishes it for him. This wasn't used again until they did the picture of "Breakfast at Tiffany's" and how both the pretty girl and Mrs. what's-her-name, are totally disenchanted because he's played both against the middle and all he really cares about is himself. And he's very surprised when he can't get them both back by (a snap of his fingers). And this was a musical comedy because it was funny, so it was a gay show and it was great and it was full of girls and what-not, just this good story going through it.....music.....

In other words, Joey in the nightclub is for sale and he makes it quite obvious, the same as a girl would play this to every man in the house, Joey plays this to every rich woman

in the audience. And the lyric is that open and that bawdy because that's the kind of fellow he is and they want you to know it right off. And the audience knows it and the people in the show know it and that's Joey. Now if you want to hear some more you can hear some more.....music.....The verse is very important: "ABCDEFG I never learned to spell, at least not well, 1234567 I never learned to count to great amount, but my busy mind is burning to use what learning I've got, I won't waste any time, I'll strike while the iron is hot." That's what he sings to her because she's talking about books and he has some literary pretentions, then he breaks down in a very sweet, naive way, and says "ABCDEFG...." music.....

Then they did a lovely dance number after this I remember, very gentle, nice dance and you get the feeling that they're going to progress from being friends. There's no love scene here, it's just played the way the song is that maybe some day you can make two lovers of friends. Because this is a well written score and they didn't suddenly from having picked each other up in front of a bookstore take it beyond that. Which is good writing.

(Question about writing a song out of context of show to make it a hit.) No, if it was that was great. The only

one who worried about that very much was Irving Berlin and then he didn't really because his theater songs were constructed totally different from his pop songs.

Now, we get to meet finally the rich lady for whom he drops the little girl and this is one of the best lyrics ever written for a show.....music ("Betwitched..").....It's a great lyric. I'd just like you to hear the final chorus in the show to show you how they use and reuse tunes and how it unifies a show.....Well, Larry Hart wrote at least six or seven choruses for this. He was one of the great writers..... (lyric of "Betwitched).....and so you know she's through with him and she's glad and they reprise "I Could Write A Book" and he's all alone and he's got nobody to sing it to and they sing to each other "Take Him He's Yours", you know, you can have him, and this is all done in song. So when you do a story you don't duplicate in a scene what you can do in a song and you certainly don't duplicate in a scene what you have done in a song. If you have already done a scene and then later you think of a song and it can take it's place mostly, what you do is what they've done in many musicals since "Carousel" where

Hammerstein used it a lot, they sing a chorus and while the orchestra plays the strain underneath it they would have some dialogue that would move it further and that would go back into a further chorus that picked up the developed relationship. So you do that if you don't want to say it all in a song and if you want to break the song up you save some of it for dialogue, some of it for song, but you don't duplicate, you don't use songs to duplicate.

You know, it's like the great joke about Nixon which is
 " now I'll tell you something I want to make it perfectly clear, I'm glad you asked me this question, because I've a lot to
 " say about it and that is this. You either say it or you don't bother. And you do the same in a show, you don't preface it, you don't make editorials about it, you just do it. You either do the scene, or you do the song or you do a combination but you don't duplicate.

Now, very soon after "Pal Joey" came "Lady In The Dark" which, out of the goodness of everybody's heart, I have copies. This will be in the library for you to listen to, don't worry, I'm not going to let you go out and hang on two songs. If I didn't have them for you, I'd do an extra session and do them

for you. In our last session that we have this semester you can ask me to do anything or review anything that you haven't heard, don't remember, or want to know about again or for the first time.

Now, "Lady In The Dark". Moss Hart did something that showed him off more as a showman than as a playwright although at the time he thought that it was going to be the play of his career and was very, very upset when the critics kept saying of course, the play isn't very much and gave all the credit to Ira Gershwin, Kurt Weill, the scenery, the costumes and whatnot. What it gets down ~~is~~ is that he had an extremely good showmanlike idea and he was hitting a subject which had not been hit before in the theater let alone the musical theater. Moss was in analysis for about eleven years, and figured he had put a fortune into it, but really he was very, very interested in it. And he thought he would theatrically show what happens in ~~an~~ analysis. Now, it has to be shown on an extremely superficial level because nobody who's not been in analysis could not begin to have any idea what it is like except on a superficial level. It's like children ask you a question, you answer it but you answer it only on the level which the child

will understand. Now, you're not going to go into a dissertation on Freud and his differences with Jung and what people go through with their analysts, but what he was driving to tell is how somebody who is having a terrible problem about what she wants to do although she doesn't know it, she just knows she's terribly troubled. There's a man whose mistress ~~who's~~ been for many years and she's always wanted to marry him and he's finally gotten his wife to agree to a divorce and all of a sudden, she can't ~~make~~ make up her mind about anything. Now, she has no idea that it's related to that problem and the man to whom she's engaged is Kendall Nesbitt. Her name is Liza Elliott, and she is the editor of a sort of combination Vogue, Harper's Bazaar, as they were in the forties when they were the great glamour publications of the world. And she was one of the most important ladies -- she was like Carmel Snow in her youth. Carmel Snow you wouldn't know because I barely knew her because she died very soon after this ~~whow~~ was done. Do you know who Diana Vreeland is. She was like Diana Vreeland but much prettier, and much more glamorous and whatnot. Diana Vreeland was the editor of Harper's for years and the arbiter of fashion both here and in Europe. Her word went. The only time they ever all tripped up was on the midi skirt which I

thought was very funny. Anyhow, they had all gotten so arrogant that they figured they could just tell women what to wear and they'd wear it, which they had done for a century.

Now, so this big executive, this big glamorous woman who met and knew every important celebrated person in the world, she wanted to know suddenly cannot make up her mind about anything at all. She had no notion of what was wrong with her. So finally in desperation one of her friends suggests that she go to an analyst and the show opens and she's in the analyst's office and she tells the analyst that she has this terrible problem and she doesn't know what the matter with her, and she's sure he can't help her and she feels very silly and whatever. She tells him about a dream she has had the night before because he asks her if she's ever dreamed, and as she starts to tell the dream the stage revolves. Now there had been revolving stages before, god knows, there have been dream sequences before, both god and his family know, but there has never been this clear a reason to have them. Because in order for the audience to find out at the end how -- recognizing her dreams and understand what they were about, finally resolve the problem, you have to go through the dream with her. You

have to see the dream, you have to have the sensations of the dream and then when she's back in the analyst's office and the analyst goes over the dream, the dream is understood and maybe you're two jumps ahead of her, and she begins to understand what her problem is. And so this was Moss' concept, that the dream sequences would be dreams that were being told to an analyst, that an audience had to see or they wouldn't understand how she came to solve her problems, and they could bring down the final curtain.

Now, the idea for how the dreams were physically done was particularly spectacular. Because on the revolves, the office scenes and all the magazine scenes (and will you believe it, I've forgotten the name of the magazine, it's unimportant, but with the years I just can't remember and I don't care). The set is a small realistic set. It was in a good theater like the Alvin Theater in which they had many musicals usually, sometimes plays. They masked in the proscenium for the realistic scenes and they took place in what would be a psychiatrist's office or in her office or in some department of the magazine. In the dream sequences they opened the proscenium up, and Harry Horner who was a Viennese set designer, did a marvelous

thing. He used, what they really were were screens, but the audience had no notion what they were, because they were just marvelous. They went from the floor of the stage way up into the flies so that the height of this was unended and so you had a feeling that you were suddenly looking into something with a dimension and a size that wasn't possible in that theater. So it had that dream-like feeling. The kind of scenery used in the dreams was almost none. It was all very scattered like sometimes it would be a realistic mirror or a realistic chair and then go off into nothing, the way dreams are. You sometimes dream and can remember a specific place, you sometimes have a sense that your somewhere and it looks sort of familiar but you don't really know where it is. It looks something like the house we had at the beach one summer but I'm not sure, it might also be the backyard of my friend's house. So they did the scenery in the dreams that way.

END - SIDE I

In the first dream although there are some marvelous songs, it's called the glamour dream and if we had the time I'd do this whole show with you and I'll be happy to give you an extra day any time to do this. She is dressed in a very,

very businesslike outfit always during the day she wears a suit. The clothes, by the way this is another great production thing, the clothes were done by Hattie Carnegie for the street clothes only and the costumes were done by Irene Sharaff who is a very, very theatrical designer and Hattie Carnegie was about the best designer America had (she was about my size and whenever she made a dress for herself she made one for me) and I can tell you that her things were absolutely the most understated, the most simple, detail you wouldn't see unless you had an eye for it you wouldn't know what it cost because it was all self-applique, self-buttons -- she just had an eye for that kind of detail. And, of course, Irene Sharaff made the most glamorous floating chiffons, I don't know what-all, sequins, so that the difference between her concept of herself every day and what she turned into in her dream was, of course, very obvious, to the audience at once although she didn't know it. And she has this dream in which they sing "Oh glamorous one, you ivory tower....." They made one of the worst pictures I have ever seen of this, I am sorry to tell you.....music.....This tape is a very interesting combination, it's a tape spliced together, every original Gertie Lawrence I had I used, Danny's originals I usedmusic.

About Gertie, I must tell you, I have told you this before but just to reassure you when you hear her voice -- when you saw her on the stage you didn't care that she sang off key. She had that kind of compelling magic quality, she was just sensational, you just didn't notice. If you heard her a lot, if you were in rehearsals a lot, of course, you noticed but if you were just in the audience for a performance, it didn't matter and she's singing her best for a record I want you to know.

I have got to tell you something about this show. First of all the negotiations for her to play the part were like the Versailles conference. This went on for months and months and months and she demanded things that nobody got at all and finally the play had been running for about four months and she kept saying that she needed new costumes. And everybody said this is ridiculous, you know, it would cost a bloody fortune from Hattie Carnegie and made up for the theater, well they cost about four times as much by union scale. So she simply ripped her shoes and came on one night barefoot and said this management is so terrible about money, I'm just going to go on the stage barefoot. And they got her all new

shoes. One night she came in and she said to me, it's so hot I had to take my nailpolish off, it's so hot. She was terribly funny. But when she got on stage, oh boy, she was there. No question.

Anyhow, they go through this dream and she is the most glamorous ~~son~~ after woman in the whole country and god knows what. Oh, the music was written by Kurt Weill and the lyrics by Ira Gershwin, which is not bad and the music in the dream sequences are a conscious jumble of opera, popular songs, the kind of stuff of which dreams are made. Now you can tell from the end of the first dream sequence that she pictures herself as an extremely glamorous, desireable, sexy woman and in real life she plays it down and she dresses in a very masculine kind of way, very businesslike, tailored, efficient, and she doesn't see any connection between this dream and herself and the analyst says to her, well you dreamed it I didn't, it's your dream and there you are.

In the next dream, which is called the "Wedding Dream" it becomes apparent that she's having terrible trouble making up her mind, that she wants to marry Kendall Nesbitt, but she doesn't want to marry Kendall Nesbitt. Victor Mature plays

in the show what is called a handsome, hunk of man and she thinks she's crazy about him and in the scene in which she dreams about her wedding she thinks she's marrying Kendall Nesbitt, and there are great jewels and whatnot, then standing next to her is Victor Mature which confuses her terribly. But that is not what bothers her, what bothers her is a song and she only remembers the beginning of the tune and she can't remember the whole song and that seems to be the thing that's bothering her most. And it seems at the end of the wedding sequence, which is the dream sequence, it becomes apparent to her that she doesn't really want to marry Kendall Nesbitt at all and she wants to marry somebody glamorous, and she wants to marry a man she can look up to who can take care of her and she figures she's found him in this great glamorous Hollywood star who has all the money, all the swimming pools, all the glory he needs and he doesn't need anything from her and she's going to lean on him. So in the doctor's office she has her mind all made up that that's what she's going to do.

She's constantly fighting with a man in the office by the name of Charlie Johnson and they are constantly at odds

because he wants to run the magazine one way and she wants to run the magazine another way and he does nothing but irk her and he's kind of smartass, and she hates him. Now this is all very cliché today but when this show was done in 1941 it was terribly dramatic and kind of new and daring to write about psychoanalysis and what people's sexual urges were and how they resolved themselves.

What I'm building to is I want you to hear the "Circus Dream" because that third dream is where the whole thing gets resolved which tells her and tells the audience what her real conflict is and what her trouble was. What I'm pointing out is that this was another break-through -- they started to get on to serious subjects in musical comedy and "Lady In The Dark" was principally funny, believe it or not. A lot of the comedy was carried by Danny who played an extremely feminine photographer and very waspish. And I remember O'Hara was a critic and he said playing an effeminate photographer of course comes very naturally to Eddy Kaye and Danny went out to look for him and hit him, and that was kind of a scandal. I knew better, what did I care.

The thing is that what happens to a show right after it's done is quite different from what happens to it after the people

see it and it runs. The great misfortune in New York today is that there is only one critic and he can make or break a show. When "Lady In The Dark" was done there were seven, eight or nine critics. They all decided that the whole thing was Gertie Lawrence and the reviews were all for Gertie Lawrence and most of them didn't mention the fact that Moss directed it as they didn't mention the fact that he had done something totally new, that he made a break-through. They did mention that it was about psychoanalysis but that was of very little importance compared to Gertrude Lawrence. Brooks Atkinson said Gertrude Lawrence is a goddess and that's it. That was pretty much the review. But as it went on and pieces were written in magazines and Sunday papers, the thing finally fell into place and Moss did get great credit for this and so did Ira and so did Kurt. But Moss did direct it and he did cut his book in Boston mercilessly because the book was long and he was a good enough craftsman to know, well this isn't going, I think it's great but nobody else likes it, out. But he was marvelous about the actors and he kept them down and this is very, very important if anybody wants to be a director. Moss was the best actors' director I have known. Have I ever told you any of the Moss

stories, I don't remember. Well, I guess we'll tell the Moss stories on Saturday, I'll have to take some of Johnny Green's time because I think it's important for you to know about directing a show....I'll tell you one of the stories about Moss and "My Fair Lady". I think I told you this.....No, when he decided that Julie Andrews was going to be all right in the part no matter what everybody said. I didn't tell you that. Well, there are two stories that go together.

George Kaufman, Sam Harris and Gertie Lawrence got together and said you have got to get rid of Danny Kaye. You can't make an actor out of a nightclub entertainer. So Moss called me and he told this to me and he said what am I going to do, I don't know how to tell this to Danny, I'm certainly not going to let him go but you know Danny just walks through rehearsals. I said I know he always does, he's a money performer, when the audience is there he'll perform. Moss said what do you think I ought to do. I said I think you ought to call Danny as if you never called me and tell him what you told me and do about it whatever you think best. So Moss did and he said why don't you and Sylvia come down to the theater early tonight, I want to talk to you about something.

He didn't tell him on the phone what he wanted, so he didn't make him nervous and he didn't upset him. And we came down about an hour before rehearsal and he said that neither Sam nor George nor Max Gordon who was sitting in on rehearsals, because in those days everybody's friends came and advised, were upset because they thought Danny was no actor, that he was a nightclub performer and that Danny had never really performed and would he. So Danny said okay, what do you want me to do, and Moss said we're going to do the wedding scene tonight, why don't you do "It's Never Too Late For Mendelssohn" which was supposed to be in the middle of the wedding dream.... you've never seen it because it was dropped from the show that night. He did it very well indeed and Gertie asked that it be cut from the show. I don't think anybody much can do that any more. The only one that gets away with that any more is Ethel Merman, who has sometimes done it. I won't mention any other names. But very, very few stars are that silly. Because either the star is good enough and secure enough and has enough to do, or he or she wouldn't be doing the part, and a show is only as good as everybody put together. You can't have a strong lead and everybody else no good or second rate because the thing doesn't hold. So what it accomplished, what it was

simply was the wedding dream, which was very flossy and in the middle of it to break things up they had written a song called "It's Never Too Late For Mendelssohn" done with a bunch of chorus girls and Danny in a high hat and tails in a kind of Astairish number right in the middle of this whole thing with all her chic friends coming in to the wedding and it was very funny and Danny really did it, he sang it and he danced it and Gertie went into a panic and the number was taken out of the show. Moss and I had a side bet, he said it won't affect anything, and I said you cost him his notice which it did. He didn't get a single notice.

But what nobody knew was "Tchaikovsky" -- Danny knew it and I knew it but he never performed it because it was just a string of names and nobody bothered with it and nobody thought it would be anything at all. And so when Danny did that opening night in Boston -- did I ever tell you this story.....God, that was a funny night.

Well, you don't know what the scene looked like. That was the one elaborate dream scene and it was done like a circus scene. Danny was the circus master and he had the trial, because it was a trial of Liza Elliott and there was

Gertie on the stand, and there was a chorus and they were all dressed up like jesters and general circus business and one of them was a riding master and Victor Mature was the strong man and I don't know whatall, and it's very, very gay and whatnot and then they're singing something and then from out of nowhere the character that Danny is says who wrote that music and they say Tchaikovsky and he says Tchaikovsky, I love Russian composers he goes forward and he does this song and everybody in the theater went huh, and it stopped the show cold. Ira Gershwin walked around the block, one way and Moss Hart walked around the block the other way, I left the theater because we all knew that that song was going to come out of the show because Gertie had to follow it with "Jenny" and Danny was standing there bowing and saying stop the applause, stop the applause do something, wouldn't do an encore, wouldn't budge, jumped up on the horse, everything -- and this is what separates a star from a very good performer, when it quieted down, by this time Ira had chewed a cigar up, he didn't bother to light it, he just chewed it up and Moss was dying because everybody knew from Gertie having cut Mendelssohn that this was going to go and this was essential to keep the pace of the circus number.

She got up and she did a slight nod of the head to Danny and she came down and she did "Jenny" like she had never dreamed of doing it. It's like when you write something you don't know where it comes from. Gertie didn't know where that came from, she suddenly did it with bumps and grinds like she tied that audience up, she topped the number, so they both stayed in.

.....It wasn't supposed to be (a show-stopper) but it was. I said she topped it, which nobody thought she could ever do, including her.....Not only that but she got herself a red chiffon handkerchief and she used to wave it while Danny was doing Tchaikovsky and Danny said one night when he came out on stage he knew the audience's attention was not with him. It happened the next night and he kind of looked around and he saw Gertie counting off the composers and waving the red handkerchief, so he said to himself what am I going to do, I'm not a baby, I'm not going to go to Moss, I'm not a child, I'm not going to say she can't do this to me, you know, you better think of something because those are the dirty tricks you learn in vaudeville -- you know how to upstage people, how to catch flies because that was what she was doing. Harry Cohn came to see it and he thought Danny was just great and he said to him, but that Gertrude Lawrence is so great all the time

you were doing your number I couldn't take my eyes off her. We thought it was pretty funny. Danny, finally one night he was standing on the ~~stairs~~ and all of a sudden Gertie got a big laugh where she had never gotten one before and she turned around and Danny went _____, and she didn't do it with the handkerchief any more. She just scratched his eyes or something like that. I don't really remember what he did any more but it was something that made the audience laugh and so that was the end of that.

Because I want to tell you if you're going to be actors dirty tricks are no good in the theater. I'll tell you what she did to Victor Mature, that poor man almost lost his mind and I think his neck has never been the same. She would talk to him right there, she'd say I must talk to you, it's terribly important and she'd look right there, and he kept trying to catch her eye and he went crazy. Now, this does not help any performer.

About three months into the run she got tired of not getting any laughs and there used to be on her table, on her desk in the office a whole box of pencils and a little bunch

of violets that Victor Mature had brought her as a character in the show and cigarettes, she would eat the pencils, she would eat the violets, I'm not making this up, she wanted laughs. Moss got hold of her one night -- this started to be a Moss story. Whenever anybody in the show performed very badly he would take them aside himself, he never balled them out in front of the company, never gave them direction in front of the company, he would take them aside, explain it to them. And the only time he ever said something to Gertie when she was really gumming up the works for everybody -- it was in Boston that she started to eat the violets, and a lot of people in the company who were kind of new were responding to this, they were doing all kinds of things. So he got them all after a matinee in Boston -- I'm going to have to use his language -- and he chewed everybody out and Gertie was sitting there looking extremely pleased with herself because she had done no wrong she figured. And he picked on people for various little things then he turned to her and he said to her as for you Gertie he said, you were so fucking charming I had to leave the theater. She never did it again. It was the only time he ever balled her out in front of the company because she was spolling

everybody's performance. But you hold it, you wait, and if nobody is doing anything as bad as that, you never do it.

I talked with Noel Coward about it when he came to see the show and I asked him about it. I said what is this with her, she's a great established star, nobody in the show is fighting her, everybody thinks she's a great star, she doesn't need anything she hasn't gotten, she's gotten one of the best parts ever written for a woman, this is a great part for a woman, it was musical, it was singing, it was dancing, it was fainting, it was weeping, it was laughing, it was everything you could think of. And he said Gertie clawed her way up and she never got over it, she doesn't even know she's doing it, she's still scratching and he said when we did "Tonight at 8:30" in one of the scenes we were both in bed and he said I used to have to pinch her under the covers until she was black and blue so that she would hold still and let me play the scene. So, she didn't even know she was doing it. He said she knows, but she doesn't know, it's just kind of a reflex, like Pavloff's dogs, you're on stage, you fight, that's it. Which is very curious.

.....There have been many shows done about that and in a way, a funny way "Applause" is about that which I hope you

will go to see.

Let's play just the circus dream and I'll show you how all her problems got resolved. Now remember she's supposed to marry Kendall Nesbitt, she doesn't want to, she thinks she's in love with Randy Curtis, she can't make up her mind whether to do the Easter cover or the circus cover on the magazine, she doesn't know what dress to wear.....music.....

The dream goes into another scene now which is her house when she was five years old and they play a scene with her father & mother and her mother is wearing a beautiful dress and she wants to touch her and say how pretty she is and her mother says oh, why don't you keep her out of here, I don't like to be touched when I'm all dressed up, and her father tries to make it up to her.....music.....

The song her father used to sing to her when she was sent to bed, you all know this song. The fact is that she was a little girl and she had a very, very beautiful mother and her mother made her feel that she was useless and ugly and her father loved her and he used to sing this song to her to put her to sleep but her father could be in the middle of the song and her mother would call the father and the father would

dump her and go out to the mother and so she thought she wasn't pretty, that she could never compete with any woman because she couldn't compete with her mother and Charlie Johnson was the kind of man she wanted because he was like her father, he was quite dependable and resilient and whatnot and she finds out that all she wants is to be a woman, she doesn't want to be in charge, she doesn't want to be the boss of the magazine, she's sublimated her life into that. Now, it's a very childish plot, it's a primer in analysis or a kindergarten story in analysis but the people who had never been in analysis or never read about this, it was absolutely a revelation of the process by which analysis worked. By the fact that she dreamed these dreams and nobody else was dreaming them, they meant something to her, they came out of her head and they're like daydreams or fantasies you have when you're asleep, they come from you, therefore, they relate to you and the only function an analyst has is to make you see that they relate to you and you have to say what comes from it not the analyst.

And so, she finally remembers about her mother and she finally remembers the song that her father used to sing to her and it is this song and all through the show she can't remember

this, she only remembers the first strain of it. Analysis is not that simple. Gertie sings this very off key I'm sorry to tell you. And you'll notice in the circus dream they manage to get every point in the show across, all the analyst's points across but it was entertaining besides.....music.....

These are the points I want to make. I may play one or two of the things over in the next five minutes on this or do you want to have a break and talk about this for about ten minutes and then run the picture because to make some points for you which I want to do for when you break that picture down into a show.

I want most of you to see it twice. I think it's very tough to make up your mind about what you're going to do about a picture seeing it only once and I'm also going to try and have a script for you, if I can get one from Willy Wyler.

Now, have you all got "Pajama Game". Let me say a word about the xerox. As you know, it's totally against the law to xerox anything that's copyrighted and I'm violating and infringing every copyright so I must ask you not to xerox it again and hand it out to anybody else or I'm going to be in great trouble. I went through this with my lawyer and we agreed what had to be done about it, which would be that it's

confined to this class and I'm using it for education for this class, it will never be used as a substitute for any commercial thing or fee to be paid to Samuel French or Random House or any of the people, or Dell Publishing, or anybody who would normally get their fee. (discussion about cost of xeroxing.)

I particularly wanted you to have "West Side Story" and "Your Own Thing" because they both have the originals from which they were taken. "West Side Story" as you know was based on "Romeo and Juliet" and "Your Own Thing" was based on "Twelfth Night". I figured out there are about six shows that have been based on Shakespearean plays, "The Boys From Syracuse", "Kiss Me Kate" "Two Gentlemen From Verona"....."Othello" -- that had to be an opera or a tragedy.....well, musical comedy is a generic term I use. "Lady In The Dark" is a musical comedy even though there are operatic things in it, they're principally satirized, they're all done in every-day language, in every-day realistic kind of talk, except for a couple of things in the dream sequences. You heard "Jenny", you haven't heard "One Life to Live", "The Girl of the Moment" or any of the pop tunes. And then, although it was a story about her psychiatric struggles, it was very comedic, actually, so it was a musical

comedy drama like "Fiddler On The Roof" is a musical comedy drama.

I gave you "Pajama Game" because first of all Johnny Green is going to talk about "Beat The Band." This is one of the first musicals that George Abbott ever did, before he learned how to do a musical, with Jerome Robbins' help, this was his first really successful musical -- "Pajama Game". And you will find the numbers in "Pajama Game" and then you will find the numbers in "Fiorello" which George Abbott also did, you will find that the numbers for "Fiorello" pretty well follow the formula set down by the "Pajama Game". You will find x number of ballads, x number of trios, x number of comedy scenes, x number of dances, x number of comedy solo dances -- exactly the same as the formula of "Pajama Game". If we have the time some day I'll go over "Pajama Game" in detail but it's ~~there~~ for you to read and the tape will be in the library and I think very easy for you to follow. If you want to ask anything about it next class or the class ~~after~~ that, as we get toward the end of the semester, you are free to ask any questions that occur to you, as I said before, on back work or present work or on stuff I haven't covered. But you will find that very, very

useful.

Now, "Pal Joey" was a show that broke ground just because of the fact that it didn't have a traditional ingenue, juvenile relationship. "Lady In The Dark" broke ground because it started to introduce dramatic subject matter into the musical comedy, which was not done very much. The other outstanding one we went through which was "Of Thee I Sing", which was a kind of Gilbertian satire but was written pretty much in modern day terms. Now "Oklahoma" which I wanted to cover -- the thing that distinguished "Oklahoma" was that almost every song was a hit song. It started almost a freedom in writing musical comedy scores because since "Oklahoma" was set in period, and it was not by any means an operetta, it was a musical comedy even though it was set in period. And that's the end of Lenny Bernstein's argument about "Show Boat" because it was set in the south. Well, "Oklahoma" was set in the middle-west. Oscar Hammerstein used what we call mid-western talk. This is where he started using "fer" as "for" --no reason for that -- they talk the way they talk in that town. And the thing was in period and they did sing in terms of the period like "Everything's Up To Date In Kansas City" (they've gone about as far as they can go - that lyric). They all turned out to be hit songs even though they were written pretty much

in the spirit of the time as it was set on the stage in "Oklahoma" It was done with Oscar Hammerstein's totally new approach to the theater. Before this he had written almost entirely operetta. He started to move away from it in "Show Boat". It was the first time he wrote a lyric like "Only Make Believe" and it didn't have purple words in it, it wasn't all full of "my soul is dazzled by your charms" kind of line. And "Lady In The Dark" which I'm going to get back to now before you forget it, although they were strangely set, it was another key to freedom in the musical theater and they were all confined to dream sequences, there was nothing in those dream sequences that did not relate in some way to her dilemma or something that was taking place on the magazine, which the audience knew and she knew. That which she didn't know about and had to find out through her analyst who helped her interpret her dreams, the audience found out as she did. But you will notice that in the circus dream which I tried to play in its entirety, that Liza Elliott feels in her last session with the analyst that she's not coming in any more, she's had it, you know, it's just been too much for her and she doesn't believe it and it doesn't seem to have any relation to her life, but

she runs back to him in a panic after she has this dream because she realizes that something is going on that does indeed relate to her but can't quite figure it out. And in the circus dream almost every song relates to this. Now, in the song "He Gave Her The Best Years Of His Life"--she was, shall we call it his mistress, 'twas only for her he's divorcing his wife but now the maid's in distress. The Mr. who once was the master of two will make of his mistress his Mrs. but he's missed out on Mrs. so the mistress is through, what a mess of a mish-mosh this is." In that he tells a capsule of her whole relationship with Kendall Nesbitt, what his problem is now because he's left hanging, and she doesn't care any more. She's off to something else. She tries to justify the fact that she can't make up her mind, which is a very, very important thing and is what she has the fight with Charlie Johnson over. She can't make up her mind whether she wants to put an Easter cover on the magazine or a circus cover, that's where the circus comes in. It doesn't come from out of nowhere. And he quits because of it and she tries to justify in the dream although she wouldn't dream of justifying herself to Charlie Johnson whom she despises, she thinks, why it's all right not to make up her mind, she doesn't get too far, she sings the song and it's a funny song and the

audience is amused by it. Everything in that dream, except "Tchaikovsky" is related somehow to the problem and at least "Tchaikovsky" has the virtue of madness that dreams have sometimes, they go off on tangents but they come back. So when you are figuring your plot although there will be some things that will break out and become entertainment, they must be rooted some place in the characters and their relationship to each other, what they think about, but don't dare say, or haven't said or haven't quite made thair minds up about and don't know themselves until they start to talk and one sentence leads to another. As it does when you have an argument, you know, you're having a perfectly fine time, you come and say hello to your sister, and she says, oh you don't look too good, what's that smudge on your shirt and you say well, there's no smudge on my shirt, I must have walked by the door, what do you mean, you're always walking into things, and you start to build from there and you get back to an argument you had when you were three and you're off. And that's what songs will do for you. You can start at one point like "I Never Learned To read" and the last line is "how to make two lovers of friends." So when you construct a song even if it's going to be a love

song, you have to take in account who the characters are, how they would sing to each other, at what stage they are, are they at a tentative stage, are they at a comedic stage, are they disenchanted with each other, are they saying they're disenchanted because one of them is afraid of being hurt by the other and wants to get off first. This is the kind of thing that must come through your head. If you say I'd like to do a ballad here and somebody says but I have a long scene that tells about this and you say wait until you see the song. And everybody sits and waits for you, the producer, the director, the book writer. Now you come in and you haven't done it and they say, well you see it can't be done in a song and either you say, yeah, I guess you're right or I did the song wrong, I'll do another one. Whatever it is, if you have a strong feeling that a song will do, the first or second try might not do it, the third might. Or you may be dead wrong and it may be much better with a scene. And sometimes you get to what I talked about before, is when you say, well those are very important lines about, well I can't listen to you now, I've got to go down to the drugstore and fill a prescription. You can't put that in a song, that's where recitative comes in in opera, which we are not going to use. So they say between two choruses why don't we break and

something happens, he looks at his watch and he says I can't talk to you now, I've got to go to the pharmacy and she says wouldn't you know just when I was going to tell him about so and so (this is a terrible thing I'm making up) so he goes off and she sings the rest of the song to the audience. Now the audience knows how she feels but he doesn't know how she feels yet. Now maybe he comes back and by the time he's back she's already said it so it's easier for her to say it again, by the way, I'm crazy about you, or whatever, and you go into another chorus and he either responds or he doesn't, one way or the other. So you ~~can't~~ just say here you do a love song is what I'm trying to tell you. If you have a great idea for a ballad and you just had a ballad you better figure out how the balance is going to work out and how you can do a verse in a different way or in a different beat so you will take the curse off doing two ballads in a row unless you think that the emotion in the scene will hold up for two ballads, then you'll have to have the courage of your convictions.

Now there's a wonderful example in "South Pacific" I'll jump right over to it, probably one of the best things done, it's a modern day use of operetta and very, very good. Do you

remember the plot of "South Pacific". You know that, she's the nurse and he's the planter with the mysterious past she doesn't yet know about but she's absolutely captivated by his children, by the vista from the hill and from whatnot and she's just sung a song called "So They CalleMe A Cockeyed Optimist" so he knows something of what she's like. And then he pours some brandy for her, or coffee and he says, four lumps of sugar in this one little cup and Pinza used to say "four lumps of zugar in this littl-a-cup." He was funny. We were having supper one night and he talked pretty good English, you know, not bad, we were all sitting around, it was Sunday night and it was a very informal thing and we were talking about the family style of serving and he said "when I was a lit-tle-a boy, in our family we almost never had -- oh what is the word -- bread." He would sometimes pretend, he thought it was more charming, because he had sung at the Met for years, his English was pretty good, he had been in this country for a long time. He was married to Doris an American woman. He was great fun, he had a great sex quality. If you can cast any show with a man who has a sex quality you're ahead. Now, in "Sound of Music" the man they cast as the lead when Mary Martin was trying to make

up her mind whether to be a nun or not, had all the glamour of a grocery clerk -- what ~~was~~his name -- Bikel. I didn't give a damn whether she became a nun or married him. He had nothing. When I told this to Dick Rodgers -- he gave me the tickets to see the show, I had been out here and had to go about six or eight weeks after it opened -- and you probably don't remember the notices for "Sound of Music" but they really roasted that score, they said it's one of the most unimaginative scores that Dick Rodgers has ever written, some of the dullest music, uninspired lyrics-- they killed that score and loved everything else. And I saw it and Dick and Dorothy took me to lunch at Pavilion, a very fancy, polite lunch, and I thought I had this great bouquet for him. I said you know, Dick I'm absolutely enchanted with the show and I think it's one of the best scores that you and Oscar have ever done, and he was very happy, he was never happier than when he was talking about his music -- favorably -- oh, you couldn't talk any other way, don't bother, he doesn't hear you.

I said to him once something about a lyric in "Two By Two" and I said the lyric had mislead him into a kind of song which

he had not wanted to do. I knew what he wanted to do, a revival kind of song and a revival song has a very predictable pattern, lyric pattern -- they're quite set and they'll make the music go a certain way. But the lyricist had written this pattern too long so Dick had to stall in the music. So I explained this to Dick and I did it in composer's terms which he understands as well as he understands English which is quite well and when I got all through he said, I don't understand what you mean about the form, that meant he did not want to hear one word I was saying. Now, if I hadn't known Dick for a long time I would have started to explain it again, but I knew it was useless, that he understood me perfectly and that he just didn't want to hear me. Now, I said it was a marvelous score and they beamed and they offered me more chocolate souffle and I said the only trouble with it is, what I had told you about it, and I said now if you only had Pinza to play that -- they were furious -- it turns out that Dick had cast him and he wasn't the least bit happy to hear anything like it. He wanted me to love everything or shut my mouth.

Now when Willy Wyler cast Gregory Peck, who is a good friend of mine, who will be the first one to admit this -- I did a special Christmas film for the USO for the soldiers

who were still in Germany or overseas one place or another, I used one of my favorite tricks, I got all the male stars in pictures and I did a special song and dance with them, I did a parody on something so they wouldn't have to learn music. And it required them to do a very easy nothing kind of dance and everybody got it but Greg. He didn't know whether to put which foot. And he came to me and he said, you know, in this marvelous voice, now, Sylvia are you really sure you want me in this, you know I'm rather better at looking up out of airplanes, so I said, well Greg, I think I can teach you this privately so I did. But Greg is not the world's most graceful man.

And I said to Willy today, why did you pick Greg, I just wanted him to keep talking, and he said well, I wanted somebody (for the picture "Roman Holiday") with whom a princess might fall in love, someone who looked educated and very good looking and he said the only trouble I had was getting Greg to just stand around with his hands in his pockets, which is a big accomplishment. So if you're doing a musical for god's sake get yourself a musical performer.

END- SIDE TWO

So if you're doing a musical for god's sake get yourself a musical performer who can move and sing and dance because you're going to cast this, as you know, you're going to tell me who's going to be in it and you are free to cast anybody you want. All your stars can get \$100,000 a week, on that I won't count budget.

Unfortunately, using Rex Harrison in "My Fair Lady" brought on the age of the non-musical leading man which is a terrible thing. Rex is a very special actor, he's a very, very fine actor. And I think I told you this story, he kept saying I hate musical com, I distrust it, he quit four times you know, and it took a couple of people to keep him, but at least with all his complaining he had a sense of music. Because he used to like to sit around at parties and sing too even though he hasn't got much of a voice, and by the time they got through he could perform but I have yet to see anybody else. I'll tell you who was very good was Dick Burton in "Camelot" which was very much overshadowed -- that, by the way, was a near miss that show and if we had time I'd talk to you about that. What caused that was an over-long book in which the second half was not nearly as interesting as the first, and the second act

was just plain dull, dreary. Unfortunately, Moss had a heart attack in the middle of this and he was in Toronto in a hospital and not Fritz Loewe and not Alan Lerner and not anybody could take Moss' place, nor did they call in a director because Alan thought he could do it, and Julie Andrews went back to being wooden again. You know, she didn't have the kind of life and verve that she had in "My Fair Lady" nor did she have the confidence she now has having done pictures and she had her nose fixed which made a great difference, it made an enormous difference in her attitude towards herself and she used to look like a prim school teacher, you know, she had a sharp, longish nose and she was self-conscious about it and she behaved that way. Anyhow, this helped her a lot psychologically but in "Camelot" she didn't have Moss to liven things up and if Moss had been sitting in the theater and had seen what was happening in the second act I'm sure he would have had them do more for Burton and Julie because what happened was the looks of Goulet took over and he was a very wooden performer, too. You know he'd say 'night -- and -- day' this was his idea of acting 'you -- are -- the -- one', that I left out. The second act was total confusion. Moss had staged the first act. Usually when there is something very singular like that where there is

a first act that's great and a second act that goes to pieces and you see a name like Moss Hart on it, you wonder why he didn't see that and fix it, which he did with "My Fair Lady" but he wasn't there, he was in the hospital with a heart attack. And so that isn't a fair thing to study but that's what can go wrong.

They ruined the picture of "My Fair Lady" in my opinion. They were right to use Rex but they should never have used Audrey Hepburn, she's not a musical performer and it showed. We're not discussing pictures anyhow, we're on shows, on form.

So you will have to make the musical patterns for your show and remember you're going to have an audience sitting there and watching and they cannot stay on one key, you cannot have a string of comedy songs, a string of ballads, you've got to vary it. Do you remember when we were discussing "Gigi" with Louis Jourdan and we said there were some times in a production when characters just have to let off steam because the audience have to let off steam too. There are a couple of places like that in "Roman Holiday" and I think you will find them quite easily. There are some scenes that are just pure liberated good spirits in which you can do any kind of thing that you

think would fit your characters. You know, people go on a picnic, people go on a picnic. I don't say they do in this picture, but if they were and if you wanted to do a number in the picnic you just remember what your characters are, what kind of thing would make them happy, what kind of thing they might sing or fuss about or be enchanted by and you pull that in. I don't expect you all to write a professional musical. I expect you all to do the best you can. I just don't want to see anything sloughed off, I don't want any of those 'well they, and so they, in the next two scenes they kind of get together.' I don't want to see that. Is there anything you would like to ask me about form?

.....You're not proposing to write dialogue are you? You're writing a treatment, you're going to give me a summary of your scene and their attitudes. If you want to key some dialogue, fine.....You're damn right you better because we can't have 'I wonder what happened to Shirley, here she comes now, da da de da, here comes Shirely all dressed in blue.'

I did a thing like that once, a take-off on a Schubert operetta in the first show I ever did and it was called "Here He Comes Now" or "The Great Chandelier. It all took place in Venice and at the end of it a great chrystal

chandelier came down, out of doors, because in Schubert productions they had great big chrystal chandeliers. And in the first song they were all in a gondola in Venice and they were singing "la la so this is Venice, la la you can tell by the smell and by the way we play no tennis," very rangy song and the purpose was to tell the audience that this was a take-off. There's not point announcing it in the program, and the thing to do is put your anachronisms on fast so they know. Before every song the key was pretty much 'here he comes now' or 'that reminds me of so and so' something like that, I don't remember the whole thing.

My favorite song is -- I did a song for Danny and Imogene Coca called "One Moment Alone" -- oh, it had great throbbing music, god, it went something like the one from "La Mancha"piano/singing.....The whole lyric is 'one moment alone' and they sing this whole big sweeping operetta song with this whole big Wagner thing.....Now there are people fighting all over the stage, they're dueling, they're fighting, they're stepping over dead bodies and they're singing. That was the big dramatic moment and the song for the girl was "Mary SueAnn."Anyhow, so I don't want to hear those convenient cues.