

*Early Mus. Comedy*

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.....and Danny Mandel, his cutter, was one of the few people who would argue with him, but Danny had to cut the picture and, of course, he liked what he saw. And he took it to Pasadena and the next thing we knew, the next morning he called us to the office and he called Don Hartman who wrote the script and Bob Pirosh and me and he said, well I've cut out the whole Disney sequence and we started to scream and yell. It cost them a fortune and he just would never put it back. Like he took out the last part of, and as far as I'm concerned, the best part of the opera number in "Wonder Man", he cut that out, in a preview in Pasadena and that's when I did a new contract with Goldwyn in which he was not allowed to touch the numbers unless I saw them. But that's a long story -- well, there was a whole thing in the introduction of the picture they provided for it and said we had the records up to a certain point and then a certain tropical fly, bug, which had a very funny name -- and then Disney must have sent in about twenty different bugs to choose from and they all picked the cutest bug and they shot

the whole sequence -- do you remember when he's leading the Japanese and they've got him, because they're lowering themselves on a rope, this was on a rocky thing. Remember how abruptly that ended -- they're jumping into puddles or whatever he's doing, then all of a sudden you don't see that any more and he's marching. What happens is that they're on some crags or other and they're on the crag above him and they're lowering themselves on a rope and they're bound to get him because they got bayonets and whatnot and at that point the tropical bug eats the rope so the Japanese fall down. And the last half of that sequence is all with the bug and the Japanese and the rope and the whole business and they never had an end to the whole picture. Goldwyn just cut it all out and he paid Disney a fortune for it, and we asked him why he cut it and he said the audience didn't understand it.....When I did numbers for a picture I did them pretty much the way I do them for a show.....

We are going to cover if I can help it a lot of ground tonight and I want to know if you have any inquiries about "Roman Holiday" before I go any further, because I have gotten some phone questions.....Well, I'll tell you what I asked

for and then everybody is free to embroider on it as much as they want. I asked for a treatment and how you would treat the story, how you would make it into a stage musical. At the moment it's a little bit thin, the story. There's something missing in that story, it's the reason I picked it. And whether you want to keep her a princess or not, that's up to you, too, because what it is is a modern fairytale. Now if you think you can put her in some other position that would be equally effective or put him in another business that would be equally effective. You see, people do take that kind of liberty when they translate things from one medium into another. I don't want to prejudice you but I would say this, you don't have to change it or you can change it if you want to, what their jobs are, what their backgrounds are, whatever that might be. The complications will have to be yours, but in treatment form. I don't expect you to write dialogue unless you want to give me an example of the kind of dialogue, unless you think it has to vary, whether you're going to do it as a series of blackedut sketches for instance, which I don't recommend, or how you're going to do it. You're certainly not going to do it in operatta language. That could have been an

operetta but I wouldn't think so. I don't want an operetta, I want a musical told in modern terms. That was done in 1950-something, wasn't it, something like that. Well you can leave it there or you can put it up to the present. I don't care what you do with that. I want to know then, a sketch of the story, how you would divide it up, whether you're going to divide it into two acts or three acts. I would like to know when you do a treatment where the first act would end for instance and where the second would open, that kind of thing. In other words, this would be a treatment.

In more detail you'll have to do the songs, you won't have to write the melodies, you won't have to write the lyrics but you're going to have to tell me where you're going to put the songs. I would like to know if possible alternate song titles and the kind of song; if it's going to be a comedy song, is it going to be a ballad, what is it going to be, is it going to lead to a ballet and what is the song going to accomplish. But I would imagine you will have all of that firmly fixed in your head because I think this is the third time I have said this, isn't it, about? So is there anything else you want to ask me outside of the costumes or

should I cover the whole thing again.....If you can't think of the name of a person you want, then just tell me a prototype. In other words, if it is the choreographer, you will say you would like a choreographer who has a background in ballet because you think this should have ballet instead of chorus numbers or tap dancing or whatever. But if you'd rather tell it like a twenties musical, go ahead, feel free, if you see it that way. I don't want to bridle anybody's imagination, but I don't want to put ideas into your head either. But then I want to know about the scenery and the costumes, but just what the mood would be. Would you costume it elaborately, would you costume it modern day, would you think her clothing -- if you would keep her as the princess, my guess is that her clothing as the princess will be one thing. What they did in the picture was very good, but not for a musical, what they did for the picture was much too simple for a musical and they're not costumes. For instance, that skirt and shirt that she wore in the picture wouldn't do if you're going to have a dance. It's not terribly conducive to that, you will have to think of something bright for that. What kind of designer do you like -- Donald Brooks,

do you like Bill Blas, do you like Irene Sharaff, do you want a theatrical designer or do you want somebody who does street clothes; what do you want, or do you want a combination of the two if you're going to have dream sequences, which I don't say you should and I don't say you shouldn't have. If that would serve you any purpose would you want a theatrical designer for a dream sequence and somebody who does very chic street clothes for the other -- that's for costumes.

For scenery I want you to tell me if it's going to be a heavy show or lightly done or whether you're going to do it with elaborate scenery or simple scenery, and what the look of it and the feel of it would be; whether you're going to use revolving stages, whether you're going to use split stage, split levels; anything that you can think of that will help the show but for god's sake, don't throw it in for the purpose of impressing anybody because that which might be very good in one show, might be very bad in another. It might hold you up. In other words, there are some shows -- and this goes for movies too by the way -- if you do heavy sets sometimes you will absolutely paralyze and confine your people, they won't be as free as if you do lighter sets. On the other hand, if

you want to do -- if your musical takes place in a haunted house, you know damn well you're going to have some heavy sets and some creeping walls, for the most simplistic example I can give you. So everything you can think of should help to tell me or to help to tell you if you're doing it, what kind of mood are you setting because a theatrical mood is set by everything in the show. There should be nothing thoughtless in it. That's about all it amounts to. If Kyle likes to draw costumes, it's fine, if they're right, if they're not right they're not fine.

.....Paramount really turned themselves inside out for me and I don't dare ask them to give it to me again. They gave it to me twice without any charge. I really don't think I can ask them again.....I would have terrible trouble getting that script, Paramount doesn't want to release it.....I don't remember who wrote "Roman Holiday" -- I haven't asked Willy Wyler since I found out what it cost to xerox those big scripts, it would cost a bloody fortune to xerox it. The only thing I could possibly do is to ask Willy if he has an extra script that he would be willing to put into the special collections of the library for a week or two. That I'll have to do tomorrow.

.....Let me try once more -- I'll ask them. The only thing is I don't want to aggravate Paramount because there might be other films we will want from them at another time. And what's-his-name, Bob Evans is in Paris now but if you will remind me I'll call them Monday. Now, where are we. Is there anything else that anybody wants to ask me about on the assignment.....Our last class will be May 2nd so if I can have the assignments in New York no later than the 7th, it means you will have to mail it on the 5th or 8th the latest. Then I could take them with me. That's the latest I can stretch it because once I get to Europe it's going to be very -- I don't depend on their mail at all.

We have so much to talk about tonight I can't keep it all in my head, besides which I have fever. I want to do a bird's eye view of the things that we haven't touched on and possibly wouldn't touch on. What is the last thing you remember going through thoroughly....anybody.....What happened to "Of Thee I Sing" -- well, Johnny Green, but we went through other things too.....Okay. What I neglected in the twenties and I did it deliberately, because they're not as important but you should know about them. First of

all, in the twenties, they used to do a minimum of about 37 new musical shows a season and two years, I think 1926-27, they had 48 shows in each season. Well, you have to remember that musical movies had not yet appeared, they had very little competition, that the union costs were comparatively cheap, one didn't risk one's life and soul and bread and butter on the show and they could be done. And there were an awful lot of shows put on that you wouldn't dream of looking at and neither would I but there were hit shows of a genre that we haven't even touched. And I would say that the ones that did them best were DeSilva, Brown and Henderson. Now do you know anything about them.....They wrote some of the biggest hits of the twenties and I would say the quintessence of all their shows was "Good News" and that's why I picked that to xerox and give you a copy of the libretto. I'd like to play that for you first if you have your librettos with you, I'd like to play you the score of it and then talk about the musicals because I'll say only that if we had the time to go through the whole score and I could play you the opening, of what I call the theatrical music -- the thing that never appears in sheet music form, like the opening, the in-between

choruses, the finalettos, the plot songs and whatever, and you comparéd that to the Gershwin that you went through, "Of Thee I Sing" or "Pal Joey", or even of that time any of the Gershwin shows or for that matter some of the Humans' shows, although they weren't that good either. They were principally popular song writers who had a lot of experience in revues which is another thing we didn't touch on in the twenties. Revue were the first outgrowth of, if you remember way back to that first session we had in which I had that big chart for you, that revues really came out of the English musical hall, the American adaptation of the English musical hall which was burlesque, not Minsky's burlesque but the old burlesque in which they did travesties of current shows and they had ballets and lots of girls and they had spectacle and one thing and another. And you know Ziegfield did his first show in 1908 and he did the lavish ones and what his follies were were just very lavish revues and sometimes they were just principally musical and sometimes they wera'd bring the sketches in from things that had been playing around in burlesque houses or vaudeville. They'd bring in performers who had their own sketches and put

them in and they'd be funny and gradually, gradually, gradually, revues went on and they did better and better songs because Gershwin got his start in revue form and so did many of the composers and lyricists. You remember most of them started at Remick's as song pluggers and pianists and some of them became rehearsal pianists and from there they started to sneak their things into shows. Now, it's much easier to interpolate something into a revue than a book show. And then out of the revue form, it wasn't until 1930 about, that the first revues were done of any character, of any distinction and of any real, theatrical quality that would distinguish them from elaborate girl shows and we will get into that if we have to have a session every day in the week, we have got to get to that. We've never been into Schwartz and Dietz and the revues that -- one great revue that Irving Berlin did with Moss Hart and a couple like that. But anyhow, running contrapuntally to these revues of the twenties, it started to be the musical comedy that had very, very trivial plots but the songs were related but they were not integrated the way they became later. They were very light-hearted and "No, No, Nanette" is a very good example. You know the plot of "No, No, Nanette"?

Well, "No, No, Nanette" was written by Vincent Humans and he was one of the better composers, as a matter of fact he was an extremely promising composer who wrote some great tunes but he was primarily a song writer too and he did "Hit The Deck". The plot of "No, No, Nanette" is about, it's so silly, but it's about a man who takes a fatherly interest in three girls, one comes from Kansas City, another from Jersey City (I'm making this up) and the other from Keokuk, Iowa. And you have to assume that he's an extremely ingenuous man and he genuinely cares about the welfare of these girls and he puts them all in Atlantic City. But somebody finds out about them, his bestfriend finds out and his niece Nanette wants to go Atlantic City for a weekend and they at first say, no, no, Nanette you can't go, that's where the title comes from, then they say yes, yes, Nanette you can go. At the same time he's got his three girls planted there and they all meet in Atlantic City and his wife refuses to be suspicious of this and she never gets mad at him because she knows him and she knows he didn't mean anything bad by it, that he's not keeping them in the usual sense but just, you know, a nice fellow because he just likes to make people happy and that's the song, "I Want To Be Happy". A lot of girls do a lot of dances and the

second act opening they have girls dancing on top of beach balls keeping their balance and dancing and this provided the Roxy Theater and The Radio City Music Hall with endless numbers for girls for years after that. A lot of tap dancing with Ruby Keeler moving her legs only -- I was very upset when I saw it I figured she was an old lady with some kind of a brace or had some kind of fusion operation but Danny said no, she always danced that way. I didn't believe him, I thought he was comforting me and then that Saturday they ran "Broadway Melody" and by god, that's how she danced, she moved her legs only.....And, it all ends happily somehow with lots of girls in beaded dresses and they all reprise "Tea For Two" and "I Want To Be Happy" and the audience sings with them and they're very happy. It's a not very good show, it isn't a good show today and it wasn't a very good show then. It was not considered when it was done, in a class with "Girl Crazy" or any class with "Connecticut Yankee". It was revived if you've been reading New York Magazine, it was revived because some misfit kid had a crush on Buzby Berkeley's dances and he wanted to bring Berkeley in to get Ruby Keeler to do "No, No, Nanette" and that's how this all came about. It was kind of mixed up

and a lot of good critics on the magazine in New York said if they were going to revive a show of the twenties, why didn't they revive one of the good ones. However, most of the shows had very inconsequential plots and it was a very happy form of musical comedy, it was just the beginnings of musical comedy sort of picking up from the Kern Princess Theater things although the quality of the Kern shows was better than this.

This had a current feeling and I would say if I had to look back on what the musical theater and musical comedy has given to this country, to the world and to you, as a heritage, I would say the richest library of popular songs the world has ever known because there have been folk music in every country and there's folk music in this country too. In a curious way for a while the Broadway show song and even the Tin Pan Alley song, like "Yes, We Have No Bananas" was a kind of an indigenous Broadway folk song. It's just that they became popular throughout the world and they started to be imitated by composers throughout the world so it stopped being a folk song and besides it's alive and well and it's still thriving, that it's gone into rock today doesn't matter because that's still the popular idiom of today and that's what they're writing. But

when they started to write them for theater which gave us the American musical comedy, the writing was usually much superior to the writing of just the pop songs as it turned out even though DeSilva, Brown and Henderson are responsible for a lot of pop songs that you know that were never in shows, they were seldom of the quality that you found in shows because the theater demands that when you get somebody out on the stage and has to sing something for an audience, it better be better than that.

I was going through a song a couple of weeks ago called "You Go To My Head" which is a marvelous popular song. The lyric is really superior, the music is lovely and it was written by somebody called J. Fred Cootes and somebody else I never heard of and I kept thinking to myself this is a very good theater song but where does it go wrong. Well it goes wrong in the release, the release falls down, it just doesn't have the quality of the rest of the song, and in the theater, in rehearsal, you'd be able to tell that and you'd change it, because it's not as interesting and it's very imitative and it wouldn't do. But there was until the crash in 1929, and after the depression of 1921-22, the post world war I depression,

the atmosphere for this country was almost euphoric. They had fought the war to make the world safe for democracy, they didn't figure there'd be another war, the country was very rich, everybody was paper rich from the stock market, nobody had any notion that there was going to be a crash and nothing bad was going to happen, it was a kind of ingenuous, happy time not an innocent time like the times before world war I because the use of drugs, alcohol and whatnot was climbing in the twenties. They had a drug problem, they had a bad alcohol problem because of the prohibition amendment and the beginnings of the Mafia in their real national strength, but they were still lurking, you know, in the wings and most of the people didn't know about that so they were pretty happy and they could go to the theater and see something very inconsequential and laugh their heads off and a lot of things, if you read "Good News" and we may read some of it, that sound very corny, but they weren't corny then. They've become corny but were done for the first time then and then were repeated and when they're repeated they make them trite and corny, but they were done in a fresh spirit. What you then had after them (I'm ahead of myself, will you remind me to tell you something

about Cole Porter when we are through with this) -- let's do "Good News".

(Question about Charlie Chaplin.) If you want to see the best of Charlie Chaplin watch his old short subjects. That was a great character they created and it was part of a genius that was not just Chaplin, it was several people, it was Max Sennett and Hal Roach and it was the thinking of all the people then and how they did pictures and things that other people suggested, everybody pitched in. The Tramp evolved and didn't emerge full blown.

Anyhow, what I was saying about "Good News" was if you listen to the in-between songs, the theater songs, they're just no good at all, they had no quality, nothing, but what they had, what the whole show had, was a great kind of gay, not in the modern sense, atmosphere. It started with cheerleaders marching down the aisle to Tate College and the band marching down like a band at a football game and it was all about football and it was kind of loose and easy and fun and it was not about anything. It was about a quarterback passing his exams so that he could play in the game, and that as you know is the cliché of all times, but "Good News" started it

it was the first college football show ever. And so, to turn to some of the lyrics -- I didn't do just the movie, wherever I had the original I used the original -- George Olson would be on the original. A couple of the songs I got out of the movie because they were the only good, the only one's there were but I think we....."Good News" was done originally as a kind of revival number in the show.....music.....That's the old orchestra, it was done in 1927, so you can tell it was the year of the Charleston.....I'll tell you how that came into the plot. The heroine admitted to the hero that she did not come of a very rich family and she was very ashamed because she had no money. He then sang this song, he said "don't worry dear, the best things in life are free". This is what I don't call integration of songs.....You know the lyric, when they get through playing this you won't forget this song. That's why everybody of my generation remembers lyrics and tunes because when they made records or when they played for dancing this is what they played, four choruses, five choruses, you just never forget it.....music.....Okay, anybody doesn't know the song now, that was a point I wanted to make, It's a pity that they don't make records like that any more because nobody remembers songs any more. But that could have

been a pop song. It probably wouldn't have been remembered as long because songs from shows are played and played and played the best kind of plug that you can get, and of its time it was a very good popular song, is what it was. What comes next.....

That was a nice song -- do you know "Lucky In Love", do you know "Varsity Drag"? This has the flavor of DeSilva, Brown and Henderson, which is why I wanted to play this for you.

.....But it tells you the whole story, what the feeling and the movement of the whole era of this kind of thing -- it was a happy time because in the 1930's the songs were "Brother Can You Spare A Dime" things like that.....music.....You notice how much more they used strings in a dance band which they hardly ever do any more except in big special ensembles.

.....(Question) You mean every one's a cliffhanger. I think they made moview of many of them actually, and made them very close to the original but the prints are so bad. I have asked for some of them from time to time and they do exist but they're so bad they just wouldn't be worth your watching.....

Well, it's so difficult, If I though it would tell anybody that I would run them but they don't really because they were not ~~abst~~ faithful, they amplifie~~d~~ the chorus, they put more people in, they paid more attention to scenery, they did make some differences for movies and they didn't look the way

Broadway shows looked, they really didn't. A lot of these look the way -- have you seen a Hasty Pudding show from Harvard, have you ever seen the Princeton Triangle shows, have you ever seen any of the college musicals -- the varsity shows. Well, a lot of the Broadway shows then looked like varsity shows except that they did have pros in them and they did have talented people and they had good choreographers and they had good people in the pit and the reason I like you to hear these and I killed myself to get them for you in the original, some of them I got from Mr. Dreyfus in Pasadena, you know the man who does all the design things and the symbols -- you never know where you're going to find them. But I could play them for you and they could sound as if they were written today, but that wasn't the point. The point is that they were written to sound this way, and this is what they sounded like and I don't know whether you can get a feeling from sound the way I do, but I can tell from the sound what it looked like somehow. You just get a feeling of a whole -- that's why I asked you in "Roman Holiday" to give me the title of songs and who would orchestrate them and you know what they sound like.

Do you want to hear "Varsity Drag"? It's a crazy song, I love it.

Well, as a matter of matter, the look, I am told, the look of "Good News" was very like the John Held drawings -- that's how they were costumed. Have you ever seen the John Held drawings? The reason they look so peculiar is that they were all made up for technicolor which had a totally different, in those days there was a totally different light and a totally different color -- if I put more red into it, everybody is going to look very healthy.....music.....

Anyhow, that's DeSilva, Brown and Henderson, but they did write things like "Birth Of The Blues", they wrote that for George White's Scandals. Do you want to know some of their credit because they did do some great songs and as a matter of fact Buddy De Silva did write with George Gershwin. "Somebody Loves Me, I Wonder Who" was DeSilva.

I am going into Noel Coward and early Porter. If you haven't got the Coward tapes, I have the album.....

They wrote a series of shows, this was about football, then they did one about boxing, and then they did one which I think was called "Hold Everything", which should have been about wrestling. Then they did "Higher And Higher" which was about aviation, and then they did "Follow Through" which was about

golf. Those were their four biggest hits and from "Follow Through" comes "Button Up Your Overcoat", you know that, it's been in commercials.....Helen Caine (the original boop, boop a doop girl). I don't know whether she thought of it or DeSilva or Brown or Henderson thought of it, but she was the one that did it.....I should have made you buy this book but it's just so damn expensive, but if any of you can afford it or can beg, borrow or steal the money, in my memory when you buy The World of Musical Comedy by Stanley Green, because once you've gone through the course this is the book that will tell you the most. He goes through it composer by composer and lyricist which is a little confusing for you if you don't have a whole background in it but once you have the background and you have enough now, this will be -- just keep it as a general encyclopedia of musical comedy. I think there is a copy at school. It is the revised edition and it has marvelous pictures in it too.

Anyhow, DeSilva, Brown and Henderson. You probably don't know that DeSilva was the head of Paramount pictures for a number of years after this. I'll tell you what DeSilva wrote before he started to write with Henderson: "Avalan" "April Showers", "California, Here I Come", then he wrote, as I said

with Gershwin, with Jerry Kern, he wrote the lyric for "Look For The Silver Lining" and he wrote my, I didn't know this, he wrote the lyric for "Kill In The Dark" for Victor Herbert. You know, that indomitable song for Jeannette Mac Donald and Nelson Eddy. Well, Buddy DeSilva and "Somebody Loves Me". Lou Brown wrote a couple of songs that I never heard of so I wouldn't bother too much. But Henderson who principally wrote the music, but they all three collaborated, wrote the music to "That Old Gang Of Mine", "Bye, Bye Blackbird" "Five Foot Two, Eyes of Blue", "I'm Sitting On Top Of The World". And the first song that Henderson and DeSilva wrote together was "Alabama Bound", not bad, huh? They also wrote "The Black Bottom" and a lot of things for Harry Richmond.

Do you want to see a picture from "Good News". There's two fellows on a bed in a dorm and it says Tate 1929. It doesn't tell you too much but they had some very elaborate scenic designers. And they had very good people like Bert Lahr, Jack Hailey. But this book is good because it has good pictures and it gives you a good feeling of the feeling of the show and what they were about.....

What we established about Danny's character in the picture was that he was very talkative. He talked to everybody about everything and he told his life's dearest secrets to everybody. Well, this is important to the song. And inside of two minutes he had their life history. In other words, there was nothing he knew that he could stand keeping from anybody....And so, since I knew there was a scene where they were waiting to see a picture at Radio City Music Hall -- which comes right after this -- and I said I'm dying to do a number about musical pictures and so we established the talkative character first and then you will see what happens when he gets into the lobby of the movie theater, everything he says will finally lead up to the song. Now, there's one insane cut in there which I think you'll all agree -- that's Dinah Shore with her hair red.

Anyhow, if I didn't have him being very talkative with everybody and if I didn't have him talking to everybody in line at the Music Hall, he couldn't have just done the number, not that anybody can do a number. You will also see if you have very quick eyes -- I think I told you this number had been

indirectly recorded and Sam finally admitted that there was something wrong with it.....I did a good part of that number over by direct recording and see if you can spot where I did because there will be a difference in the extras and the number of extras and the fact that you will have closer shots instead of full shots. This was the dream actress he gave us instead of Virginia Mayo, that was a big compromise.

.....I wrote that for a show called "Let's Face It" and most of the score was written by Cole Porter.....Well, I'll talk about Cole Porter for a minute. Well, DeSilva, Brown and Henderson were in the twenties and then there were people who were a little before their time, that was the Gershwins, when they started to do "Strike Up The Band", political satire which nobody wanted to hear in the twenties, everybody was too happy. They finally were able to make a success of a political satire when they did "Of Thee I Sing" in 1931. By that time it was after the crash for one thing, which I think had a lot to do with the fact that the audience was then ready to accept it and so they were ahead of their time, and then along comes Cole Porter who to me --. I would say Cole Porter was the musical equivalent of F. Scott Fitzgerald. What he did for

the twenties, he immortalized the feeling of that ear and he kept on doing it all through the thirties. He paid absolutely not attention to anything else that was going on, the fact that there was a depression, the fact that there were people starving, the fact that there was political unrest, I don't know what, even the war thing, like when he did "Something For The Boys" for Ethel Merman. He wrote as if he was still in the twenties.

(Break for picture.)

.....That's been copied a lot since but I think that was the first time anybody ever did it at that time.....There's a new ending in it, it says "this is a picture that ends in the middle for the benefit of the people who came in the middle, this is the end.....These quarters of that was redone. You know there were 300 extras in that lobby. Where I cheated was where he was coming down the stairs. That was done in a beautiful long shot of him sliding down the stairs but I wanted to redo that so I hugged tight to the rail on that in order that -- so he could keep his feet. I also did over the whole thing of the plot where he says.....she wants to tap dance (someone has their hands on the mike causing static).....

I just wanted to show you what you can do with shows when you know what you want to do. Okay. So much for integration of numbers in pictures. But I knew you were all curious about what I had written so I thought I'd show you something..... Well, some of the things that I like best is the music I wrote under the Bolivian bombshell (?) that thing.....

Cole Porter. Now one of the greatest influences, although Cole Porter was born to a rich family in Iowa and everybody knows of him as an extremely social man -- he was extremely rich in Iowa but he was not social in Iowa because you can't be terribly social from Iowa somehow it doesn't work. But what happened was he went to Yale and at Yale he made a lot of friends. He didn't get very far in the theater here because his writing wasn't all that good when you go through some of his early things. What he did was go to Europe and there he married Linda who was very social and very chic and Cole took to it like a duck to water and so what you have in a lot of his songs are the twenty years that he spent in Europe. Now an enormous influence on Cole Porter and on other writers, not necessarily on lyrics, but a tremendous influence, for instance, on Moss Hart, on George Cukor, the director and many of the

people that he came into contact with. It was Noel Coward. Now Noel is an extradinarily gifted man and he is also one of the most articulate men I have ever met in my entire life and I would not like to be on the wrong side of his tongue because he has the sharpest, most killing tongue although he can be a very, very good friend. But this kind of ultra-chic, understated -- I don't know whether or not you've noticed, but as I think I told you once before, the British have a var greater working vocabulary than the Americans. They read their classics seriously and they take their language seriously and you sit down anywhere in England -- not in a pub, I'm not talking now about cockney -- but I'm talking about where any even faintly educated people gather and you will hear pddy-syllabicism come into its own because I do contend that there are no two words exactly alike in the English language. For instance, you will see in small, and little and tiny and teeny, that they are not anywhere near the same and there are many, many words that fit into that category. So that evil -- and what's one of my favorite words that I don't seem to find tonight, I can't think of it, put it down to my fever -- but there are a couple of words -- what's the word that means show-off people, I've used it in lyrics -- because it's an exact word, there's nothing that

means exactly that. High-class, well-read, well-educated, knowledgeable and esoteric, don't all mean the same thing. They all mean something different and the English use the language very well and Noel Coward used the language very well and one of Cole's first shows was done in London and he spent a lot of time in London and he spent a lot of time with Cole, Noel -- Noel, Cole -- that's better than June, spoon, moon. Now, how much of Noel Coward's stuff do you know. I think we had better play a little Noel Coward.....I had a whole page devoted to Noel Coward music which I no longer find and you haven't got lyrics on Noel Coward because I can't afford it any more.....I tell you what, I don't think you can go terribly wrong when you play one of Noel's records because they're all good and when you play any side of this.....

Not at all, Noel's voice is quite thin, it's a thin voice. Johnny (Green) has a typical song writer's voice. He doesn't know how bad it is so he sings at the top of his lungs. There are those and there are a few people who sing well like Harold Arlen, he sings very well and Mack Gordon sings very well. Noel sings what he writes better than anybody else can sing it because he's got it exactly where it belongs. Now, if you

hear a couple of Noel Coward songs, you will never mistake it for anybody else's song except possibly for Cole Porter..... That's "Mad About the Boy". I want to hear "I Went To A Marvelous Party", "Why Must The Show Go On", "Mad Dogs And Englishmen", "I Wonder What Happened to Him".....He was a very stylish writer and a very stylish performer and that's all about actual people ("I Went To a Marvelous Party") and all of his friends all the in people know who was which. This was a private game and Cole used to do that too with his lyrics. ....Quite, quite, he took liberties. I wouldn't put Noel down as one of the world's greatest lyric writers. He's extremely clever and he's a good playwright and he's just a general all around theatrical talent and a very big one..... He fascinates me. He asked me to come to his rehearsal for Las Vegas and I did and I was supposed to go to help him pick what to do, not me, I just sat there and listened to everything and I said whatever you do is great.....He's very sick.

In all of this, he is most famous for two ballads he wrote, one is called "I'll See You Again" and the other is called "Some Day I'll Find You" and "Some Day I'll Find You" came from "Private Lives" and he writes a line about it that's

marvelous. Did anybody see "Private Lives". These are two people who have been divorced and they come each one with his new wife, her new husband and they're sitting at the same hotel and they're on balconies that are right near each other or shared balconies, and they're out there in the moonlight and the orchestra is playing "Someday I'll Find You" and they listen to it wistfully and they say how it takes them back to their own honeymoon and the line is something like "it's funny the power of cheap music" -- which he could say because it was his own song.....(They were straight plays) that he just through songs into. And, of course, what I have not gone through with you are his operettas because he wrote very sentimental operettas, one called "Bittersweet" and another very famous one I've forgotten right now but this is not a course in operetta. But he swung from the over sentimental -- he's very British but he had an enormous effect on the American musical Noel did. All the people, a kind of half-ass class, I don't know what else to call it, the people who weren't born to it, but you know, who kind of took it on in six months, most of them got it from Noel Coward. Six months of association with Noel Coward and that was it, they had it. It was better

than prep school, it was better than Harrow, Eton or Oxford. And he influenced a lot of their thinking and he's been a close friend of two or three generations of writers, producers, performers. He's a good friend of mine. He's just a -- I don't think we should let the term go by without talking about him and listening to some -- "Some Day I'll Find You", this came from "Bittersweet", this was not a straight play, it was an operetta. "I'll See You Again" -- play it (tape) anyplace he's amusing.....That's another he's famous for ("I'll Follow My Secret Heart".....All lady sopranos sang that in nightclubs for years. It's very impressive if you have a thin high voice, it's very pretty too. It's a wonderful line for a lyric.....

....."Mad Dogs and Englishmen" I also have Danny doing but I think you should have Noel sing it himself.....No, he was at the Desert Inn which is the only place that Danny ever was in Las Vegas, it's very chic and the audience was a Noel Coward audience. I love this song ("Mad Dogs")...."in Bangkok at 12 o'clock they foam at the mouth and run amuck" that's a marvelous rhyme.

"Mad About the Boy", it shows very clearly his influence

on Cole Porter. A lot of the songs in "My Fair Lady" sounded very like the Coward songs and they were patterned after them. ....Is there no "Mad About The Boy" there because I have it in this album...I have it somewhere, I just don't know where. I know I have a Beatrice Lilly recording of it. Make a note to yourselves to listen to it someday because it shows very clearly his effect on Porter. In other words, he doesn't say "I'm In Love With A Wonderful Guy" or anything, he says "mad about the boy" and all the rest of the lyric is the kind of indirect, the kind of belittling by exaggeration approach that Cole Porter took which came from Noel Coward. I would be happy to play this whole thing for you but you are not going to learn very much more than this because this is characteristic of him, and he's a brilliant lyricist. His sort of cool attack on heat I suppose about characterizes Noel and also characterizes Cole.

Now, Cole had something that Noel didn't have at all, or doesn't have at all which is that Cole was a great melodic writer. Very few of Cole's melodies are worth remembering. There's "I'll See You Again" and "Some Day I'll Find You" and "I'll Follow My Secret Heart" and they're very pretty but they didn't have the quality or the staying power that the Porter

songs have.

Now, the question is do we go over some of the Porter songs of the thirties. Do you know "Anything Goes", you all know that. You've listened to it. Anybody want to make any comment or ask any questions? Well, do you know the title song "Anything Goes"? Did you ever notice how cleverly the lyric is fitted to the music and vice versa. How he gets an effect of great complication that is not complicated by putting accents very cleverly.....I just want you to hear the lyric the way the music and lyric compliment each other and make them seem extremely -- it gave it a flavor.....Do you notice what his trick is, he has the complicated line going a little faster and then he has three notes that stretch out where you don't expect them to and he gives the whole song a fresh sound and he gives the singer a chance to breathe.....music.....

Very clever juxtaposition because it gives you a chance to hear the line back. That's what I have against revival casts, they do the damnest orchestrations, very silly orchestration on that one, sounds awful. Because that song really swings and it goes into a marvelous bit. I'd rather hear the Ethel Merman record. I have Ethel Merman some place.....

.....(He avoided three and four letter words) He probably wanted it played on radio or television. because when I wrote the original lyric of "The Man With The Golden Arm" I was told to be very, very careful to write nothing about dope, nothing about needles or anything or they'd never play it on a network. Anyhow, be that as it may, you know "You're The Tops", you know "I Get A Kick Out Of You". Well, you know that kind of lyric is Noel Coward plus Cole Porter. His are these great tunes, great feeling for singers. Noel wrote for himself a lot, if other performers could do it too, that was fine, but he wrote principally for himself. As many writers do but Cole wrote for his performers and he did it very well. Did you notice that Cole did a song, there are so many similar things -- "I Went To A Marvelous Party" and do you remember the song in "High Society" "Well Did Ya Ever" -- same idea. And another song that Noel wrote is "I Wonder What Happened to Him". That's Very like the Cole Porter song.....that's the model for "Well Did Ya Ever". You know what else I would like you to hear is "The Stately Homes of England." He was very, very -- Noel alternates between pride in England and anger that he hadn't been knighted, this went on for years, now he's finally

knighted, I'll guess he'll be quiet. But every time when he wasn't knighted, when they passed him upon a birthday list, he'd write a bitter song and "Stately Homes Of England" is one of them.

(Picture on).....I used this in the dream sequence to make a comedy song out of this. That's why I want you to hear it. This was written by Harold Arlen and Ted Koehler. Very good Arlen, you can hear it the minute -- the thing about Arlen's writing and we're going to get to that is that no two songs are alike but he has an unmistakeable stamp. He approaches the blues with a freedom that almost nobody else does. (Dinah Shore doing "I Had A Man") and nobody sings it better than Harold. I want you to remember this when I play you something from "Bloomer Girl". He made a conversational blues like nobody else did, like "Stormy Weather". Do you know "Happiness Is A Thing Called Joe" it has the same free -- and, of course, "Blues In The Night" which is maybe the best blues ever written. Gee, I ought to have Johnny Mercer here for you one night. He sings those songs so great, nobody sings like he does. He influenced every lyricist who worked with him although Mercer wrote better blues lyrics than this. He could get it out of Mercer

because he knew how to make the music roll so it sounded right.

Now, "Melody In 4F" is squeezed into this because Sam insisted. I didn't want it in the picture, I got paid \$1.00 for it because I held out until the day they shot it, so we squeezed this in by making him cover up because the nurse who is disguised as a boy is sitting next to the Colonel and he's afraid that he's going to see her. I'll tell you what I had to do for the picture -- the first line is "They passed ~~th~~law down in Washington, D.C." and the answer is "yes, lord" and they made me take it out. This was direct recorded with three cameras on it done in one take, for students of the cinema.....

END - SIDES 1 & 2 - TAPE 1

(Question re "Melody in 4F" if Mrs. Kaye sings that when she writes it.) Don't be silly. No. Do you want to know how I came to write that song. Well, Cole Porter had written the score to "Let's Face It" and he had me rewrite all the lyrics because he had written kind of dirty lyrics and I knew Danny wouldn't sing them in those days, nor now will he on stage. So, I rewrote those and then he called me up and he said will you do two numbers for Danny, special numbers. I didn't think

this was very odd, you know, I was very young and ignorant and I thought well, he figures I can write them, fine, I'll write them. So I did one and it took a lot of writing, and it was quite good and then I couldn't get the second one and I couldn't get it to save my soul and I worked for three weeks on a number that I called "Toscanini". A lot of the jokes I took and used later in a thing that he did in "Walter Mitty" -- "The Old Music Professor" but it just wouldn't hang together, it just wouldn't and it got to be, this is strange, it got to be the Sunday night before the Monday when we were supposed to go to New York and go into rehearsal for "Let's Face It" and I didn't have a song. Now, it's twelve o'clock midnight, now, it's one o'clock in the morning and I'm walking up and down and I'm thinking to myself by this time what can I write that I don't have to write because it's too long to write anything. "Let's Face It" was all about fellows who got into an army camp and they were inducted and I remembered that Danny had had a friend, a doctor, who had told me that a couple of years before I met him, he was an obstetrician, he had been called on an emergency call to a hospital where a lady had had \_\_\_\_\_ pregnancy, you know, a tube pregnancy and he had to operate

at once. So Danny went along with him because Danny loves surgery, he's a frustrated surgeon -- did I ever show you the pictures of Danny helping DeBeckey, I'll show them to you before dinner. Anyhow, there were a couple of musicians sitting around, the doctor was also a jazz fan, and there were a couple of musicians and Danny sitting around and playing at the time. Now, Danny went with him to the hospital, and the lady was safe and they came back and the guitar player was still playing and the pianist and whatever and they said to Danny, well how was it and he said fine and they said, well what was it like and they were still playing rhythm. Dr. Wells told me that Danny did skat singing he pantomimed the whole procedure and he said it's the best thing I ever heard. And I said well that's nice but we can't do that in a nightclub, people would throw up.

And I had forgotten about it and I thought, oh, well, now wait a minute and I figured it out. I knew that Danny did skat singing, he had done it in "Dena" ~~(and)~~ I figured out that if I got a couple of jokes in there, you know, that he had to pantomime, that he got a letter from the draft board and then getting a letter to report for his physical, and he didn't want to go into the Army and telling the doctor how

sick he was and the doctor would sympathize a lot and then say IA and what trouble he got into and whatnot.

I went happily to sleep and the next morning, I woke up, I woke Danny up, and I woke up Max Liebman who had been our producer. This was at a summer theater where we had worked and where I went up to write the other things. I got hold of Max who understood my shorthand just fine, and I said listen Max suppose, and we'll do a verse something like and I sat down at the piano and I wrote what you heard because it's that simple minded -- "oh, they passed a law down in Washington, D.C.-- and he says, yeah, sounds great. We got hold of Danny, woke him up, we got over to the piano and I played the verse for him and Danny is a very quick study and then we threw in a couple of jokes and went to New York and that was the number.

I told this to Cole and he said, oh, yes, you know, very politely. He didn't know what the hell I was talking about, then told it to Vinton Freely who was producing the show, who looked less polite than Cole and Danny never rehearsed it and they were getting very nervous because Danny is not a rehearsaler, he's a walking rehearsaler, and he went through it with the man who did the orchestrations. We got to Boston and it was the

orchestra rehearsal and he did "The Vegetable Fairytale" which is the other thing I wrote for him and he just kind of said it and then "Melody in 4F", he kind of walked through it mumbling to himself and Vinton Freely turned paler than a piece of white paper and he took me aside and he said you know, Sylvia if these songs don't go tomorrow night, they'll have to come out of the show and I said yeah, I know, and I'll take them out before you will. And Danny astounded everybody, that's what he did but I knew he was going to do it because I always know what he's going to do. When he does it badly that surprises me, when he does it well that doesn't surprise me. It's a terrible thing to expect from somebody but that's how I got a song without writing it.

I once said to him can you do Irish double-talk with a German accent, and he said like what. Well, I won't do it to you but Danny understands me and I did a very lean version and he said oh sure. And I played "MacNamara's Band" and he did Irish double-talk with a German accent and I was able to finish a number that I had no finish for. It was very funny too. But that's what you do when you have a performer. Now, when Cole wrote "You're The Tops", "Anything Goes" and "I Get

A Kick Out Of You". He knew he was writing for Ethel Merman, that was a lot of the battle, because a lot of it was done in her range and the kind of thing that she sings well. (Break)

.....Unlike today where you have the, -- I sound like one generation going against another, but it really isn't. I hate some of Honegger and I hate some of Stravinsky, I laugh when I go to the ballet when they're doing "Aegon" (?), I think it's the worse series of noises I have ever heard outside of a bathroom, it's really insane. But there's something about rock every once in a while somebody will come out with a hell of a tune and a hell of a lyric but very occasionally because for the most part they're devoted to noise. They depend on the hypnotic effect of the electrified organ, guitar. You know, the guitar was a beautiful instrument until they attached it with an electric cord and it's too bad. We used to use it for comedy effect and a Hawaiian effect and now it's used in everything and music is distorted and one thing sounds pretty much like another. And there are some beauts and the only reason they came out, I suppose, is because the Beatles sang them and then every once in a while Burt Bachrach every once in a while will write something distinguished and good.

.....What he is, is he has adapted his musical comedy head to the rock beat. It's not hard rock, it's sort of a pleasant theatrical rock but ever since they got out of the 4/4 business -- they just don't -- well, they've gotten into folk idiom, they've gotten back into folk idiom and back into folk form. When we talked about song form a couple of weeks ago, the folk forms are totally different from the popular songs form. So you just don't have from the fifties and sixties and so far the early seventies -- it reminds me a lot of what they used to have to cope with in opera. You know, every once in a while a great aria and then an awful lot of stuff that doesn't -- you have to know it awfully intimately to know it at all. But without trying to sound pretentious or trying to sound unpretentious, your life will be very much richer if you have all of this in it. And I go by my Dena who has a pretty level head of your kind, she's a pretty good swinger, but when she was a little girl she started to hear Ella Fitzgerald sing Cole Porter and to my great amazement she knows every single one of the lyrics, you know, the verse and everything. She's working now with the new magazine, you know, World Magazine that Norman Cousins started and anybody wants to know a Porter

lyric or a Gershwin lyric, goes to Dena, and I didn't even know she knew them. But they do stick in your head once you -- they're worth knowing and they're fun to think about and they're great fun to sing and I wish we had the time for me to go over all of them with you, we just don't have the time.

.....Did you bring your Cole Porter lyrics this time, it's not much help without lyrics, unfortunately. Not enough people have them, there's no point. You know a lot of the famous Porter songs but you don't know the others and some of them are just as worth while, they just weren't plugged as much, they just weren't plugged as much, but they're every bit as good and it's great fun to get to know, it's like exploring. I would play the early Cole Porter if you had the lyrics with you -- shall we put that for another session? .....Well, you don't have two many sessions left.

Next Tuesday I want to go through "Oklahoma" almost as carefully as we did "Of Thee I Sing" so bring your Rodgers and Hart books with you. If I'm better, it will be at school because I have also sent for a print of "Oklahoma" and all I'm going to do is run some of the numbers because I think it's a waste of your time and mine to run the whole picture. First

First it isn't a very good picture, it isn't nearly as good as the show but the numbers are ~~very~~ and they are performed and it helps you to see them. And I'm also going to ~~run~~ on Tuesday some of the Cole Porter "Night and Day" -- of course, with Cary Grant playing Cole Porter. It's pretty silly, but there you are. Anyhow, he lives up to what Cole would like to have looked like, I think is about really how he got the part. It's a little silly in the way he composes "Night and Day", I can't wait to do that for you, it's one of the funniest things I ever saw. They have it raining outside, they have a clock ticking, anyhow, we're going to do those so we'll save Cole Porter and Oklahoma for next time. But I would like to get on, I'd love to do "Pinnian's Rainbow" for you because that is a very good show by two writers of totally, of different kind of history.

Burton Lane is one of the most gifted melodic composers we have ever had with a very small output. He started very, very young, he was born rich and started young in New York, did a couple of songs that were put into shows and came out to Hollywood early on. He wrote a lot of things some of which you know. The one that comes into my head first is

"How could you believe me when I said I loved you when you know I've been a liar all my life" -- do you know that one? And "I Left My Heart In Haiti". And suddenly Yip Harburg, E.Y. Harburg, a very strange man, interesting man. It amused me when you talked about Charlie Chaplin because Yip Harburg was an avowed, out and out, communist. Whether or not he was a member of the party I have no idea and I'm telling no tales because he used to talk about this all the time. He would be driving back from Palm Springs with everybody and he lived very rich, you know, he lived very well and why not, he lived fine. And we would be driving back from Palm Springs and somebody would say, don't these vineyards look marvelous -- you know, what's that stretch between -- with all the vineyards, -- and he'd say yeah, but think of all the people starving in Russia. This was rote to him because he wasn't even thinking of that but he had to say something about it. Now this has to do with "Finnian's Rainbow".

So Yip Harburg wrote some great songs with Harold Arlen. Harburg was a lyricist and he's written with most of the good writers and he has a stamp of his own. You can't miss a Harburg lyric. It's sort of reminiscent of Ira Gershwin, a

little. They were good friends of the Gershwins. Now, finally he wrote a show ~~with~~ Arlen, wrote songs with him, he did "Bloomer Girl" with Harold Arlen which had a message, he did "Great Day". I'll tell you what's very funny about Yip, you know he was dead against the U.S. and all for Russia, he said, and wasn't really -- and he wrote one of the best flag waving songs I ever heard, it's called "God's Country" and it was in a show called "Hurray For What". Do you know it at all. You don't? -- "Hey there yankee, going my way, east or west on the Lincoln Highway, hey there yankee, give out with a great big thankye, you're in God's country." Well, that's Harburg because it was parlor talk and I think he thought it was kind of smart, to be socially conscious was what it really was.

I'm going to skip over a man I know very well, by the name of Harold Rome who wrote "Pins and Needles" and that's a show we're going to have to get to which is the socially conscious show of the thirties. Oh, Harburg wrote "Brother, Can You Spare A Dime". Anyhow, he wanted to do a show with a message and this was about 1944 -- you can tell my head's going - 1947 -- that's kind of late. Anyhow, Harold Rome you mark that name in your head, made a great success with a show called

"Pins and Needles" and it was written for the ILGWU and I got my first professional job with a satire I had written on "Pins and Needles" which was a satire, it's a little peculiar but there you are. And all the people in it were members of the union and they rehearsed a year and a half and it took Broadway by storm even though it was done at a place called the Labor Stage which used to be the Princess Theater which was the theater that Jerry Kern started in. And they kept running for years, three years, and they just kept adding things. And it was very topical. Steve reminded me of it -- what song does Streislan sing -- "Nobody Makes A Pass At Me" -- you want to hear it, all right.....No, I think she did it after she did "I Can Get It For You Wholesale".

Well, his best song, Arlen's best song in that period was, there is a black baby born in Harlem and they name him "Franklyn D. Roosevelt Jones" and it's one of the most infectious songs and one of the best staged numbers, it was just great, it had a wonderful gaiety that you don't see too often in the theater....."Pins and Needles" started in 1937 --- well, I can't count -- well in '62 she had done "I Can Get It For You Wholesale", because Harold Rome wrote that. Harold

Rome was important but not of the quality that Harburg and Lane were and this was one of the best shows ever done. And usually when shows are put together with a double purpose you know, each purpose fights the other and it just doesn't work. I think Yip wanted to do a show, yes it was at the time there was a great fuss about senator --- do you remember the FEP act, bill, did you study about it in school, the Fair Employment Practices Act? Well, they had a terrible time trying to pass that bill that was around for fifteen years, you couldn't get the southern democrats to vote for it and there was a senator who always got up and spoke against it and then finally Fred Allen had a Senator Claghorn on his show who was on every week and he was a prototype of the southern senator who was against everything, everybody; the most reactionary, hide-bound and he was kind of famous. And Harburg wanted to do a play about a prejudiced senator and a black man and the problems of labor and God knows what, and somebody else wanted to do a show about a leprechaun and a crock of gold. For some nutty reason they decided to throw the two things together and it worked..... It was a show called "Finnian's Rainbow". There's a leprechaun comes over --let me see who thought of what, I think I'm right.

Hold it. "Finnian, an Irishman newly arrived in the state of Missitucky is anxious to bury a crock of gold at Ft. Knox. His reason is that if gold is buried there it will have to grow, for what other purpose would the U.S. government have to put all of its gold in the ground". So what they did was they made the two points, that people wouldn't find riches in burying gold but in trusting one another more and the other is exemplified in the situation of the senate, the inanity of racial intolerance. Now they married the two of them, these two ideas but the thing that really made this show was the score. Now Harburg also -- Yip was not a bad librettist, he wasn't a good librettist but he very often and most often got the ideas for his own shows even if he didn't write the libretto himself he generally conceived the idea and brought it to a composer and brought it to a librettist. He was everything but the producer. He never was the producer but he sort of put the package together and usually when you see a show with Harburg lyrics he generally had a lot to do with the doing of the book. And so, by happy circumstances of good casting like Ella Logan singing "How Are Things in GloccaMorra" by very good casting of the leprechaun which is

the very first time Broadway ever saw Davvy Wayne, who is a good actor and had the quality of the leprechaun, by having very good singing and what the show has that will never show on paper is that they had some of the best dancers on Broadway that did not come from Broadway. I knew a lot of them because they worked in summer theater where I worked and all through the show, and probably not mentioned, maybe in the libretto and maybe not, but you'll never see it mentioned in a resume of the show, there was a dancer called Anita Alvarez, who was a little girl of Mexican descent, kind of short, about my size, who played a deaf and dumb girl. She's like a little bird girl, she goes all through that thing, she dances and her dancing gave the show a marvelous quality. It just had every happy thing. The sets were done just right, the costumes were done just right, and the pattern of the score. It wasn't just that the songs themselves were so good but the way that they were put in the show and when they came and where they came. It made an enormous difference.

Now, you know why it took so long for the book to be made in pictures, it was 1947 and they made a picture of it in the 1960's, right? It was blackballed. You remember what I said

what I was talking about -- the movies wouldn't have anything written by Yip Harburg and somebody who wrote the book, I think it was Fred Saidy-~~----~~. As I said, I don't have any notion whether they were members of the communist party but it was terribly fashionable in the thirties for people to be communists, it was kind of a parlor thing. I thought they were silly.

I would like to do that on Tuesday. I'm telling you about this because I hope you will play it. We have it now recorded on tape in the library. I want you to go through "Finnian's Rainbow". I don't have a libretto on it I'm sorry to say, so listen hard and maybe I'll get some of that picture for you. And "Oklahoma" on Tuesday.

Now, what we are going to do for the rest of the evening, there are two people you've heard me mention before and we haven't touched any of their music and lyrics, and their names are Arthur Schwartz and Howard Dietz. And it was their revues, "The Little Shows" "Three's A Crowd" and finally "Band Wagon" which is probably the best revue ever done. If we had had the time to go through all the other revues, although you did

a foggy idea of it from that god-awful picture we ran of the Ziegfield Follies. Do you remember just one enormous production number after another and funny sketches and big names. They finally got down to doing intimate revues with a talented and versatile cast. Now in the "Little Shows" there were Clifton Webb, Libby Holman who went on to do other revues. In "Band Wagon" you had both Astaires, Fred and Adele Astaire, because long before he danced with Ginger Rodgers he danced with his sister Adele who then married Lord Cavendish and I guess they weren't too happy and they split. Now she's very funny and a very nice lady, and Frank Morgan, very funny, and Helen Broderick, she's one of those tall all elbows and knees and hutzpa kind of ladies. Howard Dietz if ah's any comfort, it makes me feel ashamed of myself, wrote more shows in less time than an awful lot of people I know. They were kind of as busy as Rodgers and Hammerstein were but in all that time he kept his job as the head of public relations of MGM in New York. I could never figure it out why he worked that hard but he enjoyed it, and he would do that and he'd write his lyrics and write half the libretto and half the sketches and whatever. Anyhow, in "Band Wagon" the score was by

Schwartz and Dietz and Schwartz was one of the great melodic writers of our time. Do you know a song called "I Guess I'll Have To Change My Plans" -- I can't sing any more today -- let's say I could sing, today I can't sing -- because it's one of the lilting, lovely songs. And he wrote the tune when he was a boy at a boy's camp and it was called "I Like To Lie Awake And Dream" was the title and the lyric was written by Lorenz Hart and they were both kids at a camp called Camp Wigwam, and you know Larry Hart went on to become a plumber and then Howard Dietz wrote "I Guess I'll Have To Change My Plans" is the lyric for it and I think their using it in "Band Wagon" although it doesn't come from "Band Wagon".

I want to tell you a little bit about what the show was like on stage before you see some of the picture because it was very unlike the picture. It was the first revue to use a revolving stage -- revues usually didn't bother unless it was the Ziegfield things. They didn't use it to be sumptuous and impressive, they used it to keep the revue moving and not do too many obligatory numbers in one while they changed the scenery so they opened on a pretty good set and they're bleeches and the whole cast is sitting in the bleeches and what

they're doing, they're singing ~~itt~~"better be good, it better be funny" and after a while you know that they're the audience that this is what they have to face every night. They're showing the audience what the audience is like with people walking in late and stepping over other people and knocking their hats over and whatever they're doing. That was the first time that was ever done.

They had "I Love Louisa" -- they had a merry-go-round on stage and I hear it was a very, very effective and sumptuous piece and a ~~gay~~ piece, Tyrollian. Then they had that great song I think I told you about with Frank Morgan and Helen Brod~~er~~rick. I have it on a record but it's done unfortunately by Phyllis Diller who's ~~tryng~~ trying to improve it. The original was terribly funny. He sings -- "I just got back from a funeral" and she says how was it, and he says, it was nice. So you can tell pretty well the state of mind they're in and when they get to the chorus "you talk about your troubles, the trouble I got is double, oh, ~~whatt~~ what will this depression be through?.....I might as well be miserable with you." And they're both standing there absolutely straight-faced, looking straight out, and nobody had done that kind of song before.

It was just full of very, very fresh material. Then, of course, they had one of the best tunes ever written, a wonderful wedding of lyrics and music called "Dancing In The Dark". Do you know that? I think we'll play some of the tape of "Band Wagon" and then we'll go in and see some of the numbers. Some of the other numbers in the picture I believe are "Triplets" which comes from "Between The Devil" which was another show, not very successful, but it was a funny number -- "The Shine On Your Shoes" -- "That's Entertainment" was written new for the picture -- a lot of them come from other shows unfortunately. We'll go right to "It Better Be Good" I think or if the overture isn't too long.....it's still the tempo of the twenties with a little more brass added.....It's a typical pit orchestra, too loud, though they didn't know how to dupe sound....."There's A New Sun Up In A New Sky" -- that's when you give the lyrics to a whole chorus, you're dead. If I didn't put it away in the cellar you know what I'd play for you, the Soviet Army chorus singing "It's A Long Way to Tipparary" -- in English. We were listening to it and all of a sudden Danny said, hey, this is in English and I said that's impossible.....They did a sketch I'm looking for, they did

a sketch about bathroom appliances where Fred Astaire is the salesman and Helen Broderick is the Westchester matron ..... music.....the line that I wanted from the sketch in here, it has a marvelous line, it ends with a quote from Keats, He's demonstrating the bathtub and the sink and everything but the loo, you know, and finally she says isn't there something missing and he says "the most beautiful sounds are still unheard" or something like that and then there's a sketch called "The Pride of the Claghorn's" in which they throw out a southern girl because she's a virtuous girl and that's not in the tradition of southern families and there was a great big fuss raised about that. Then there was a detective sketch and the only clue was the size and shape of somebody's bottom and they make a great business about measuring that. They're irreverent, funny sketches. But I wanted you to hear some Dietz lyrics.....record.....Remember this is Phyllis Diller and she over-decorates it....I can't stand this any more, oh, god, it was a funny song and the thing that made it funny was that the two of them stood there and it wasn't funny at all -- Phyllis Diller and some misplaced baritone bass. I had to grab them wherever I could get them and the only place

this was recorded was on Ben Bagley's.....music.....

"Dancing In The Dark" -- marvelous lyric (reads lyric). If we only had Johnny Green he'd sing it for you. Doesn't anybody sing it on this? It's a pity. This should be sung by a good singer, it's a rangy song and it's probably one of the best tunes ever written. I'll play it for you. He also wrote "Meanin' Low" Arthur Schwartz, and they wrote "Hammicker, Schlemmer, I love You", "You're Like a Sweetheart To Me."

(Break for picture).

.....statement of a song and then a dance and this is unnecessary motion picture clutter. There's no reason for this whatever and they obviously put a big cut in it themselves because there's a big cut right before he goes into the double with the shoeshine men -- he should have just danced. It might be a television print but there's too much going on anyhow and it's too crowded for effective dancing. And "That's Entertainment" is a very, very good example of what happens when you pre-record a number, it was much too slow.....Well, what happens is you get a new song, and you go on to a sound stage with an orchestra and you haven't got a costume, and you haven't got an orchestra and you have none of the excitement of

a performance and they do it at the tempo that sounds right to them and by the time they get on the stage it's much too slow and they're stuck with it.....No, it can be done but they don't always believe you though. Because I always change the keys to a tone higher, then they wanted it on a recording stage because it's always too low and you're singing into a mike from a booth always. The tempo is always too slow and you just have to guess and very often the performer or the orchestra leader won't go with him because it sounds right to them then.....That's Jack Buchanan by the way of whom Johnny Green was speaking last week. He's a great English comedy performer, he's a marvelous dancer.

Are you getting a fair idea of Schwartz and Dietz? Would you all rather go home at this point? All right.....That's a good kind of dress for the princess to wear in "Roman Holiday" it's the same kind of skirt but a better top -- something that will flow something that will move and yet something that will look simple.....Oh god, the name of that song should have been "I'd go through fire for you."

.....Well that's what we call the literal interpretation

songs. You could do that with almost anything. Well, they did it at a party for no good reason but in the theater it was really something to see, you know, it was like fairyland, it was like Disneyland I guess. And It was the use of an interior revolve with a larger revolve around it so it was really something.

....."I Guess I'll Have To Change My Plans" I know I want them to hear.....I wonder who did the art work on this picture, it was a Freed picture, it's what I call mouldy Metro. ....No, I like clean stages, I like room to move, I like the performers and the material to shine and the sets simply to support them.....

There's the picture of "Triplets" up there. The original choreography was that three kids are forever tripping each other up, conking each other on the head, it was really mayhem. ....it was just foreshortened. The put the shoes on the knees. Actually, the original was much funnier and the way Danny and the Oliviers did it was much funnier. It originally goes.....that's the original choreography which is a pun, of course, on 'ha cha, ha cha' -- 'high chair, high chair'. They simplified the music in this. The Music is much more complicated than that, it's much more modern than that,

it doesn't come to any nice restful stops, they did something very curious to the music and they did something peculiar to the lyrics in the middle bit.....(sings lyrics) I guess I put this in and I'm ashamed to say that I did it, but at the end of it I did -- how the devil does it go -- "Mama says that we're a bore and what is more, she didn't want to have us and we didn't wanna have her". They hate each other. I think it was very badly staged, it was very wooden, it was very inept, it was too bad. Because, I may not run any more pictures except in rare instances. They just spoil what was in the theater.

Next week, bring all your Cole Porter lyrics and bring "Oklahoma" and if I can get hold of enough lyric sheets on "Finnian's Rainbow" somehow I will.

END--Sides 1&2 of Tape 2