

We now have a required text. I found out from last week's session, for one thing, that I can't possibly cover all the ground that you have to cover in this short term. By relating history dates, everybody, everything and everything around this for you, I can only pick the highlights for you and give you hints about the rest. And you have to, should have a fairly complete book to look at. And since I wouldn't ask you to buy two, three or four books, and unfortunately, that's how it's compiled at the moment, I thought that the most complete book for you to have as a reference and for background, is the David Ewen book and it's called "The New Complete History of the American Musical Theater." There are four copies now available at Larry Edmond's, you know where that is, on Hollywood Blvd. If I waited for the book store in the school to get it, it would be months. There are four copies there now and within two weeks, there will be enough copies for everybody....I'll tell them to get me twenty books on order.

There are copies of three books in the reference library. The books that you have in the library now are the Ewen book, if you want to refer to it, and they're going to be in a special collection available ~~only~~ for this class, there's the Dick Lawine book (Richard) that's the "Encyclopedia of the Musical Theater" and that's just a great listing. If you want to refer quickly, if you want to see what songs are from what shows or what year, that's the quickest way to find it. It has the best laid out index in the whole business -- that's what most of the book is about. A very good book, and I wish you could buy it, but it's just too darn expensive, is the Stanley Green book -- ~~then~~ new Stanley Green book. It's just full of illustrations and he's the one that does it by composer. You're not required ~~to~~ buy those at all, but I will require you to have the Ewen book. Now if at the end of the semester you're not going to treasure this encyclopedia for the rest of your life, you're free to sell it, for next term to whoever wants it, but this semester I want you to have it.

Now I have one and when I'm not using it if somebody wants it they can borrow it -- and there's one at the library. You'll also have in the library starting some time this week

-- I put in the one cassette I was able to make for you off a reel, of "Trial By Fury." I would appreciate very much if you will all find the time to go in and listen to some of these cassettes because we haven't yet taken up analyses -- which will have to be analysis of lyrics which are very important in musical comedy.

By the end of the term there will be a very complete cassette library which I will make that will be available to this class only so that you can listen to them for two hours at a time. It is a very good idea to be able to go in and listen to them and if you have your own cassettes and earphones, take them off and keep them at home. I really don't have the facilities to be a production studio myself. I can make the reel to reel tapes at home. I was able to take one cassette off this week but that's all. Now I have some more coming up and Aubrey and the two "C's" are going to make some. You will also have all the xerox copies I can get ... you were curious last week about Gilbert and Sullivan ..... I finally dug up an extremely long but very complete account, a kind of preface, of the story of Gilbert and Sullivan -- what they were like, what their collaboration was like -- by Deems Taylor. I had

that xeroxed and gave it to Aubrey and it should be in the library by Monday, maybe Friday. Now, there's a lot of xeroxes that I took from the New York Public Library when I was there. You know, dim books that you wouldn't think of buying and that you can't find in out of print books. Some of them are a little dull, some of them go on but you do get ~~from~~ every one of them a couple of sentences that shed light on an era or some people or something. They begin to give you some kind of background in this so that by the time you're through you will all be walking authorities on musical comedy in America.

There will be a xerox library, there'll be a book library and there'll be a cassette library. And, if necessary, at your request, it's possible if you want an extra session any week, and enough of you want it, I'll set one up at my home which is simpler than trying to get a room at this school. And I think as of next week we will be able to use 104B which is more comfortable -- you'll all have tables to sit around.

They're going to send me a 16mm of "The Great Ziegfield" for next week -- would you all like to meet at my house instead of at school? All right then.

You all saw "Gigi" I take it, and very lucky you were. I'm skipping over to something I would have likely gotten to in May, because there are very few musical pictures that were made with what I consider had the feeling of a Broadway musical. "Gigi" is one of the few and I would have probably put it last on the list but Louis is leaving for Paris permanently, of all things after all these years. He's leaving next week and this is the one night that he could make it while we had a class in session. So Louis is here to tell you anything you want to know, to answer all questions, any criticisms you have of the picture, any questions you want to ask, you can ask freely. Between Louis and myself, we'll cope with them. Is that all right with you Louis.

LOUIS JOURDAN: Absolutely. Because I feel that I can be objective about the picture because I have done it twelve years ago and I knew absolutely nothing about musical comedy professionally. This was the first time I was involved with musical comedy. And I hadn't seen the picture since it was first released, but two months ago, when it was on television and I must say, frankly, and I wasn't involved at all in the Making (?) of the picture, but I found it to be better two

months ago, than I thought it was twelve years ago. Good comedy like good wine becomes better with time. What did you think of it tonight? Did you enjoy it? Did you find it at all old-fashioned? (Student reply, yes, but that was nice.)

MRS. KAYE: What did you find old-fashioned, we'd like to know. (Student reply: scene~~s~~ seemed longer, cuts quicker today, no feeling of being pushed, humor slower more relaxed than today.) Louis, wouldn't you say that that was the normal pace of "Gigi" itself. Isn't that the kind of story that's told that way?

LOUIS JOURDAN: Yes, because we must not forget that it was first a novel written by Collette and it was a little masterpiece in its own.

MRS. KAYE: (In response to student remark about "Fiddler" pace.) That's Norman Jewison's technique, that's how how he makes pictures.

LOUIS JOURDAN: (After question re interpreting French work into English.) It is a very good question because I have never believed ~~som~~how, and "Gigi" is an exception, I never believed that French work had a chance to be really made, an authentic French picture, in America. But somehow, and this is where I

want to come back to Alan Lerner. You see, Alan Lerner -- despite the fact that "Gigi" was made under the system of Hollywood big production, big studio, big money and so forth -- there was a driving force behind "Gigi" which was Alan Lerner. In spite of the fact that the teamwork ...Minnelli, Andre Previn ..... still the stamp....was Alan Lerner. But I will add that behind the stamp, the soul of the picture, is still Collette. The theme is hers and we somehow never forget, for a Frenchman, forget that it is Collette and that is to the credit of Alan Lerner. And this I think will answer your question, outside of "Gigi" I don't know of a French novel or a French play that was even produced on Broadway, or made as a picture in America, that I found satisfying. (Question, if the French liked "Gigi.") No they didn't. They didn't and it was the only country where "Gigi" was not successful at all.

MRS. KAYE: Do you know that the State of Israel hated Exodus?

LOUIS JOURDAN: I don't think that it comes from the fact that it was "gigi", I think that it comes from the fact that it was a musical. Musical comedies are not liked in Europe. The only great success was "West Side Story." For the French

people "West Side Story" was a really true American musical and that they assimilated. But outside of "West Side Story" I don't know of any musical that's been a great success in Europe.

MRS. KAYE: Louis, can we talk about something basic. Would you say in making any play or any musical surely that everybody in the picture has to be cast, not just the cast.

LOUIS JOURDAN: Everybody has to be cast, yes and this is where we go back, you see, to the producer.

MRS. KAYE: Including the producer, because if you have the wrong producer, forget it.

LOUIS JOURDAN: The producer has to cast himself and then cast everybody. And we do -- I think we must not forget that it was Arthur Freed who produced, really produced "Gigi". I was involved only in one other musical which was "Can Can" which was not produced at all, just put together, putting names together.

MRS. KAYE: Who was the nominal producer of "Can Can."

LOUIS JOURDAN: Jack Cummings. But he was completely put in a straight-jacket by the system. He couldn't really operate.

MRS. KAYE: Do you know who Jack Cummings is? Jack Cummings produced a lot of the Metro musicals that were made during the second war, when anything was successful, almost anything. Certainly any musical was successful. The people were entertainment starved. There was nothing else to do. He made all those so-called Metro epics that Ester Williams did, all the swimming pictures, all of those things, all those slapped together revues and at that time they were considered musicals. There were always a few producers ~~that~~ taste and vision and talent who made better pictures like "Covergirl" was made in 1943, I believe, by Arthur Schwartz who came from Broadway and Gene Kelly who came from the theater, and that -- although I don't think as good as "Gigi" -- for its time was one of the best musicals ever made. And so as Louis made the point, that even working within the system, as you pretty much have to do if you're at a big studio, you can, if the producer is smart enough and sensitive enough (LOUIS JOURDAN: somehow cope with the system) you can cast your writers, can cast your director, you can cast your musical people.

LOUIS JOURDAN: Yes, absolutely, but it's a fight, it's a constant fight. And if you give in, the system takes over

and then you are really absolutely lost and sunk. (Question re difference in working in musical comedy for film and stage.) Yes, but I really could not mention it, because I played it in another Alan Lerner production called "On A Clear Day You Can See Forever." I played it in Boston for four weeks and the thing didn't work at all in this case. It was the total opposite from "Gigi". We were all unhappy with it and I left the show. But you see this comes also in spite of the fact that Alan Lerner was the driving force behind "Gigi" and the real maker of "Gigi" and creator of "Gigi" as a musical play, he still needed an Arthur Freed, a man who somehow regulated it. When Alan Lerner was alone in "Clear Day" or in "Lolita" which was produced on Broadway a few months ago, it never worked. Alan Lerner needs, and it's very peculiar, needs somebody, an iron hand, somebody who makes him do it.

We were talking tonight coming here about Sam Goldwyn, the producer. And we both, Sylvia and I, know him very well, and Sylvia was saying that he had his stamp on all the pictures that he made. And I somehow doubted that because William Wyler, the marvelous American director, who made most of the Sam Goldwyn pictures and I thought that he would be the man that made the picture. Sylvia does not think so. There, it's

again the same thing, because Alan Lerner, the creator, the artist, William Wyler or Lerner, needs the producer, needs the man who makes him do it somehow.

MRS. KAYE: A small thing about Willy and Sam that I thought of in the car. Willy always had two writers working on the script. He never agreed with the scripts that Sam got. He always thought they could be improved, changed, whatever. And every day in Sam's office at the end of the shooting day at 6 o'clock you could hear the screaming coming from Sam's office because Willy wanted his script and Sam just brought him to a standstill. Because Sam's a producer, Willy's a director, and Sam knows a good script as well as any good director and whether a good director is doing what the good director is supposed to do.

LOUIS JOURDAN: You see, I think we can say that this sort of teamwork where the producer is the controlling factor of the artist does work. Theater also, and in certain aspects of film making I think that in musical comedy certainly, and only if you are about to make a picture which you want the public to appreciate, to please, when you are working to

please, I think that you do need this teamwork in contrast with a man like John Chaplin or Stanley Kubrick today who really does not work to please the public. He does a picture because he has it in him, he has a statement to make, he has something to say. Therefore, he says it all alone. He is the producer, he is the writer, and he is the real sole creator of the piece. Those are not pictures to -- they hope they're going to please the public, to have the public with them also, but it is a secondary fact. It is a personal thing that they have to get out of their system. Do you agree with me? Which is not the case in musical comedy I think.

SYLV KAYE: Well, there's one thing that I suddenly thought. There was a great public relations man who used to work for Sam as a matter of fact. He said something to me one day which I think is a frightful thing to remember. He said it doesn't matter what things are, what matters is what they appear to be. If Stanley Kubrick's picture comes out that way, fine, but for all we know Stanley Kubrick sits up at night or wakes up in the morning, saying now what can I do to top "20001?" You don't know what his thinking process is,

what got him there, but once he gets his concept and I don't know why he got his concept, and he's not about to tell us, but once he gets the concept, it is true that it is now his and he wants to do it his way. That much is true. (Question from student wanting to pursue difference between stage and film particularly in relation to rehearsal.)

MRS. KAYE: You mind if I answer part of that, make a statement and then let Louis answer the question. The reason that I had you run "Gigi" is that there are a very few films ever made, made with the same intent and the same care as most things are made in the theater and "Gigi" is one of the few examples, and Louis is here to tell you what that is. But that question can't be generally answered, because how many musicals (pictures) have been seen: ten, twenty, thirty, two? How many did you see that are anything like "Gigi" or that are good. Most of them as Louis said about "Can Can" are slapped together and they're not made with care. The good ones are made with the same kind of care, the same kind of attitude.

LOUIS JOURDAN: Absolutely. And I would even add to that that indeed "Gigi" was produced on the screen like a stage play.

We rehearsed every scene, certainly every number was carefully rehearsed in advance and planned in advance and in spite of all that and in spite of the fact that it was done by experts by people with enormous talents, still they didn't know for sure. Because when "Gigi" was finally put together and shown in Santa Barbara where I was (in a preview) it was a near tragedy. It's absolutely true. They had first to cut about twenty minutes from the picture and then they reshot part of it and that did it. Before this added last moment of surgery somehow, it didn't work. It needed this extra little knowledge from the public which was given to them, the makers of the picture, by the reaction of the public. Yes?.....They reshot the number at Maxim's for instance "She's not Thinking of Me" was too long. It was cut about half and it had to be reshot because it was not possible to get the musical construction. They had to rewrite, practically, a shorter version of it. Also Leslie Caron's number "I Don't Understand" had too long, therefore, it was reshot. And let me see, some comedy scenes which had nothing to do with the music, and cuts now and then, about twenty minutes....(Question re scene at

Maxim's being cut.).... No, it was the actual number "She's not thinking of Me" that was too long. No. All that was actually shot at Maxim's in Paris and worked very well..... (Question about why it all wasn't shot on location,)..... I agree with you. In spite of the fact that the sets and the costumes were made by a marvelous man. I agree with you because there is the difference of atmosphere. We should have shot everything, you know, for the thing to be perfect in my mind, in Paris in real interiors of the period.

MRS. KAYE: Money. It cost more to shoot on location. It's a question of looping the sound.

LOUIS JOURDAN: Yes and no -- once you're already there -- but it was looped anyway. A great percentage of the scenes shot in studios were redone. Yes. Sometimes also I must say because it involved three foreigners -- Maurice Chevalier, Leslie Caron and myself and sometimes we were not clear and we had to reshoot because of the clarity. To be absolutely frank with you, I was the one to reshoot, to re-dub less, putting my modesty aside. I was the one to speak English, to know English the best. But for Maurice Chevalier it was

always difficult.....(Question about Leslie Caron having to acquire a French accent for it)..... She did take some sort of French accent which she doesn't have. I must tell you also that with all the admiration I have for Leslie Caron, that it was not her voice that you heard when she sang. She cannot sing. (Mrs. Kaye: That was well done.) That was beautifully done. The girl who did it is Marnie Nixon, a marvelous person who does absolutely everything. She was marvelous. I did with Marnie Nixon, a few years ago at UCLA the "Martydom of San Sebastian" of Debussy and she sang the soprano part in it and she was marvelous and she can also sing Weber.

MRS. KAYE: Tell you what. Let's give them a little background here and then you can ask all the questions you want. Louis and I were talking about this last night on the phone. And the thing that struck me when I saw "Gigi" in the theater -- and when we came out I said to Danny, I wonder if this is as good as I think it is. It's very hard to tell when you see something once and it's been a long time. I saw it on

television again and when I saw it I said my god, it's better than I thought. And it's only when something is remarkably good or remarkably bad that I usually go over it to find out what made it so good or what made it so bad or what was wrong or what was great about it. And I figured out what was great about it is that all the writers of musical comedy whether they're in the theater or motion pictures, and I've been in more of these sessions than I care to remember, say that all of the songs have to either come out of the character or further the plot, otherwise they're no use. And everybody talks about integrating songs and they don't know what they're talking about. Because usually if they have a song or they want to write a song called "The Sweet Potato" and somebody says I haven't had sweet potatoes in years and somebody says I love them too. Now this has nothing to do with the essential plot you're talking about, it has nothing to do with the characters. They simply like sweet potatoes, well I'm glad, I'll give them one but this has nothing to do with the picture.

LOUIS JOURDAN: Yes, and they all are aware, musical comedy writers, of the truism that songs must spring organically

from the characters or from the situation and must lead or progress the action or throw new light on the character. They all know that but somehow they don't do it.

MRS. KAYE: They don't know it. They know the words, Louis, but most of them don't understand what they're saying. But, of course, Alan does understand it very well because he writes himself. As I said to you last night, that you have to prepare a nest for the song and it has to get to a point where the audience wants to hear what somebody is feeling, wants to hear what somebody is thinking or wants to hear what's going to happen next. By the time they sing either you have to want it in advance, or by the time they sing they say well of course.

LOUIS JOURDAN: Yes, the expression prepare the nest for a song, is the correct expression certainly in contrast to planting a song, planting is an arbitrary thing -- it's a sweet potato thing.

MRS. KAYE: Let's go to some of the songs in "Gigi" for instance. When you get to sing "Gigi" by the time you sing it, when you run out of the house....

LOUIS JOURDAN: Yes, he was angry because Gigi has turned him down .... and out of this anger dismissing Gigi as a baby ....he doesn't realize ~~that~~ the **silliloquey** that she's growing up. She's first a baby, then a child, then a little girl and suddenly he realizes that she's ~~aha~~ a woman and he's in love with her. And the song brings that out. And I don't think that outside the realm of musical comedy one can do that. One can't do today like they used to in the Greek Theater or ..... a **silliloquey** without music, you can do it in musical comedy. You can suddenly have a man .....soliloquize.

MRS. KAYE: Recitative in a new form.

LOUIS JOURDAN: And indeed the action song of "Gigi", indeed the action has progressed and a new light on the character has been brought about by the whole song ~~for~~four or five minutes at the most.

MRS. KAYE: Yes, which is impossible to accomplish in scenes. You couldn't do it, you wouldn't sit through it any way. Nor would it move and you wouldn't get it done quickly. Now what about a song that's not quite so obvious like .....

LOUIS JOURDAN: Yes. This I would think is more of a character song although "I'm Glad I'm Not Young Any More" ...although it's set and takes place at the moment where the love story between the young people is well concentrated, well established, well under way, and then the philosopher -- Maurice Chevalier is the philosopher --- says this is not for him any more, I'm past that, no more frustrations for me, I'm glad I'm not young any more which is the pattern(?) of the musical plan, counterpoint to the love story. And this is I think ... brilliant and not only brilliant in conception but in realization.

MRS. KAYE: ...His realization -- because before he gets to the song, before he gets to this, before you're in this jam, and you have to go through all this protocol and all this business, he's chasing girls all over the place, he's taking a girl out every night and you figure this man is never going to give up, and he's going to do this until he steps into his grave. (Question about "I Remember It Well.") I also got the feeling that he was beginning to feel that he was too old to flirt...that he was kind of doing it to do it.

But at the next song, he doesn't have to keep the front up... but there's another thing that is accomplished by that song in that sense which is another marvelous thing about the way this picture was done. She has mentioned a couple of times that he was the great passion of her life. And I, for one, was not sure she wasn't making part of this up ..... but its not until they sing the song together that you begin to realize that there was something there that she's not making it up .....that it did mean something to him.

LOUIS JOURDAN: May I add, one thing here. The character of Maurice Chevalier is the complete creation of Alan Lerner. The character does not appear in Collette's book and it did not exist in the play. This character was invented totally by Alan Lerner and I think it was crucial. And I have not re-read the book since I made the picture but I cannot conceive how this character was not there. It's so beautifully integrated, it seems without it, there is no story here.

MRS. KAYE: Now how do we first realize in the picture, Louis, that this is a musical -- as an audience -- outside of the

credits, where they say songs by .....

LOUIS JOURDAN: ....I think that ....when he addresses himself to the audience for the first time .... it's difficult to say.

MRS. KAYE: The mood of the picture is communicated to you very early and it does not come as a sudden shock when somebody opens his mouth to sing. This is part of the craft of making a musical. In other words, you can't take "For Whom The Bell Tolls" ( I don't know why I took that -- I saw it on television) and if anybody sang in that, it would destroy the picture.

END - SIDE ONE

MRS. KAYE: ....all that stuff has to be done in advance, all the people who are busy at work with the mountains of things, the arrangers, the copyists, that nobody thinks much about. They all have to be prepared in advance for what they're going to do....

LOUIS JOURDAN: If I can say another thing about their style of music which is meant to be general speaking, acted rather than sung, I must say that each time that I have hear "Gigi"

sung on a television show by a singer, I didn't like it, even when people like Frank Sinatra and Bing Crosby sang it .... it belongs to a boy. (Question re, if he had heard Chevalier singing the songs alone.) ....Oh, yes, but there's a difference. Chevalier's songs in "Gigi" are single songs, although they are integrated in the story, but not Leslie Caron's or mine or Rex Harrison's .... have you heard anybody sing "I've Grown Accustomed To Her Face" -- did you like it? Or how about "I'm An Ordinary Man." You can't do it, it doesn't work.

MRS. KAYE: Well, the curious thing is that once a star (and I have told them what I think a star is) -- a star is somebody, not somebody that anyone's put up on a marquee and said that's a star) -- once somebody of a definite stand introduces a song there's a tendency of anybody who follows to take their interpretation. Therefore, they set the whole thing. When Lerner -- Alan and Fritz -- write for an actor, a singer -- either you or a Rex or a Julie, whoever, has sung that song has already set the style on it so that anybody who follows

knows that style and if they listen hard they can tell the story. They just don't bother to listen -- a lot of them are devoted to their own style.

LOUIS JOURDAN: (Question about camera angles in "Gigi".)

When you say looking at the camera, I don't think that at any time I have done that, maybe I placed myself more in front of the camera but I didn't think ever looking into the camera. Chevalier had to do that because he was singing to the audience. ....I'm afraid suddenly that you are right. Perhaps in "She's Not Thinking Of Me" I was not looking in the camera but above, trying to address myself to the audience without completely doing so. You see, looking in the camera is looking into the lens so there is a big difference in looking in the lens and looking (above).

MRS. KAYE: The only time in pictures I have ever seen, known the director to say I want you to say that line right into the camera, it's either when they want to frighten the audience or when they want the audience to laugh. For instance, at the end of some of the "Road" pictures, and they'd have Joe(?) character come on and Crosby or Hope would look straight into

the camera and tell the line to the audience because that was the joke. Or, at the end of a "Dracula" when they come out and say you shouldn't mind these things but they're real.

LOUIS JOURDAN: If you had this feeling, with me for instance, it was never my intention . . . . (general discussion by students about musicals such as "Hello, Dolly" played on screen like to a proscenium,)

MRS. KAYE: I'm glad to hear you're fond of Chevalier because on my list to run for you is one of the other few excellent musical pictures made for the screen. Do you know this picture Louis? It's a very, very early picture Maurice made with Rogers and Hart.....

LOUIS JOURDAN: (Responding to question if Chevalier as charming off stage as on.) Yes, he was. In life he was like most extraordinary personalities which is that there was something about him, you can't express it. It's like being in the presence of a child, but an enormous child, an extraordinary child-- but something childish about him -- very naive, he was a very naive man. (MRS. KAYE: he talked about himself most of the time). Constantly. He didn't talk about anything else.

MRS. KAYE: You know when we were doing a joke, Danny used to say something about the atom bomb or something to sidetract him, and he'd say in four seconds Maurice will have this back to himself.

LOUIS JOURDAN: You see, this childishness, it was the strength of his entire -- of him physically and psychologically. He adored passionately his profession and his profession for him was he was looking at it like a child looks at his first -- something moving. He was always astonished by it and surprised by it. And by himself.

MRS. KAYE: Now Maurice unlike many -- did you watch him rehearse -- he rehearsed every single move. Every tiny thing.

LOUIS JOURDAN: Every move, every gesture, everything he conceived, he really worked, tried.

MRS. KAYE: (Student said it seemed like such an integral part of him.) That's the great stunt.

LOUIS JOURDAN: He was a very meticulous man. He didn't think of anything else but that.

MRS. KAYE: (Student query that he rehearsed his accent.) In later years his English was harder and harder to understand. Earlier on he was easier to understand. His English was much much better some years ago.

LOUIS JOURDAN: He spoke less years ago, because one spoke less in pictures.

MRS. KAYE: But "Love Me Tonight" had the same feeling of Paris that's why I wanted to run it.

LOUIS JOURDAN: He was saying about himself that in the last fifteen years that he was like the eiffel tower and he was right -- he was for Americans the eiffel towel.....But, in fact, Chevalier was to a certain extent responsible for the idea that Americans have of the Frenchman. The first one to start that was probably Offenback, Gay Paree then Chevalier. You know, this is the Frenchman for Americans -- (student: but in the same context, in casting the perfect individual for that role, that was the way they cast you, because you are the epitome....) When you say that, you don't make me very happy when you say that because I have always tried and perhaps

wrongly so, not to capitalize on being a Frenchman. I have always tried, unsuccessfully, to lose completely my accent. Of course, it's impossible, but I tried because it does somehow limit the character that one plays....In some respect, I'm mad at Maurice Chevalier. I owe that to Maurice Chevalier because since you are a Frenchman -- because of Offenbach, because of Maurice Chevalier, and Charles Boyer -- there you are you 'hav' to speak lik' zat' and all the others are imitations and I have always tried to get away from that. (Question if he played Italians) No, Italians, no -- oh, perhaps yes, sometimes.

MRS. KAYE: One thing I'm curious about, do you know whether or not Alan had Maurice in mind when he wrote that part.

LOUIS JOURDAN: Oh, I would think that, who else could he have in mind. No, no.

MRS. KAYE: (Student remark that it was a remarkable time in Chevalier's career.) Yes, he was a marvelous show man. What else would you like to know tonight? (Questions about intermissions in "Gigi.") No, there were no intermissions.

LOUIS JOURDAN: But you see, to go back one second to Chevalier, because he was a very interesting phenomenon as a Frenchman in America in musical comedy. The French people have never liked somehow the image that Chevalier has created for Frenchmen in America. And they always resented it and they always thought and they still do, that Chevalier had fabricated the image of a Frenchman for Americans. And in the last years, in the last fifteen or twenty years they shunned Chevalier. They didn't like his American career because they felt it was based, it was dishonest and I don't think so. Because knowing America it cannot be anything else. It has to be this way. But they are not aware of that and they disliked this side of Chevalier.

MRS. KAYE: I wonder what came first. I wonder whether the American image of the Frenchman came first or Chevalier's image became the image of the Frenchman.

LOUIS JOURDAN: I don't know but I would think it did start with "La Vie La Parisienne, you know, the music of Offenbach.

MRS. KAYE: Or maybe the fables of the first world war. It was a Paris that never existed, isn't that true Louis, except

in the minds of the American and English journalists that lived in sidewalk cafes.

LOUIS JOURDAN: I think it has existed but you know in a very small way.

MRS. KAYE: Yes, because the French are really very private people as I have known them. I'm invited to the homes of my friends, but unless you know somebody quite well, and unless you're really friends, you're not asked to their homes the way you are in America. It's not a quick invitation thing, they'll take you to the restaurant, they'll be very gracious because they're good hosts, but never in their homes unless you are friends. They're a much more a private people than the Americans people are.

LOUIS JOURDAN: And all this so called \_\_\_\_\_ of the 1900's of the "Gigi" period also existed in a very small percentage of people. One has the feeling that that was France. My god, France -- there are also the novels of Emile Zola where France was misery.

LOUIS JOURDAN: (Re student observation on his song in "Gigi".)

There was one moment for me that was very difficult, talking about choreography. Minnelli asked me to do that and I felt awful doing it and I must say that the result on the screen was wonderful because it was partially obscured in shadow ... he's walking made -- and Minnelli asked me and I'm going to show you what I had done -- but since I was in shadow, it was in silhouette and you see that's choreography. He asked me to choreograph the moment -- the realization that he must ask her to marry him and he asked me literally to do this ..... and I did that. I did something like that. It seemed enormous to me but the camera was very, very far and in silhouette so it was the right thing to do. But I felt awful, my god.

MRS. KAYE: (Remark by student about Minnelli staging numbers and not choreographing them.) A lot of that came out of "My Fair Lady". They couldn't get the choreographer they wanted, they couldn't get Jerry Robbins because he's so expensive, they couldn't get Michael Kidd, although Michael suggested how the Ascot Gavot be done (that's where everybody is standing absolutely still. So they just couldn't get who they wanted so

Moss said to hell with it, I'll just direct it. And there was one ballet which they put in at the end of the play "Get Me To The Church On Time" which the show could have done without, and I think would have been better off without and I think everything Moss did was right and from an age of over-choreograph (zation?) from a plethora of choreography, they got down to a feeling of rythmn and movement which is a musical feeling. I was very angry the other night -- I was reading a book called "Hollywood Musicals" written by two English -- I won't say gentlemen because there's a couple of things they said about a couple of people -- but it says that the most satisfactory musical pictures are those done by dancers or by choreographers because no other -- people who wing are all right -- but choreographers is it. And so I'll not recommend that you get this book -- I think he's really a dancer.

(Class discussion re "Hello, Dolly." Let's talk about Dolly for two minutes and then break up because it's just the complete opposite from "Gigi". It was taken from a book called "The Merchant of Yonkers." Gar Kanin went to Thornton Wilder and he thought it would make a wonderful play, which

became "The Matchmaker" which was a very funny play -- it had marvelous comedy scenes in it. When they made "Matchmaker" as a picture, it was a time of transition in Hollywood, it was made over at Paramount .....and it didn't come off terribly well. When they decided to do it as a musical, Gower Champion was the director and the moving spirit behind it. Now, whatever had been written didn't matter because what he did with it was take and he just threw the book out. Now there were a couple of scenes in the original play that would have made a marvelous musical comedy scene like that great scene in the millinery shop when they're hiding under the table. It was perfectly timed on Broadway and it was a very, very funny scene. That was all thrown out for a choreographer's concept and so you got a non-existent book because of the casting. Now Gower was marvelous for "Bye, Bye Birdie" -- it was his metier, he felt like it, he created it, he made something. Out of "Hello, Dolly" he made an enormous commercial success for our friend with the moustache. But that was done by somebody who stole the song from somebody to whom he is still paying royalties. "Hello, Dolly" comes

from a song called "You're My Sunflower, You're My One Flower" sung by the State of Kansas....it was written by Mack David and a composer I don't know -- he wrote "Hello, Dolly" -- you remember you asked me last week about stealing music. Sometimes you don't know you're stealing it. And I am sure Jerry Herman didn't know he was stealing it and he must have heard it some time or other and when he was writing the original song, nobody paid any attention to it until it became a great hit. And now Mack David and the composer have gotten extremely rich, but those are the accidents of show business. From a show that really had wonderful ingredients to begin with, one song emerged and that made the hit. But then when Pearl Bailey got into it you found out that the score was full of songs because they cast singers into the other parts and you found out that there were other songs in it. Now I'd seen it with Carol Channing and I had seen it with Pearl Bailey and I just didn't want to see it again. So I apologize for not having seen it. (Class discussion) People walked out after the first act of "Hello, Dolly" and really wanted their money back -- saying what are we doing here, what's going on here.

This went on for years. In the second act they did the "Hello, Dolly" number and that was it.

In "Gigi" you have every element because there was nothing in the world -- especially a theatrical enterprise in which many people are concerned which is what you and I were talking about on the way down in the car -- that Alan and Fritz without Fritz Loew, without Arthur Freed, even doing the music without anybody as good as Previn who takes a very simple approach (and we won't mention the names of the other musical directors who take very complicated approaches and conduct their orchestras in a very pressured way, and the singers are submitted to the same kind of thing and you get a hundred men or eighty-five men and that's your back and that's it.) But Andre is a very alive bundle of music. He loves it and he himself doesn't count, it's the music that counts, it's the thing that counts. So in "Gigi" by accident, design or because the moon was shining, you were perfectly cast in every department that's how you get a good piece of work. Whether it's a movie or a stage play or anything. A novel you can blame on nobody but the novelist and possibly the accident of finding a good editor, but in anything that needs team work you have to pay attention to

every tiny detail. Then you get something really good. I suppose every now and again you can get even with carelessness you will get something really good, but I can't think of any off-hand can you?

LOUIS JOURDAN: I would call it luck, more than anything, -- sometimes it has happened. Yes. Not with musical comedy either but with straight pictures, yes.

MRS. KAYE: Well Danny was in a show a year and a half ago which was one of the worst run things, one of the most careless approaches to a show I have ever seen and I watched it in growing disbelief ("Two By Two") and everybody figured it was going to be great. But how can this trash turn into great over-night? Well, it didn't -- it just couldn't. There's just no way, and when David Merrick decided to do "Hello, Dolly" if he had gotten a director who had a feeling for the book and then a choreographer, you would have had a totally different kind of show. Because choreographers don't care if people can sing or not, very often. (Question) The picture was not slapped together. It was made at enormous costs. The man

who directed the picture is a choreographer too. (Student comment about Dolly set not being used.) Do you know that when Joe Mankiewicz came on to "Cleopatra in England I asked him how much into the budget was the picture before he got on. He said \$5 million -- I said what did they spend \$5 million on. He said well, for one thing Mamoulian had a swimming pool built -- this was an exterior in London and there were all kinds of levers and buttons and devices and platforms going up and down and sprays of water and everything and nobody knew what it was for. Nobody knew what the scenery was for, nobody knew what the devices were for and he said that cost about \$2 million and it was never used and they just abandoned it. (Student remark about producers (Fox) insisting that it be shot in London and that was the reason Mamoulian left the film.) I didn't blame anything on Mamoulian except for the fact that they let him build that swimming pool without anybody finding out what it was for. That's not Mamoulian's fault. But the fact that they just let that amount of money go and nobody knew how it worked or what it was supposed to be for. No, that's not Rubin's fault. It actually was Elizabeth Taylor who insisted that it be shot in London, that's why the studio said London.

That's why he was stuck with London. Then she got the pneumonia and after that she said Italy. You get on to something that's a flop and you'll get twenty-nine reasons why it went over-budget and who's fault it was and I think the truth probably lies some place between all of them. (Student remark about writer getting paid twice for script.) And that's the picture that broke Hollywood.

Anyhow, thank you (to LJ) for spending such a long day and night with us. Thank you very much for coming down and being so generous with all your answers and everything.