

What do any of you know about rhyming? Do any of you write lyrics? Do any of you rhyme at all? That's good. Anybody else? All right. As I was getting dressed tonight I was just trying to figure out how to teach you about rhyming. I've never taught rhyming to anybody but I think somebody should.

Who thinks -- would you say that 'gime' and 'mine' are a good rhyme?.....Well, time and mine are not a good rhyme at all. They have to be absolutely right. When I did funny verses, let's say for the Tin Pan Alley songs of the twenties or thirties or even today, you'd say "I'd give my life if you were mine, and we'll only get to it in time."

Actually, there's only one rule for rhyming and it's very simple, and I'll have to make it up as I go and if it's too lengthy a phrase, I'll shorten it down. You rhyme only the accented syllable of a word. Of course, if you have only one syllable, you don't have very much trouble. But when you get into two syllables, five syllables, seven syllables, twelve syllables, the thing applies. You rhyme only the

accented syllable and everything from that, you change the consonant on the accented syllable. In other words, if you were going to rhyme 'valentine' and 'ballantine'-- you could because the accent is on the first syllable but you couldn't rhyme 'tyne' and 'tine' even though they were spelled differently, because that's not a rhyme. You have to change the "t". Tine - wine - dine - pine - mine. Now if you get a double syllable word -- just name a double syllable -- anyone. Broken and spoken -- that's easy because the accent is on the first syllable -- get a more complicated rhyme. The rhyme that Sullivan used -- the way he rhymed "Pinafore" which is a tough rhyme. He rhymed it with 'din afore'. Now it's a perfect rhyme because that was spelled absolutely the same and all that's changed is the consonant on the accented syllable which is the same. Din afore means noise before -- "of which I heard the music din afore."

One of the happiest rhymes I ever got, I don't know why it never occurred to anybody else -- "I want to preserve my anatomy, the skinny and the fat of me." They have to work exactly. They may not match in spelling sometimes, for instance, I once wrote a song called "Delilah Jones", the

lyric was "Delilah was a high-flying floozy, Delilah needed seventeen phones, don't dial'a, there isn't any more Delilah." Now this is a perfectly good rhyme. Some mid-western team of sisters, a very popular team of sisters, I've forgotten their name -- no, not the Andrews Sisters, but the later ones .. the McQuire Sisters...thank you...they made a record of it and I heard the following "Delilah was a high-flying floozy, Delilah needed seventen phones, don't phone her, there isn't any more Delilah." I took the needle off and I said to Danny what the hell kind of -- they have annerve, how the blank did they get that. And he said, well you see they're mid-western and as far as they were concerned what you had written was "don't dial her, there isn't any more Delilah" so af far as they were concerned it wasn't a rhyme anyhow so they decided to change it to make it more clear. Now performers have been beheaded for less. But the curious thing is that not hearing the New York accent, in which we don't pronounce the "r's" because in New York or England, everybody will say 'dial'a' for 'call her on the phone'. But in the mid-west they say 'dial her' (herrr). Like when Dina was little she said "mothER, the watER's dERty." Now that's a California accent.

And 'horrrERble' or 'tERRible.' But you can only write in the language that you hear but you're better, of course, writing in the language that most people hear, then you'll get your rhyme. Let's play some rhymes for a while. (Student question about using a New York sound when writing a musical about California.) That gets back to the statement I made I think in the opening class which was, that which is called a musical comedy in the United States, is really a Broadway musical comedy. Principally, unless you're doing it in a very well-recognized regional dialect like provincial sort of things like southern or New England. Like in "Carousel" Oscar Hammerstein used a lot of New Englandisms, in "Oklahoma" he used a lot of mid-western -- he said 'fer' instead of 'for' and he would rhyme it.

A California accent is not that easy to describe, it has a slightly hard "r" but not as hard as a mid-western "r." And it doesn't have any dialect, except for saying 'height' instead of 'height' and a couple of other curious things. Like in Philadelphia they say 'attEETude' instead of 'attitude', that's a localism and unless you know their speech very well, you don't know that they do it. And in Canada and in Georgia

and in Pennsylvania they will say 'aut' instead of 'out. But that's a very small thing and unless you're writing a musical about the Amish, which somebody did -- it was called "Plain and Fancy" and then of course you can use their dialect and rhyme it and whatever, as you please. Certainly, if you're writing a musical -- if the book writer and the lyricist -- they have got to agree about this. You can't have a book that's written in Shakespeare or New Yorkese and lyrics that are written in the provincialism of the area. That's one of the things that's absolutely required.

Do you want some more examples of rhymes, just throw the words out. What I'd like to do though is to throw out a word and let's all rhyme it.....'atrocious'....'ferocious'.... 'expialidocious'.....as long as nobody's giving me a false rhyme.....that's fine, that's all you have to rhyme, just the accented syllable and whatever syllables come after. You don't ever have to bother with the word before the accented syllable, you can just disregard it.

Now, do you want any further examples of rhymes or do you think we can go on.....Bad rhymes, well let's have some bad rhymes.....what do you mean by slant rhymes.....(student

mentioned 'time' and 'tyne')...that's not a rhyme, period. It is considered by any lyric writer of any substance, whatever, to be not a rhyme, period. It's either a rhyme or it's not a rhyme and anything that doesn't rhyme, doesn't rhyme.

.....No (not all right to use it). If you want to use it if you're writing a form of free verse, if you're writing a casual free verse form -- I'm making no rules for poetry, I'm not teaching a class in poetry, I'm teaching theater lyrics. As a matter of fact I do hold that ~~any~~ rhyme is either a rhyme or it isn't, and only people with faulty ears -- unless the thought is so lofty and so marvelous that the world would be poorer without it. You know Shakespeare could have taken the liberty but he made pretty good rhymes. As a lyricist you have no idea how many times I've gotten great lines that I just couldn't use because there is either no rhyme or, the next thing that I was going to progress to, is a rhyme that doesn't ~~have~~ have the spirit of the song.

Now, there are some rhymes, that have gotten to be known as Ogden Nash rhymes, although Sullivan used them, and Ira Gershwin used them, and I use them -- that can only be used when you're doing a funny ~~piece~~ piece. When you're doing

something for humor, something that is light-hearted. Those rhymes will absolutely kill any sentimental lyric you have, anything with feeling, anything dramatic ...they're known colloquially as Ogden Nash rhymes because he started the custom of spelling things alike. I wish I had saved all the things -- I never sent a gift without sending a rhyme with it and, of course, you have to expend yourself a lot to get the people's name in and their addresses, or the occasion or their husband's dog's name and so you stand on your head and get all kinds of rhymes, but that's for fun. But if you're going to do a serious piece and you want any feeling, then you want nothing to get in the way of that. So this is only for humor.

...There's a great song with that characteristic and it's called "Younger Than Springtime," and that's like a piece of poetry. (Question about rhyming staying the same.) There has never been and there will never be a change. This is a rule I have made up and I don't know that anybody's laid down a rule or that anybody's taught lyric writing or rhyming before.

We've played -- maybe I'll have you play tonight --

I made up a game called limerick...you mean you know that game.....no, we do one line at a time, everybody writes the first line, then you pass the paper to your right and you write the second. I don't think anybody knows the game but us because I made it up about fifteen years ago.....a lot of my friends know it? Well, some of my games are on television, that's all right -- I'm too lazy to put them on. Maybe we'll do it later, when we get into meter too. Because it's important that you know meter and it's important that you know rhyme because I don't know how you can ever listen to lyrics and know one from the other if you're going to have anything to do with the theater, film or you're going to do musicals and you're going to have to judge the quality of things. You never know when you start out in which capacity you're going to wind up. I started out by being a concert pianist -- you just don't know, you start out -- I was a director before I was a writer. You just go. So you might just as well learn it right to begin with. Some people are born with a great gift for instance, languages. Some people can pick up French at the age of fifteen or twenty and speak it flawlessly with no accent whatever. Other

people can struggle their whole lives and will still have the accent of their native tongue. Well, some people are born with a great hearing device for lyrics. I don't know whether God marks it out but some people hear rhyme infallibly, and the meter and where a lyric is round, or sharp, and goes into jagged edges or wants to go in curves, or how it wants to go. And some people don't, some people can't be taught. I think all of you can be taught, you're interested in the theater so I don't think why not, so I can't figure why you can't learn right about rhymes to begin with.

Now, I have Ira's book here and he's got some great rhymes in here. I was reading it last night and there are some beauties. I brought it down to do a comparison between this and Gilbert and Sullivan, but you can open to almost any page....Oh, this is a great song, I want to do this later....He does something here about rhymes....Here's one, "A Bill of divorcement" how would you rhyme divorcement?Forcement, right. Of course, you change the "d" to an "f" -- you change the consonant -- that makes it a rhyme. You change the consonant and keep everything after the consonant exactly the same.

....(What about -- but an ~~enforcement~~(?) would be an enforcement). That's interesting, is it in the dictionary or is it yours?.....That's a little rough.....Well, I'd give that sort of a "C-".

....(divorcement - assortment) Tell me why.....
 Divorcement - forcement - ~~lostant~~ - corcement: you must go through every consonant in the alphabet and you will -- now I just said something that is Ira's rhyme and it passed right by you, what he has is "a bill of divorcement, at one time of course ~~meant~~."

I find sometimes after years of having a rhyming dictionary -- somebody gave me it here once years ago -- I find myself scribbling in rhymes they don't have, because not everybody can think of every rhyme. All right, let me pick something else, anything -- well, here's an easy one -- 'insanity'.....(Profanity)....No, you wouldn't. You disregard whatever comes before the accented syllable -- inSANity --all you've got to change is the "s", that's the accented syllable -- san' -- you change the "s" to another consonant and you get.....vanity, which is right, which is absolutely right, and then you disregard the front part

entirely. All you're concerned with is from the accented syllable on.

....Yes, that's something else again....depends on how the music will go. You have no idea the number of fights I have had with myself because I compose my own music and I'll have the music one way and the lyrics another, and who can win? It's very difficult. As a matter of fact, there's something in here about that. I wish I didn't read a whole book in one night, it would help a lot. I don't know where it is butI know the name of the song, wait a minute.....as long as you asked me the question and there's an answer in black and white, it should be here some place.....Everybody's imitated everybody. As a matter of fact, you will find that there's a rhyme in here that came right out of Gilbert and Sullivan and it's about the same kind of song, and I marked that down to tell you.Nobody say anything interesting, I want to hear itGilbert and Sullivan in "Pirates of Penzance" when all the pirates all decided to get married en mass to all the girls, they sang the song "Here's a first-rate opportunity

to be married with impunity, to enjoy the sweet felicity of unbounded domesticity, which will quickly be parsonified." Now, that is a made-up word but that is permissible because it's an invention that's as clear as a bell. He's taken a ~~known~~ and changed it into an inactive verb....(Student: well, mine was a clear as a bell)....Ah, well I'll ~~yeñl~~ you, do what I did, test it on the cook or on the smallest child you know -- no, it's true -- and see if they understand it. If they understand it, you're right, if they don't, you're wrong.

And here in Ira Gershwin: "Imagine living with someone who's longing to live with you, imagine signing the lease together and hanging a Matisse together, oh, what felicity and domesticity." We all do that. You know, if you happen to know that Gilbert and Sullivan used it, you avoid it like the plague. If you're ignorant, you make much more money.

There are three songs called "The Man I Love" and two of them in Broadway shows before the Gershwin "The Man I Love" came along. There are so many titles that are the same it's absolutely incredible.

Well, I'll tell you, what they yell about much more is if you've taken the sense of the thing, if you've taken the music. I was sued once for a thing called "Five Pennies" and some Italian said I had stolen his song and somebody said to me, it was Abram Crayson(?) who was head of QXR at the time, oh, there must be a thousand things that go like that and we'll go up to QXR library and we'll find it. Well, they never found it. For the simple reason that what I'd stolen was "this little piggy goes to market, this little piggy goes home," and that music to me went and that's how the song went, but it had no relation to any other song so they couldn't sue me and that was that.

Frank Loesser called me up in the middle of the night once and he said what were you playing for me about two weeks ago Saturday -- you were playing a lot of Gilbert and Sullivan, there was something with girls in it. I said you mean the entrance of the girls in "Trial By Jury". He said right, how does it go, sing it. I sang it, the instrumental not what the girls sang, just the instrumental introduction. And he won a law suit on it because somebody was suing him for "Slow Boat to China" and the Gilbert and Sullivan

introduction -- the entrance of the girls that's the exact harmonic pattern of "Slow Boat to China" as well as an echo of the tune. They're much more fussy about that then they are about song titles unless it's something so specific as "Wintergreen for President," then if somebody steals "Wintergreen for President" that's an intentional steal, that's not like "The Man I Love." (Student asked for a repeat of the song.) You mean the entrance of the girls -- I wish I had a piano in her(sings). 'I'd like to get you on a slow boat to China' has the same melodic pattern under it and the same sort of weaving of melody -- it's not note for note, but much more similar to "Slow Boat to China" than the song of the man who was suing Frank. And that was how he won the law suit.....He said that Frank had stolen the song from something of his.

Very often you will find, as we go, that composers keep repeating their patterns, they get into a thing -- I remember for one period of time for about five or six years after "Knock On Wood", Dina would say to me "Mommy, everything you write sounds like "All About You." The thing

is you fall into a pattern. The only way I broke it was to write away from the piano, so my head would go ---.

There's a long story in here which I do remember about "Strike Up The Band", the march itself. George had written four tunes -- and Ira who is a much calmer man than George was -- he's a very -- he walks around kind of half sleepy with the cigarette here and ashes falling out on his coat, and he sings with the cigarette in his mouth, and he sings into his coffee, he closes his eyes and the cigarette's there, and his voice isn't much better than mine and so Ira is a very patient man, nothing ever ruffles him very much. In the middle of the night George woke him up and said 'I've got it' - 'You've got what,' he said. "I've got the march for "Strike Up The Band" and he played what you and I know as "Strike Up The Bank." And Ira didn't say it was good, he just simply said 'that's fine, that's fine -- now are you sure?' George said 'I'm absolutely sure.' 'Are you really sure?' 'I'm absolutely sure.' Because he had been absolutely sure three times before. And this one he had written in his head, the others he had written at the piano.

This was a much fresher one, which was away from the pattern.

So that does happen sometimes, if you play the piano, if you play any instrument for any length of time, your fingers will go into a pattern, they lead you. It sounds nice enough and you get captivated by it and you say it's rather nice....Yes, Oh, yes. it happens to singers, it happens with the way they sing. We noticed when we played the "Ella Sings Porter" or "Ella Sings Gershwin" that as great as she is, when she sang the whole list of them, they all have almost the same kind of feeling and the orchestra has the same kind of feeling. Much better if she had done a little, you know, with different orchestras and it would have given her a different feeling.

Now, that all started with the feeling question, well the music comes next on our list, but I really want to nail rhyme first. Any questions on rhymes. Anybody have any question about what kind of things can rhyme with what kind of things. (Student raised question about 'mine' and 'time'.) That will not do. Now the reason that 'mine' and 'time' do not rhyme is that that is the syllable itself, that's the one syllable. One syllable says 'mine', the accent is the

"n", the other one is "time" -- you can change the consonant and make it a rhyme, but "time" does not rhyme with "mine." It just doesn't.

.....What was I going to say -- this gets monotonous. It's so simple that I think it's eluding us. It has to stay absolutely the same exceptno, for the ear, all consonants for the ear, absolutelyexcept for changing the first consonant of the accented syllable and that's the whole thing. And people stand on their heads.....and if you want to rhyme something complicated, all you've got to do is, as I said before, go down the alphabet until you -- changing the consonant until you hit something that means something to you.

.....Listen to yourself, you said "bat man" and "hat man" and the emphasis is on "hat" and "bat". It depends totally on the sound of it and the minute you change the consonant inside the syllable, it's no longer the same. You can only change the outside, the first consonant....I don't know why(Question if accented syllable will always be last syllable.) You just said a couple of words that do it, like "necessarily" the accent is on the third syllable.....it has

to be absolutely the same from that change of the consonant on.....soelling, no.....sound, but absolute sound. "Necessarjly" rhymes with "merrily". It's spelled differently, it's a word that is not as long but from the accented syllable on it is absolutely the same, except for the consonant -- also "verily". Well, let's go down the whole list.....Cherilly absolutely, but if the name was Cherilee, no, because the accent is then on the "lee" instead of the "cher."

(Student asked if there's a term for adding endings like 'ity' 'ily 'aly').....Extension, I think it's called. (Can you make almost any word rhyme by adding an ending like that?) No, you can't, unless it is a word and a very cleverly done one like "parsonified" because the thing that makes "parsonified" so good is because it's a word that everybody knows is "personified" and it's making a pun and at the same time, making an extremely good rhyme which is "parsonified" and "matrimonified". He made up both words but in a very very clear context. In other words, he didn't blur the syllables. Tell me your rhyme again and I'll show it to you.....divorcement - abhorcement.....if you mean something that's abhorrent -- therefore, you've changed

the pronunciation of an important syllable -- you've changed "hah" to "hor" that's the first thing. You've skipped over and blurred together two syllables -- well, if we were playing a game just in fun, that would be a very good rhyme, but if you were going to write it, it would be very difficult for the audience to catch it quickly.

I cannot tell you how many times I have tested rhymes as well as lines on a five-year old child or on a not too literate cook -- well that's who goes to movies, so if you're writing for theater you're much better off. Would you like to hear some more rhymes or would you like to play limericks and make your own, for 5 minutes and see how you come out. I'll tell you what let's do, in reverse. Let's read and listen to some Gilbert and Sullivan and then let's play this and maybe you'll be sharper by then....We'll start with "Trial By Jury" -- we'll start from the top and go straight through it this time. We're going through the whole thing because I want to do it from a dramatic context of a musical. I want to do this whole business.

I picked "Trial By Jury" for several reasons. One is

that it's short which is always a nice reason, and we have time to do it. The other thing is that in my opinion, this is the most joyous piece of work that Gilbert and Sullivan ever did. It was their first real collaboration on anything of substance of anything that was going to be in their joint labor. And they started a lot of things, they started to experiment with a lot of things that became standards. Like the entrance of the girl, which I told you about, which became a standard joke and that really started with this. They always have a delayed entrance and they're always terribly operettish, very soprano, very trilling and the music is terribly cute and the lyrics are kind of over-sentimental and everything. They usually start with a general chorus or a chorus of men. Now this thing they did they call it a dramatic cantata or a comedic cantata -- what did they call it -- a dramatic cantata. It's pure comedy and it's satire on the jury system and the fairness of the jury system. In it they satirize the attitude of the public toward trial, the attitude of the jury, which is supposed to be totally dispassionate, you will find out that

they change depending upon the looks of the people coming in. They hate the defendant on sight, they're crazy about the plaintiff on sight, but they always talk about great fairness, and the usher, who's been replaced by the bailiff in our day and he doesn't say very much, but the usher in the English court took himself very seriously and he's like a cymbal player, you know, he has one note to play and he gets dressed earlier than anybody, and he's at the philharmonic on time, and he's all ready and he stands there all night just to --clang -- and go home. Well, the people who have the least to do are usually the most pretentious and that's the usher in this case, and they sort of ~~ma~~ick a pin in him because he's terribly pompous. Now, the judge is an old lecher and you remember his song we played it two weeks ago, I believe, when he tells you how he got to be a judge -- that he had just married the daughter of an extremely rich attorney who was quite old and not very good looking, and when he got to where he was going, he divorced her, and he's the one who is trying the breach of promise suit -- marriage.

They also satirize young men-about-town. There was a

great deal of fuss about engagements in those days. Engagements were of very long standing and there was a lot of funds about them and love affairs were big things with all kinds of tokens and rings and flowers and I don't know what-all, and breach of promise is no longer possible in this country. But they used to be able to, in this country, to sue people for breach of promise of marriage and bring in witnesses to say the man ruined her life because she expected to be married and she turned away all other suitors, and here she is, jilted, rejected, and who will want her. This used to go on in all the newspapers. I remember once in a newspaper class having to do research on a very famous case which in this country caused them to make this kind of suit illegal. Peaches Browning sued Daddy Browning. Peaches Browning was kind of a Jean Harlowish blonde, rather a loose moral character, I would say, and she called Mr. Browning who must have been all of 87. The song "My Heart Belongs To Daddy" came from that -- it's true. And there was a long, protracted scandalous breach of promise suit that went on and on and on and I don't remember it any more, but that was the last suit in this country but it was quite prevalent in England at that

time, so they had a whack at almost everything in sight and in very short order. And the tone of it is set in the first piece of the lyric, you know you're going to hear a funny piece by the rhymes and by the way he alludes to the thing. Because if this were going to be a great dramatic trial like the "Catonsville Trial", or something, he certainly would not say "for today in this arena, summoned by a stern subpoena, Edwin sued by Angelina, shortly will appear." This kind of happy rhyming, this constant rhyming won't do if you're doing a tragic piece or a big dramatic piece. And the meter is picked up and reinforced by Sullivan. Now, if Sullivan had done a different meter, the thing would lose its happy quality.

Immediately after the opening chorus, the usher sings: "Now jurymen hear my advice, all kinds of vulgar prejudice" (that rhyme was permissible in England at that time, that had several pronunciations) "with stern judicial frame of mind, from bias free of every kind, this trial must be tried." Now he sets this up and he uses it later "from bias free of every kind, this trial must be tried" when it

is evident that they are all totally biased and they repeat this again so it's a good setting up of intent. Now he says, "when bias....trial must be tried" then you will hear the music change, it's lovely music, pleading music, "Oh, listen to the plaintiff's case, observe the features of her face, the broken-hearted bride, condole with her distress of mind, from bias free of every kind, this trial must be tried." You know right then and there what Sullivan is driving at, because he says condole with her, see how beautiful she is, you know everything, and be free from bias.

In the next verse, "And when amid the plaintiff's shrieks the ruffianly defendant speaks upon the other side, what he may say you needn't mind, from bias free of any kind, this trial must be tried." And they all repeat it. And then the defendant turns up. Oh, there's one thing I did want to tell you and maybe it will help you when you listen to it. At one time, I was supposed to do "Trial By Jury" on NBC with the kind of cast that I wanted and who I would have cast, I'm telling you but I may still do it next year, I was going to cast Frank Sinatra as the defendant, Ethel Merman as the

plaintiff, Danny as the attorney for the plaintiff, Groucho Marx was going to do the judge and for the jury I had the whole stock list lined up: Jack Benny, George Burns -- all the venerable people, Milton Berle, Bob Hope. They were all willing to do it, it was just that NBC was charging us so much money for a one set thing that I was furious. They wanted \$450,000 to put it on and I wouldn't do it. It's insane. There was no reason for it, no reason -- and everybody, all the actors, all the singers, were going to do this as a kind of a lark. I want you to remember that with a change of tempo, change of the orchestrations, and the kind of cast I'm talking about, this could be done as a satire on court cases today with very few changes, except that you can't use breach of promise, we'd make that little exception.

I forgot about the defendant. Well, the defendant sings "Is this the court of the exchequer... I am the defendant" and they say, "monster, dreaded anarchist..." and he sings "Hear me, hear me, if you please, these are very strange proceedings, but permit me to remark on the merits of my pleadings you're at present in the dark." Now when you get

lyrics like "but permit me to remark" that is the hallmark of very good lyric writing because the *défilante* is going to be depicted as an extremely breezy young man, because he's that kind of type, he's very much his own man and he's not intimidated by anybody and he has to say what he has to say. And when you're writing humorous lyrics as these are, any interpollations that you can put in, that don't hold up the proceedings but help you give the character of the person and lighten up the lyric. In other words, if he said this is my soliloquy, oh gosh, oh gee' you'd throw that right out and you'd say this is writing by an bad writer who rhymes on the wrong syllable and 'oh gosh, oh gee' doesn't mean anything. But he says, you know, sings it with all respect, although they're the jury "permit me to remark" and this tells you pretty much, this lays it out. Then they say "It's a very true remark, on the merits of his pleading, we are at present in the dark." And they laugh a lot, they think it's very funny.

Now we'll play it up to there, and then if you want to stop after every number and we'll discuss it.....(music)... I have never played it at that tempo.....now you know from

the music that it's not going to be a tragic piece.....

Now any remarks.....That's what it is, you said it, that was my point. Thank you for making it. In this piece there is no talking. They did this, this is called a dramatic cantata and it really is a take-off on an opera. Because all of that is a satire on recitative -- where he comes in and sings "I'm the defendant." But they all do that and by the way, I didn't go into this, but each composer does it differently -- there's the German school, there's the Italian school, but this is pretty universal....."hark, I hear a voice, who can it be? No, no, don't say it's my sister, I can't stand her -- I heard her, did she mean it." This goes on and I don't know if you all do this at home, but my sister and I used to do that when we washed the dishes. We used to hold great conversations in recitative.

I address composers, lyricists, producers -- you can have great lyrics as Alan Lerner ~~who~~ for "Coco" and nobody liked the score very much because Andy --we call Andre Previn Andy Pervus because that's what Ella Fitzgerald calls him -- she can't get his name straight --well, Andy Pervus is a conductor and a great musician and a great friend of ours

and we have known him since he was quite young and he's really an extraordinary talent, but he has never done anything in musical theater before and I really don't believe that Andre had the vaguest notion of how to set a lyric. The tunes do not set the lyric off properly.

And the reason that this became a great genius collaboration, you almost never say one word about the one without the other, because despite the differences in their temperaments, their talents just meshed. Sullivan caught, he was right on, he had radar for what Gilbert meant. And you will find all the lyrics supported this way. You will see later on when the girls come in or when there are ballads done, they are really tongue-in-cheek versions of similar things that Mozart, ~~Light~~opera, or what later became Victor Herbert, what was then Viennese operatta, and things like that.

(Question about how G&S worked.).....Everybody works differently. I had a misaprehension corrected the other night. I had dinner with Howard _____ and we were talking about his first collaboration with Jerry Kern. Now I'd

known Jerry but just the last three or four years of his life, and we knew him very well. He used to leave a light on for us every night and no matter where we were coming from, if Jerry's light was on we'd stop at the house, four or 5 o'clock in the morning. And I always thought that, oh, at least three-quarters of the time Jerry set lyrics to music because his style changed so....which we're going to study next week or the week after, (We're going at such a slow pace, we may get to this in June when class is out). But he started very much with the influence of the operetta, because you know he came from England and he had a lot of continental background to watch Jerry gradually go over and change his form, I figured that every time he got a different lyricist, because he moved from Otto Harbach to Otto Hammerstein (Oscar?) then to Dorothy Fields then to Johnny Mercer then to Ira Gershwin, and his music kept changing and I thought that it was at least half or three-quarters because he was setting the lyrics to music. It turns out that Jerry had very open ears and he heard what was going on and he changed with it. Howard said that about three-quarters of the time he wrote the music

first, and the lyric was set to his music so Jerry was even more remarkable than I thought and I thought he was pretty damn remarkable. (ShowBoat) That was a big change in Jerry's style and a big change in Hammerstein's style. They were good for each other because when we do the Hammerstein earlier lyrics you won't see -- there was nothing that promised the kind of lyrics he wrote finally for "Show Boat" and then in the work in between, there was absolutely nothing that promised the humor that he was going to show in "Oklahoma". It was just that people will stay in the same place and then all of a sudden, they will take a big leap forward. I ask you to remember this, that all the years that you struggle and when you get very successful and then you find yourself having a down year, this happens with writers, performers, with everybody, you just have fallow periods you just seem to stand still and nothing much seems to happen. But if you let your mind rest and you read, and you listen and you go and you listen with open ears, and you just live your life and you know, you don't go into an institution or leap into analysis because you suddenly can't write. One day the day comes and by god, you know....you're

....You know there are some times that I've written scores for pictures in no time flat and I can't write anything wrong, and then there are times when I can't write anything right, when it was nothing but torture to get it out. Now by the time it's finished nobody knows the difference but me. But that's craft that comes later, to make tough things look easy. But we all go through that but nobody really ever stands still unless they limit themselves. They will take that leap. Now George Gershwin took a leap too. He took several in his career. I also have those tapes to study, but we're just going to have to have classes every night or I just don't know what to do about this.

Now comes, "When first.....just like a love-sick boy." This is a take-off, at the time everybody did little nonsense syllable things like "hey, nonny, nonny" and a "too whit, too woo" and here he does "tinker tank, tinker tank" -- I've never seen that before or since, but it is funny. Now I love the second verse: "But joy incessant, palls the sense and love unchanged will cloy, and she became a bore intense, unto a love-sick boy." Now, indeed, those

....into those two lines are packedif you're going to write lyrics it's the most economical form of writing in the world. You can jump over fourteen scenes and get it in two lines like this -- you know exactly the course of their romance; "With fitful glimmer burnt my flame and I grew cold and coy, at last one morning I became another's love-sick boy." Which tells another whole story. Let's play that.....so you see Gilbert was not always funny with polysyllabic rhymes -- he had essential humor.....music..... hold it for one second please. You can also tell something from the music. What can you tell from the music? about the defendant? Exactly, he doesn't think it's important at all, okay, goodbye, on with the new, and that's his attitude consistently throughout the whole piece, he doesn't change. There's something marvelous here that I don't want you to miss on the record that's coming up: "Oh, I was like that when a lad, a shocking young scamp of a rover, I behaved like a regular cad but that sort of thing is all over, I am now a respectable chap and shine with a virtue resplendant, and therefore I haven't a rap of sympathy with the defendant, he shall treat us with awe if there isn't a

flaw, singing so merrily, tri la law." How do you like that?
That's beautiful isn't it.

END - SIDE I

I can play you Danny's record of that song and you'd hear it much clearer because it's reorchestrated, and I'll do it for you later if you like.....One of the things I slave over when I write lyrics that is not apparent and it should not be apparent, is that by the time I'm through with the music and the lyrics it should be so placed that the audience gets it like that (snap). Now if there's any further virtue in it, if there are any hidden points of satire and sometimes there are -- for instance I wrote a piece , a satire on Stanislavsky.....you don't know any of these things because I could never let them be published or recorded because I wrote them for Danny and I felt they really should belong to him and so I just put a hold on them and nobody's allowed to do them. It was principally a satire on Stanislavsky, however, I told it with very low jokes. Now the jokes were funny all by themselves. Only people who knew about the Moscow Art Theater and who knew

about the 'new method' and who knew about Stanislavsky, knew how much else there was, but everybody laughed. For instance, I'm trying to think because I don't want to do the whole piece for you, but there was one part: (with Russian dialect) "I never forgot the day I played part in great Russian tragedy, it was terrible, everybody died. Then I played part in great Russian comedy, everybody died. But they died happy." This makes it funny -- okay -- so that's a joke all by itself, but if you knew the Russian Theater and you know their attack, it's absolutely true. They take everything that seriously.

(Student question about anticipating following lyric.)

I quite agree with you, an inventive lyric or an original lyric should be able, not fool you, but at least have an original enough thought so that you won't have it. However, there are some fresh thoughts that once they are presented are so logical, although you've never heard them before, it's like a work of art. What makes a work of art is that it wasn't there and nobody ever thought of it until the second you created it, but the second it's created and it's there, everybody says 'of course' and that makes it great art. And sometimes somebody can have a great original

thought and just in planting it -- and it's so true, and I think you will find this is more true in ballads than you'll find in comedies, because **you** will start a train of thought that maybe you never got on, but you will follow the progression he did.

(Rock) Well I don't discuss most of those as lyrics because most of those are ~~sounds~~ of feelings, except, oh, there's a wonderful, a good rock lyric, some years ago, of course this was at the beginning and it was called "Along Came Mary". That had a good lyric and occasionally there are good lyrics, but principally they go by feelings, they ride with the music. And sometimes the Beattles had excellent lyrics, you know, the fresh thoughts and well-constructed lyrics -- I think they're talented, very talented. But for the most part, I find rock is almost like the folk music of (?samisen). It's very simple and quite possibly that is its greatest charm, in the feel -- it's very simple it's very direct and they don't say anything very new, they just say things they feel.....Now rock is not my generation, let's face it, I have to listen to it this way or I can't hear it, otherwise the sound blurs, there are too many

decibels and I can't hear. I have to do this and then I can hear it here. So sometimes they're trying.....this is not all rock, but some. But I would just as soon not bring rock lyrics into this because we'll get to them later, we'll go through them as far as styles.....(discussion).

But I'll tell you this the long short way. At movie studios when anybody used to make music tracks on the recording stage they'd play them back and you could blast the mountains out with the sound because all people who work with music love to be drowned with sound, including me, I love it, but up to a point. But when they did any of mine, after they all had an orgasm and everything was just great, I'd say okay, to the engineer and I'd say, now play it for me the way it's going to be played in the theater because I wanted to make sure that I was getting the middle range and I wasn't just getting the highs and the lows, I wanted to hear it the way it was going to be heard. And that's the trouble with amplifiers, they use in rock music, they blare the sound.

We'd better get on with "Trial By Jury" or it will be a three act play. When we get to "Tri la law" -- oh.....

'genius is the infinite capacity for taking pains' which you've all read some place, I'm sure, and if you haven't, you should. "Tri la law" is an example of that. When you're writing a lyric, when you're writing a show, when you're designing scenery, when you're looking at costume sketches, when you get a girl to walk across the stage for the first time, don't be afraid to fuss about everything. Because every little thing is what adds up and makes a production. Remember when we saw "Gigi" last week and I said "great care, great care." I'm going to go into this some day. But I was trained in films by Goldwyn and in the theater by Moss Hart, because I had some pretty good training, you just don't let anything go. If there's one light wrong, you sit in the theater until five in the morning until you find out what the hell is the matter with that light, why is it bouncing, and if somebody walks on stage and she does something wrong and you can't figure out what it is, you go through her shoes, her stockings, her dress, her haircomb, her make-up, her lighting, whatever you can do, nothing is too much of a fuss.

Now this "Tri la law" did not make too much of a difference, as you say, the audience probably didn't hear

very much of it, but that a lyricist had taken great care. He lets nothing go by that he can do something with. I don't ever like anybody to work with me and say 'well, that will do.' That's going to get angry. If somebody has killed ~~themselves~~ and that's the best he can do, great, then if it can be improved all right, if it can't, all right. But when someone says, oh that's good enough, ~~what~~ can you do with television, I get furious. Because as long as there are hours in the night to stay up and work something can be done with television, there's no reason for it to bewell, I'll get off my soapbox.

Play the response of the jury "I Was Like that When A Lad.".....music.....This next thing is a satire on all the big entrances of important people -- it's another satire on opera.....this could be the third act of "Tosca" right?.....this is a very famous English hymn..... Then the judge who is a very much more mater-of-fact man goes on. I'm going to play again for you, because you now have the words in front of you, "When I Good Friend Was Called To The Bar." We'll go through all of that, through

that whole solo and all the verses which go up to where he swears out the jury.

Now this was the first time Gilbert and Sullivan had written what was going to become a patter son. This is in a much easier tempo, and a much smaller form than his big patter songs got to be, like "I Am A Major General" "Little List" and do you know "John Wellington Wells" which was one of the best of them. Well, this was a much simpler one, but this was the first one they ever did and so it's quite simple but it's very funny, which you know. Do you want to read some of the lyrics over first or do you want to hear it? All right, let's start....he thanks them for this and he puts them in their place. He knocks this great hymn off....this is the business of getting to the bench, of their making a big fuss over him.....You know what a job is, a put-up-job? This is Gilbert's satire. The one job you could rise to in England, a very, very important one too, was Lord Chief Justice. You could be a greengrocer's son and rise to that if you became a good enough attorney. If you were a good criminal lawyer and if you got a lot of money -- as they do today, criminal lawyers are at a premium --

"Many a burglar I restored to his friends and his relations"
that's how he got his money. Also he got his job because
 he was married to a rich attorney's daughter, so obviously
 went into the office with the rich attorney and got his whole
 practice. And in this one song Gilbert has taken care of
 the whole profession of law because people had risen to
 become the Lord Chief Justice of England from any kind of
 beginning, because that was once place where snobbery didn't
 help.

Now, they swear in the jury which I love, which is a
 little more satire, which is very self-apparent and then
 comes the entrance of the bridesmaids. This is very difficult,
 "Comes the broken flower, comes the cheated maid"...this is
 where they really go all out. And it's all very girly,
 itsy poosy music.....We can just keep going on this, all
 through this everybody's flirting with everybody and for the
 rest of the play no matter what's going on, the judge is
 flirting with Angelina and the jury is flirting with the
 bridesmaids.....(Student remark about this might not work
 with Merman and Marx because Merman looks so much like the
 girl that was in all the Marx things) You mean Margaret

Dumont? Well, it's true. This was to have been done ten years ago and Ethel did look a little better then. It's true. It's sad to say. (Student question about how it would have been shot.) You'd shoot it all at the same time,..... I started something which is new called live on tape and I had to bat down the hierarchy of CBS start~~with~~with Paley because they never heard of such of thing. They said well first you call in all the dancers and you do all the production numbers and then you do the sketches and then you do the solos, you know, the way you do pictures. I said, oh no, I want live on tape, I want this to run exactly for an hour the way it's going to run on stage. They said in that case, why don't you just do it live. I said well, it's one thing to be nervous for an audience of three hundred people, but it's another thing to be nervous for an audience of one million people. And I don't want that kind of nerves to be apparent because it's ~~present~~present into the home. This was in 1960. Nobody'd ever done it before, and this took a lot of doing, then I had to go through it all over again with Norman Jewison when I called him out to be the director because he thought I was being insane too. But it ran and

it worked. Well, they all do it now. It protects them against that terrible nervousness and you shoot it straight through. The only advantage that television has over pictures, the only one it has, because it's in a small box, you don't see it with an audience that's really prepared to listen, for the most part there are people around, they get up, walk out, they answer the phone, they go into the kitchen, they go to the bathroom, and you don't get any concentration. But the one thing it has is that it's nearer to the quality of a stage performance if you will do it live or live on tape, which is the same thing, you can just put on a live performance. (Student question about variety show dance numbers.) They were all shot at the same time, they used three cameras and Tony (Charmoli?) was very good at that. He worked with me on the show I did with Danny and Lucy Ball, he was very quick and very good, and we just superimposed the cameras and it workedI was very extravagant, I set up monitors all over the studio. There was no place that the audience couldn't see a monitor easily if they couldn't see the stage, but I never had them block actors if they were doing comedy skits. I don't want to go back to it, I don't like television, anyhow, I mean for me,

I work too hard on it and it takes me three months to do a good show on television. It's like Louis talked last week about rehearsing "Gigi". The only way you can take a show and shoot it in an hour and get quality and leave it is to rehearse it, costume changes and all. You just do it as if you were doing a revue in the theater, you just do it. You set it up that way and your set designer knows your going to do that, your costumer~~designer~~ knows you're going to do that and you all just head for that. You head for your objective, and that was mine. But it takes a long time. Now when you do a weekly show, it's not as momentous. When you do a show once a year you have to be damm good. Because they'll forgive a lot on a weekly show. And I believe in leaving in the breakups, leaving in everything as if it had happened -- as it happened in the performance.

I think we'd better get on with this or else you're never going to get home. Now, "Never, never, never since I joined the human race, saw I so exquisitely fair a face"..... This whole section...when I did "Trial By Jury" I speeded the tempo up a great deal because it's nonsense, and it's all by-play and can be covered very quickly but I think Sullivan

wanted to do the real opera kind of thing and so he did it that way. This next song is famous and you must know it and there's one rhyme I want to explain to you..."this breathing, concentrated otto, in existence a la lotto" because if you don't understand the word then there's nothing -- otto was a colloquial way of saying attar -- attar of roses, jasmine, it's an essence of perfume. This is full of great rhymes and great jumping to conclusions as counselors for the plaintiff still do.

This whole operatic thing before, that went on, you know, the sweetness and light, the nice round music that went on in the background, the defendant comes in and he takes a very realistic approach and he says....."if I change my intentions from breakfast to dinner." You will not find as good a comedy song as this for a soloist in any Broadway show today. They're just not written carefully, they just don't have the humor and they don't set ~~it~~ up. This is all set up for him. If they had been singing in this tempo when he came in, this song would not be nearly as effective because they were all going slowly . Remember what I said last week about building a next for a song. They set it up all slowly and then

you add "away the monster...away the judge, away the jury" and you say what the hell, when is he going to speak up for himself, and when he finally speaks up, he cracks the mood, because you see from here it changes and there's some very interesting satire here on the kind of legal procedures they take in court. They make big things, you know, they cite the case of so and so vs. so and so, 1898, 1402, they cite some things you can't see what possible relation it has to the case and somebody bends it so that somehow it has a relation and that's what they do here, which I think is kind of fun..... this, of course, coming up is total operetta, it's all based on "a nice dilemma" and they all go around singing a nice dilemma, a nice dilemma.....now the plaintiff speaks up

Okay, that's "Trial By Jury". Now the last part of it is extremely necessary because if you don't have a finale you can kiss the show goodbye. You either have to have an absolutely whopping show to bring the curtain down, and if it's a musical you then bring the curtain up again and you play music for the finale, they either do it on bows, they very often repeat the things from the show which they did in this "For I'm a judge and a good judge too" and this is

done in almost every musical there is somehow and it's one of the things....and those people, they do themselves a great disservice, who say lets not do anything that anybody's done before. Well, things are not necessarily ~~iffy~~ because they're always done. It's like...you say let's not have a musical (finale) let's just bring the curtain down and let them trudge out of the theater. Well, you'll be sorry. There are a couple of laws of good theater, and there's no point in going into them now, but there are some things -- well you say everybody does an opening number. Well, I for one am awfully tired of people who write opening numbers about opening numbers. Now I'm sick and tired of those. Everybody's trying to get away from the opening number. If you're going to open a show, open it. If you don't want to open it with a chorus opening, there have been many shows that have been opened without choruses. One that caused the most fuss was the one that was the quietest opening, if you remember it, in "Oklahoma." There was a lady sitting on a porch with a butter churn and a cowboy comes on and he sings "Oh, What A Beautiful Morning" and that was a very good opening and created mood, and whatnot, and it was a very lovely song, and they were lucky, because it ~~was~~ a lovely

song, and they followed it with a lively song "Surry With The Fringe On Top" and it was a while before they got to the girls and the chorus. But that's all right. But you do have to open with something, and if you don't want to open with the opening number of the chorus, and you've got to think of a different kind of opening, then you don't do a number about everybody does an opening chorus, because it gets to be a kind of a bore. I'll tell you what Dick Rogers did to Danny in "Two By Two" -- he said, Dick had gotten very crotchety, and there was a day when audiences would come to the theater with a little more reverence...when they came into a show everybody wanted to hear, so everybody was very quiet, but in the last ten years or so, audiences have gotten very rude and they walk in in the middle, they talk and they rattle candy and they're drinking...anyway, Dick said I'm not going to play my new music for people walking in and out and you know how he opened the show...with three thumps of a timpani, and then there was a chord that sounded like a homosexual hyena in heat. The worst agony chord I have ever heard in my life, and then the curtain opens on a perfectly friendly scene. It had nothing to do with anything.

Those are silly, those are just pointless, because overtures are necessary in musical shows because I think it's necessary to get the audience into a musical mood and whether some people talk to it.....I will walk in if the curtain hasn't gone up...my husband won't walk in if they've begun to lower the house lights and somebody has not yet blown the first note on the oboe or whatever, he tears up the tickets....and we don't go in.

Theater has got magic and even when it's bad -- I've very seldom seen a musical that is so unrewarding that there was nothing. Sometimes there was a dance, a scene, a minute, something, and to me the theater is a place of magic and it should be. I don't particularly like to see chorus girls moving the furniture around unless it's done terribly well. I like all the illusions in theater and I love to sit down, wait for the house lights to go down and the orchestra pit lights to go up and I can hear music that I've never heard before. I think it's great, you know, I don't want anybody to rob me of that.

.....I think one of the best openings I have seen in the theater in a long time, I think was "Cabaret," because you were being welcomed into a cabaret and it set the whole

mood of Berlin and everything.

I remember thirty years ago a friend of mine was doing "Marriage-Go-Round", she's a singer in summer stock and she wanted a song called "Marriage-Go-Round" and she said you won't do it, you're too lazy -- because she's very smart -- and I said I did it -- and it turned out, the moon was shining, it turned out to be a very good song. And I said Well, Kitty, you can have the song and you can have it for nothing, and the producers can have it for nothing, because I did it for friends, but there's only one thing I ask, and that is that if any other music is put on tape to put some sound into the theater, because if the audience comes into the theater to music playing, then the first time you open your mouth and sing, it's not going to be a shock -- you know -- my god, where did that come from. You have to pull the thing in it and you need that music played just a little bit under the thing before you start or the verse is going to be ~~wringi~~. But openings are important, finales are important and I believe, overtures.

We will go past Gilbert and Sullivan and I won't take up or play any of the Victor Herbert or anything else,

because it isn't pertinent, but I will do for you the first abrupt transition into ragtime and then we'll discuss the Ziegfield Follies. But what I want you to hear is how ragtime sounded when it was played which you will not hear in the Ziegfield Follies.....music....."Alexander's Ragtime Band" -- 1911 -- Irving Berlin. That was the first time ragtime was introduced by somebody who was a writer who was beginning to make a name for himself. And I also have to play for you the Gershwin "The Great American Folk Song".

And so, the whole recording business was thrown into a new pattern of making their short bands....in other words you heard four choruses -- today you hear a chorus and a half.

Now I think we'll go to the film unless you want to hear the Gershwin "Great American Folk Song". We'll play a bit of it. It's the only piece of surviving ragtime that Gershwin wrote. But he admired "Alexander's Ragtime Band" and it really set him off. He really loved it.

END - SIDE TWO