

SHOW TUNES

THE SONGS, SHOWS, AND CAREERS OF BROADWAY'S MAJOR COMPOSERS

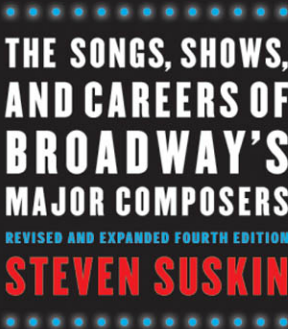
REVISED AND EXPANDED FOURTH EDITION

STEVEN SUSKIN

EVERYBODY SAYS DON'T



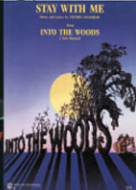
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Younger Than Springtime



PUT ON A HAPPY FACE



SHOW TUNES

FOURTH EDITION

BY STEVEN SUSKIN

Berlin, Kern, Rodgers, Hart, and Hammerstein: A Complete Song Catalogue

Broadway Yearbook, 1999–2000

Broadway Yearbook, 2000–2001

Broadway Yearbook, 2001–2002

More Opening Nights on Broadway: A Critical Quotebook of the Musical Theatre, 1965 to 1981

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Opening Night on Broadway: A Critical Quotebook of the Golden Era of the Musical Theatre, 1943 to 1964

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OF BROADWAY'S MAJOR COMPOSERS

Revised and Expanded Fourth Edition

With a Foreword by Michael Feinstein

STEVEN SUSKIN

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For
Helen, Johanna, and Charlie

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FOREWORD

One of the happiest memories of my second Broadway engagement (in October of 1988) was the gift of a book from the property master of the Booth Theatre, the late Leo Herbert. Leo (a descendant of Victor Herbert) had been around the theatre scene for a long time and described himself as “an old guy who usually smiles and pisses ice water.” But he was moved enough by my performance of well-known and lesser-known Broadway and Hollywood songs to give me a copy of Steven Suskin’s book *Show Tunes*. It was a perfect gift. The book had a very personal effect on me. Let me explain why.

I have spent most of my life not as a performer but as an archivist . . . someone who spends hours on end burrowing through stacks of musty papers and manuscripts in libraries and private collections (and sometimes other locales too exotic to mention). One’s hope, of course, is to expand the general knowledge of the golden age of popular music and also to find some unknown treasure adding to the somewhat limited storehouse of knowledge about show music. We do know a lot, but there is also a lot that we don’t know. Many songs are lost forever because of carelessness or simply lack of foresight.

During my six-year stint as assistant to Ira Gershwin, I gained a better perspective on why many songs created only a few decades ago no longer survive. Ira explained that theatre songs enjoyed a limited shelf life. They were written for a show that, if it was lucky, might run for a couple hundred performances—and that was the end of it. Nobody thought about preserving the music and no one was particularly concerned about what happened to original orchestrations after a show died. The orchestral parts were useless—dead weight that took up space. Ira told

me that if a show failed, after the last performance, all the musicians in the pit would gleefully tear up the music. Good riddance! Sometimes a successful show would go on tour, but when the tour was over, the music would again fall into oblivion.

Authors of songs don’t always have copies of their own work, either. When I first went to work for Ira Gershwin, I was amazed at what he had in his private archive, but also at what he didn’t have. On the plus side, there were lyric sheets for most of his works, including extra words for some of the famous ones. He also had a cache of manuscripts of some unpublished songs in his brother George’s own hand. There were, however, many holes in Ira’s collection. Where were the original first edition copies of some of these songs? What happened to all the music written for several hundred of those lyric sheets? What happened to the lyrics not penciled in on some of the copies of George’s manuscripts? Where were the copies of Ira’s earliest songs written with Gus Edwards and Al Sherman?

Sometimes I would find a lyric sheet and a separate copy of the music for a particular song and “marry” the two, as I did with the song *Gather Ye Rosebuds*. One time I found the music for an earlier version of the title song *Strike Up the Band*, but I never found the lyrics. Ditto with a song called *Leave It to Love*, cut from LADY, BE GOOD! Ira would ask me once every couple of months if I had located the lyrics for that one—he couldn’t believe that he didn’t have the text for one of his favorite songs—but it never turned up.

Of course, sometimes treasures do turn up, as they did in 1982 at the Warner Brothers Music warehouse in Secaucus, New Jersey. Boxes and

boxes of “lost” songs and orchestrations by the Broadway greats and not-so-greats turned up—over eighty boxes, as I recall. Ira sent me to see what material written by the brothers Gershwin might have surfaced, not thinking that anything of consequence would be there. When I called to tell him that, for starters, I had counted thirty-seven manuscripts in George’s hand, he truly did not believe it, and it took a couple of months for the discovery to really sink in.

But the Lord giveth and the Lord taketh away. Shortly after the discovery in Secaucus, I learned that many boxes of unique and irreplaceable musical theatre scores housed in an old theatre basement in London had been destroyed. The theatre had been taken over by Andrew Lloyd Webber, and somebody had cleaned out the “useless” stuff taking up so much space in the basement. They saved the scores of all the old warhorses like ANNIE GET YOUR GUN (those might be of use, they thought) but destroyed the obscure material—including several complete Gershwin scores and orchestrations!

So in view of the above, if you want to find out what is available in the way of songs from a particular Broadway show, where do you look? Most Broadway songs live on in two primary

forms, as sheet music or on record. Before the publication of *Show Tunes*, it was very hard to determine exactly what material exists in either of these formats. Thanks to Steven’s meticulous research, we now have a complete chronicle of what is out there, combined with much pertinent information about the shows and their creators. His book was the first of its kind and is obviously a labor of love. It has only become more valuable through the years, as more of our Broadway heritage has disappeared. Many of the songs listed in *Show Tunes* are so obscure that many of their publishers do not even possess a copy of them. (EMI Music Publishers, for example, can only supply you with a blurry microfilm copy of many of their old songs. They didn’t bother to save any of the originals.)

Steven’s magnum opus gives me a burst of adrenaline every time I open it. It is clearly and thoughtfully organized, and is a pleasure to read. I also get a burst of adrenaline when I read some of his comments about various songwriters. I certainly don’t agree with all of his opinions. But I do respect his commentary.

I’m sure you will enjoy this revised edition of *Show Tunes*.

Michael Feinstein

PREFACE

As I wrote the preface to the Third Edition of *Show Tunes* in 1999, some girl was on my mind. Not a certain girl; rather, *Some Girl Is on Your Mind* is on my mind. That being the title of a song by Jerome Kern and Oscar Hammerstein from the 1929 musical SWEET ADELINÉ.

When shows of that era opened, the publishers automatically published the songs that they thought would sell any copies whatsoever. Especially when the composer himself was his own publisher. Kern and his partners at T. B. Harms published eight songs from SWEET ADELINÉ, including two interpolations by Lulu Franklin, the featured comedienne. They didn't bother with *Some Girl Is on Your Mind*, though, except to include it in what they used to call the piano selection, a medley of (mostly) song refrains printed without lyrics.

In compiling the first edition of *Show Tunes*, I found and fell in love with the piano selection excerpt of *Some Girl*. Several years later I thought to call Tams-Witmark, which had controlled the stock and amateur rights back when people still did stock and amateur productions of SWEET ADELINÉ. They went through their materials, coming back to report that they could find no such song. After a bit of creative jockeying, we found something entitled "Hoffman House"; the song was sung in a scene set at the famous turn-of-the-century watering hole. There it was, as exquisite a song as you'd want to find. We almost got the long-forgotten *Some Girl* a hearing in 1990, when I put together a demo at RCA of a dozen similarly forgotten "trunk songs" (with newcomers Victoria Clark and Jeff Blumenkranz, and the up-and-coming Ted Sperling at the keys). Nothing happened with the project, though, and *Some Girl* went back into hibernation. Two years

later John McGlinn included it on one of his Broadway omnibus albums: finally, in all its glory and the original arrangements, the exquisite *Some Girl Is on Your Mind*. Unfortunately, that album was quickly out of print. Move forward to the spring of 1997: The City Center Encores series mounted a concert version of SWEET ADELINÉ. Critics and audiences alike stopped in amazement, stunned by that stunning song—which to this day, after seventy years, is still unpublished. And likely to remain so.

The point of all this: There are dozens of similarly forgotten, similarly wonderful songs. "A song is no song till you sing it," as *Some Girl's* lyricist once wrote; and how old is an eighty-year-old song on the day when you first hear it? All of us who work with show tunes—writing about them, performing them, recording them—have but one goal: to find small treasures as we sift through stacks and storehouses, simply so that we can bring them to your attention.

Happily, more and more long-forgotten songs are being rediscovered and performed. When first updating *Show Tunes*, I found that I was not only adding song listings of the new shows; I was also going back and revising song listings of old shows. In the years since I finished the First Edition in 1985, in fact, hundreds of never-before-published show tunes have received their initial recordings. Many of them by the Gershwins, thanks to the recording series implemented by Leonore (Mrs. Ira) Gershwin; and dozens by other composers, from Berlin to Rodgers to Sondheim to Strouse to Schmidt. And as the market in song folios has expanded, publishers have started digging through their archives. What better way to get people to buy yet another Frank Loesser song book than by adding unknown treasures like the

fascinatingly jaunty *Travelin' Light*, a song cut from GUYS AND DOLLS and long forgotten?

The First Edition of *Show Tunes* discussed the careers of thirty important Broadway composers, the criteria for inclusion including quality, quantity, or in some cases the luck of writing one phenomenal hit. The number of new composers added for the Second Edition in 1991? None—which is to say that things were pretty dire along Broadway. The street was dominated by British musicals, so a section of “Notable Imported Shows”—half of them by Lloyd Webber—was added, albeit with misgivings, as the focus of this book is properly on Broadway show tunes. All of the British imports between the Second and Third Editions failed, justifying the excision of the import section to allow concentration on matters of more interest. In its place, I have added six composers to the Third Edition and another four to this Fourth Edition. As we move cautiously ahead into the second decade of the twenty-first century, it seems that the health of the Broadway musical is not quite so dire as it looked when I wrote the First and Second Editions of *Show Tunes*.

It is probably true that a few people are not interested in show tunes. This book isn't for them.

A veritable mountain of material has been written about Broadway musicals. Some volumes focus on individual creators or performers; others discuss shows in general or certain selected shows. Distinct musical theatre forms have been examined, as has the total work of an era. There are biographies—some excellent, some not—of specific composers, or groups of composers, or composers and their lyricists. All concentrate on the hit shows, with summaries of plots, excerpts from reviews, etc.

But the Broadway musical is built on Show Tunes.

Song soothes the soul. Personal favorites express our feelings better than we can in our own words. Truths captured in music and lyric by the Messrs. Rodgers and Hart, or Gershwin and Gershwin, or Arlen (and on to Sondheim) remain constant. Their songs are on our lips, or in our ears, or at the touch of our fingers whenever we want them, whenever we need them. *Dancing in the Dark* at twilight, *Time on My Hands* at dawn.

The plaintive *Someone to Watch Over Me*, the unfortunate *I Can't Get Started*. *All the Things You Are* in times rhapsodic, *Spring Is Here* in times unrequited, and *I've Got the World on a String* or *Losing My Mind* any old time at all.

Show Tunes grew from the assumption that for every well-known Kern or Duke or Youmans treasure, there were two or three unknown gems hidden from view. (An assumption that proved, for the most part, to be correct!) It was quickly discovered that there was no accurate list of what to look for. The works of Gershwin and Porter have been fairly well catalogued; information on other composers was inconsistent, haphazard, or simply nonexistent. Shows which closed out of town and “plays with music,” particularly, had heretofore been ignored.

The search grew into a quest. Pursuit of accuracy eventually led to a piece-by-piece search through the copyright deposits at the Library of Congress. The Library's vast collection of uncatalogued material inconveniently mixes together all theatre, vaudeville, and motion picture music from America, England, France, Austria, Germany, Italy, Mexico, etc., registered since 1900 or so.

My initial notion was to include only the composers who now reside in the first section of this book—which is to say, those who by 1985 were retired or deceased. My original editor on this project, Jerry Gross of Dodd, Mead, insisted that I include contemporary composers. “Readers will want to know about the songs of Stephen Sondheim, Jule Styne, and Jerry Herman, and they'll expect to find them included,” he advised. “Besides,” said Jerry with a smile, “that way we can update the book every six or seven years.” And thus it is that we have grown from the intended dozen or so composers to forty; and thus it is that *Show Tunes*, since its inception, has discussed not only the Broadway musical of yesterday but that of today and tomorrow as well.

A list of song titles, though, is ultimately of limited interest. Personal involvement in and enthusiasm for the musical theatre led to an investigation of why these composers wrote what they did. How did they come to work with their various collaborators? Did the songs work in the theatre? What were the effects of success and failure on future work (and the work of

PREFACE

others)? The Broadway musical had been examined from the perspective of scholars and musicologists, but rarely from a theatrical viewpoint; this book does so.

Show Tunes is my personal paean to (and investigation of) the music that makes me, figuratively, dance on the ceiling. I was born in a trunk full of original cast albums, and I have spent many a night and day—vocationally and avocationally—in the Broadway theatre. I have examined many thousands of songs for this book, listening with a highly analytical musical ear. Shows by the hundreds were researched in my guise as musical-comedy detective, discovering coincidences, contradictions, surprises and curiosities. Finally, I liberally laced my accounts of songs, shows, and careers with random observations accumulated during my long years as a Broadway production manager. (Editor's note: The author appears to have been born sometime between WISH YOU WERE HERE and WONDERFUL TOWN.)

The reader will find favorite and (nonfavorite) composers within, and perhaps even a few unknowns. For one discriminating individual to enjoy all their songs is virtually impossible. Tastes, even among drama critics, vary. Whether you agree with my comments or not, I trust you will find them provocative and informative.

My reward has been the discovery of hundreds of good songs, a personal appreciation of more and more show tunes spread over more than a century, and a relationship with loyal readers who over the years have offered comments, corrections, and suggestions. For the new readers joining us twenty-five years since I first started compiling my song lists, I offer discussion of the show tunes he or she already enjoys and a guide to worthy new, old favorites.

New York
June 2009

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ACKNOWLEDGMENTS

There are many existing sources for statistics, facts, and the like. Songs, though, could not be examined until they were found. The following people were of help in locating materials and clarifying information when I was compiling this book.

The late Jule Styne, the late Harold Rome, Hugh Martin, the late Bob Merrill, Billy Finn, Jerry Herman, Charles Strouse, and Larry Grossman were all generous with their time. Stephen Sondheim graciously went to the trouble of fact-checking and correcting his chapter for the Third Edition. Early encouragement came from Theodore S. Chapin of the Rodgers and Hammerstein Organization and the late Ceciley Youmans Collins. The late Stanley Green and the late Alfred Simon were generous with their time and knowledge, while the late Edward Jablonski was a generous source of knowledge and a gentleman. Michael Feinstein answered pages-full of Gershwin questions back when I was first writing this book. (He also confided that he hoped to break into the performing world as a cabaret singer. Lots of luck, thought I.) He has continued to be a great and enthusiastic asset to all of us who work in the field. Also providing information and insight were Robert Kimball, Frank Military, the late John Fearnley, Jack Gottlieb, Michael Kerker of ASCAP, Paul McKibbins, the late Lys Simonette and David Farneth of the Kurt Weill Foundation, and Joseph Weiss.

A number of advanced music collectors have shared their knowledge of the field and helped track down obscure material when I was first preparing the song listings: Bill Simon, the late Lawrence Jay Taylor, the late Bill Tynes, Joe Friedman, Vi Foerster, Stan White, and the late Irv Gerst. The late James J. Fuld provided helpful

suggestions and was responsible for the unexpected discovery of certain important items. Much of his collection is now in the Morgan Library, fittingly so. Special thanks go to Donald J. Stubblebine, who continually offered access to his extensive collections. Don's 1996 book *Broadway Sheet Music* is a fine supplemental guide to published sheet music.

Much of the initial research for this book was done at the following institutions: the Billy Rose Theatre Collection and the Music Division of The Performing Arts Research Center at Lincoln Center; the Music Reference Collection of The New York Public Library at Lincoln Center; the Music Division of the Library of Congress in Washington, D.C.; the now-defunct Songwriters Hall of Fame Museum (where Frankie MacCormack was of great help); and other private collections that wish to remain private.

Quite a few readers of the first three editions took the time to send in suggestions, comments, and corrections which have resulted in changes, additions, and clarifications. I thank all of them for their efforts and kind words. If *Show Tunes* has provided critical song information unavailable elsewhere, I can only say that that's precisely why I went to the trouble of writing it in the first place!

Much credit for the existence of this book goes to the enthusiasm and care of Jerry Gross of the now-departed Dodd, Mead & Company. (In business since 1839, publishers of G. B. Shaw, A. Christie, and S. Sondheim, they published my first book and disappeared in a sea of red ink. My *second* book was published by a fellow who jumped off his yacht and disappeared in a sea, too; but I digress.) Jerry Gross's ideas and suggestions helped make this book as comprehensive

ACKNOWLEDGMENTS

and usable as it is; he also encouraged me to “personalize” it into something more interesting and entertaining (hopefully) than a mere book of lists. When the book appeared to be orphaned, Mel Zerman of Limelight Editions stepped in to publish and edit the Second Edition, and I am grateful to him for the care and dedication he lavished on the project. Maribeth Payne brought *Show Tunes* to Oxford University Press, which has now happily published six of my books.

For all sorts of assistance, support, and encouragement, the following are gratefully acknowledged: Mitchell Erickson, Kate Glasner, the late Arlene Grayson, Janice Herbert, the late Leo Herbert, Carol Patella, Amy Pell, Michael P. Price, Stephanie Ross, William Rosenfield, Kim Sellon, Mark Sendroff, Dr. Barbara Ann Simon, Mary Jo Slater, Marion Finkler Taylor, and Max Woodward. William W. Appleton has been an enthusiastic part of this project since its inception. A discerning theatregoer since 1925—how many people do you know who can describe his favorite

numbers from *THE GARRICK GAETITIES?*—he has graciously spent many hours double-checking song listings and consulting on commentary. His efforts and interest are deeply appreciated.

My children, Johanna and Charlie, have grown up with *Show Tunes* on the shelf. I named them on the dedication page of the Third Edition, back when they were three and one, respectively. While they are voracious readers, *Show Tunes* has understandably never been their favorite book. Since they first learned to read, though, that dedication page has always been their favorite page. What’s more, Johanna has contributed to this Fourth Edition in a crucial and practical manner, spending hours and hours helping prepare the 9,000-item song index. And my wife, Helen, simply put, makes it all possible. I can’t say that I wouldn’t be doing it without her—we didn’t meet until midway between the Second and Third Editions—but it sure wouldn’t be as rewarding or as much fun.

HOW TO USE THIS BOOK

Forty major composers have been selected for discussion, four of whom have been newly added to this edition of *Show Tunes*. They are divided into three generational groups—Composers of the Early Years, New Composers of the 1940s, 1950s and 1960s, and New Composers of the 1970s and Beyond—with each career discussed separately.

This study of the musical theatre starts at the very beginning, with Jerome Kern. Kern entered a theatre dominated by operetta and slowly incorporated radical changes. Other successful early American composers chose to continue working in an earlier tradition: Victor Herbert, Rudolf Friml, and Sigmund Romberg all retain a (tiny) measure of popularity today. But they wrote operetta and light opera, with few show tunes, and therefore are not included. The one early composer who did try to create a primitive American musical comedy was George M. Cohan; but his work was, well, primitive.

Hundreds of American composers have been heard on Broadway since Kern began interpolating songs in 1904. Selecting forty out of the pack for discussion has not been all that difficult, though; most of the choices are obvious. (Also-rans whom I have been unable to muster the enthusiasm to include include Louis Hirsch, Sammy Fain, and Albert Hague. Others like David Yazbeck or Marc Shaiman will gladly be included once they have four or five scores to their credit.) The major criteria are importance of work, in terms of quality or popular success, and a sustained concentration on the musical stage. The lack of a theatre career does not signify the inability to write important musical theatre work, of course. Such composers are included in a separate section of “Notable Scores by Other Composers.”

For purposes of chronology, composers are arranged (roughly) by date of their first important work. Not year of birth, or first produced musical, but what one might consider their date of “arrival.” George Gershwin, Vincent Youmans, and Richard Rodgers were all firmly established with multiple hit musicals before Cole Porter finally achieved recognition in 1928 and are therefore discussed prior to Porter; this despite the fact that Cole Porter was considerably older than the others—eleven years older than Rodgers—and had his initial Broadway hearing back in 1915. Porter’s eventual acceptance was prepared, in some ways, by the mid-1920s success of Lorenz Hart and Ira Gershwin. For these reasons, he is introduced into our chronicle after the younger Gershwin, Youmans, and Rodgers.

The individual work of each composer is examined show by show, from the earliest interpolation by Kern in January 1904 up through June 1, 2009. This new edition of *Show Tunes* has been formatted somewhat differently than in the past. Each chapter begins with extended commentary on the subject’s career. The second part of each chapter concentrates on the productions as before, with data and song information.

Show Data

The Shows

All stage productions from which songs were published or recorded are listed. These include shows that closed during pre-Broadway tryouts, others written specifically for London, and others that weren’t intended for Broadway presentation. The

majority are musicals and revues, but any organized stage production for which the composer wrote specific material is included. These include Off Broadway shows, nightclub shows, World's Fair shows, Armed Forces shows, vaudeville acts, arena shows, and even a few ice shows. In addition, many productions for which no songs were published are included. Movie and television work are discussed in passing, although stage versions of movie or television musicals are usually not listed unless said adaptation includes new or previously unheard songs by the original composer.

Revivals are separately discussed only when the show included new material by the composer or was significantly rewritten, as in the case of the 1974 *CANDIDE* and the 1954 Off Broadway version of *THE THREEPENNY OPERA*. Otherwise, Broadway and Off Broadway revivals, other revivals relevant to the discussion, and some concert versions are mentioned (along with an abbreviated list of the key people involved) within the entry for the original production.

Amateur shows, unproduced musicals, unfinished musicals, and workshops are sometimes listed when songs were published (or recorded); much of the stronger material, of course, was reused in other productions and published at that time. With respect to unfinished or unproduced shows, the credit section lists not only the authors but others who were involved with the project. These people have been placed in brackets; you could not say that Jerome Robbins directed and Zero Mostel starred in *A PRAY BY BLECHT* [Bernstein: circa February 16, 1969], as the piece was ultimately never mounted. Robbins and Mostel were key elements in the development of the piece, though, and are therefore listed. The date given is that of the announced (but canceled) Broadway opening. Most of the dates of these unproduced shows are less exact, as few went so far as to book a theatre.

Recent seasons have seen an increasing number of shows mounted in more than one distinct production before reaching Broadway (if ever). These are in most cases listed using the date and credits of the final such production, on the reasoning that this is as close as the authors got to a finished product. In certain cases—such as Kander's *KISS OF THE SPIDER WOMAN* and Sondheim's three Mizner musicals (recorded

under the titles *BOUNCE* and *ROAD SHOW*)—the various productions understandably merit individual listings.

Date

The date of the official Broadway (or London) opening is used. For shows which closed during tryout or were not intended to play Broadway or London, date of the out-of-town opening or first public performance is given. Where exact date is unknown, approximate year and month are given.

Theatre and Number of Performances

The theatre where the show officially opened is listed, followed by the "official" number of performances. Published figures are, unfortunately, often contradictory. The most accurate-seeming number has been listed, usually from the earliest reliable reference source. All shows were produced in New York City unless otherwise indicated. Complete information is sometimes unknown, particularly for shows that did not play Broadway. This applies to credits, number of performances, and other data as well. In such cases, the listings herein are necessarily incomplete.

Credits

Composers The composer under discussion wrote all music unless specifically noted. In the Gershwin chapter, for example, "Music also by Sigmund Romberg" (*ROSALIE*) means that Gershwin and Romberg each wrote substantial parts of the score. "Music mostly by Sigmund Romberg" (*THE DANCING GIRL*) means that Gershwin supplied an interpolated song (or songs) to a Romberg score. "Music mostly by Gershwin" (*LADY, BE GOOD!*) means that other composers provided interpolations. "Music by Gershwin and Herbert Stothart" (*SONG OF THE FLAME*) indicates that the pair collaborated on the score, with songs written by Gershwin alone so labeled. "Music by others (see Arlen: February 11, 1930)" (*NINE-FIFTEEN REVUE*) indicates that the score had no principal composer, al-

though additional information on the same show can be found in the Arlen chapter.

Lyricists The overall lyricist for the production is named in the credit section; exceptions for specific songs are noted following the song title. In cases of partial scores, the principal composer and lyricist are named; only songs written by the composer under discussion are listed. Some of the composers wrote their own lyrics; this is mentioned at the beginning of their chapters, with specific exceptions noted. Songs for which the composer wrote lyrics but not music are included, except that collaborations with other composers in this book are discussed under the career of the composer (but cross-referenced). Thus, Stephen Sondheim's collaborations with composer Mary Rodgers are discussed in the Sondheim chapter; his work with Leonard Bernstein, Jule Styne, and Richard Rodgers are discussed in the composers' chapters. The most important lyricists are featured—along with key directors, choreographers, and producers—in appendix 2, "Collaborator Reference Listing," which gives a chronological overview of their careers.

Others Librettists, directors, and producers are listed where information is available. Choreographers are listed for many (but not all) of the shows. Certain cast members are listed: stars, supporting performers, and others of interest. Future stars in the chorus are specifically not included. Standardized terms are used: "directed" rather than "staged," "choreographed" rather than "dances by," "with" rather than "starring."

Alternate Show Titles

When a show underwent a name change during tryouts, songs were sometimes issued using both the original and the final show title. In dealing with such shows, the alternate show title is noted. Songs cut from these shows might, in fact, have been issued using the earlier show title only.

Song Listings

Song listings for each production include all material that was published as well as material

known to be recorded. Information is given on lyricists, other uses of the same material, and related details. The purpose of the section is to provide a complete guide to all songs that exist and that, theoretically, can be found. (Not all are found easily, sad to say; if only someone would gather all this rare material in one accessible place!)

Some other reference books list titles of published and unpublished songs, usually without any differentiation. Unfortunately, few unpublished manuscripts are viewable by the general public, and in many cases they have long since disappeared. These "unpublished" titles are sometimes songs that actually were published—with a different lyric, or merely a different title. Theatre programs can provide unreliable information, as shows-in-crisis make changes faster than a good press agent can keep track of (or wants to). Sometimes proposed titles for never-written songs find their way onto these lists. Accurate information and authorship of unpublished material, therefore, is simply not verifiable. I have chosen to concentrate only on what is verifiably real. Unpublished songs and manuscripts I've come across in the course of research have been examined and mentioned where relevant.

Almost all the composers wrote songs for purposes other than stage shows. A few wrote as carefully for these assignments as they did for the theatre. Due to space restrictions, it is impossible to include non-show songs. Even so, many that are especially notable have been noted.

Within the listings of each production, only songs written by the composer under discussion are included (although contributions by other composers with their own chapters in the book are cross-referenced). Thus, the songs written by Chick Endor for the Gershwins' *LADY, BE GOOD!* are not listed; a song written by Vincent Youmans for the Gershwins' *SHOW GIRL* is cross-referenced to the Youmans chapter.

Non-song material is listed where it is a separate composition: *Overture to Candide* as opposed to song-medley overtures, *Slaughter on Tenth Avenue* as opposed to dance music arrangements. Certain songs were published with subtitles: *The Impossible Dream (The Quest)*. In other cases, logical subtitles follow the official

title for purposes of identification; thus, Sondheim's *Any Moment* from INTO THE WOODS is also labeled and indexed as *Anything Can Happen in the Woods*. Someone looking for CAROUSEL's *My Boy Bill* or *My Little Girl* will thus be able to find it, although they were published under the title *Soliloquy*. (As it happens, they were originally registered for copyright separately.) Vocal scores sometimes neglected to print song titles in favor of *Opening Act Two, Scene and Song*, or *Entrance of Cowgirls*. Where necessary, a suitable title or subtitle has been taken from the lyric. Where a composer wrote completely different songs with the same title—Porter's *Just One of Those Things* or Rodgers' *Spring Is Here*, for example, or Coleman's three title songs for SWEET CHARITY—I have numbered the songs as [1st] and [2nd] (and [3rd]); this does not apply to identically titled songs by different composers, like the four *Marias*. (How many can you name?)

The majority of the songs in this book have been published individually as sheet music. (Through 1970 or so, anyway; individual sheets have become the exception in recent decades.) Songs have also appeared in other guises. These have been listed accordingly, the major formats being:

Published Songs

Sheet music of individual songs, for sale in stores and theatre lobbies.

Songs Published in Vocal Selection(s)

Collections of selected songs, sometimes including titles not published individually. American and British vocal selections for the same show sometimes have different contents; revised editions of long out-of-print vocal selections in some cases add previously unpublished songs. The use of the plural, "selections," in the heading indicates that different editions have slightly different contents.

Songs Published in Vocal Score(s)

Collections of all musical material needed for performance: songs, dances, underscoring, and so on. These frequently include more complete versions of the songs than the

individual sheet or vocal selection, with additional lyrics. Again, the use of the plural, "scores," indicates different contents in different editions.

Songs Published in Non-show Folio(s)

Otherwise unpublished material contained in songbooks, collections, scripts, or other publications. A few show tunes have appeared only in so-called fakebooks; they are so noted.

Songs Published (No Lyric) in Piano Selection

Medleys of songs issued without lyrics, sometimes piano reductions of the overtures. Some believed-to-be-vanished songs by Gershwin, Rodgers, Kern, and others were published in this manner (and are here catalogued for the first time). In some cases American and British editions of the piano selection have different contents.

Songs Recorded

Otherwise unpublished songs that have been recorded (and are thus, technically, published on the recording). In olden days, the publisher usually issued the "best" (i.e., most likely to sell) songs even before the try-out began. More titles were added as demand was shown—if the show ran long enough. Leftover songs appeared only in the vocal score, if any; otherwise they were forgotten or eventually reused in another show. Since the advent of the original cast album, many otherwise unpublished songs have been salvaged on disc.

While this book concentrates on printed music, songs preserved only on recordings are certainly to the point. Therefore, unpublished-but-recorded songs that appear on original (or studio) cast albums, "songwriter anthologies," pirated albums, and other special collections, are listed at the end of the song listings. Live tapes and noncommercial demonstration records are sometimes obtainable: imaginative readers interested in this material can easily track down sources. Due to space limitations and the desire to concentrate on more important matters, I do not supply label and number information on unpublished-but-recorded songs; many can be found on

original cast or studio cast albums. Due to the proliferation of recordings since the advent of the CD, it has been impossible to keep track of them all.

Classification of Publications

Numerous songs are available in more than one format: an individually published song was almost always also included in the vocal selection (if any), in the vocal score (if any), cast recording (if any), and in other formats. These listings are cumulative, the key word being “additional.” Thus, you can expect the vocal score to include most of the songs published individually or in the vocal selection; this doesn’t hold for cut songs, though, which were usually withdrawn after the initial printing.

Song Explanations

While most of the songs were simply written to order, performed as planned, and published forthwith, others followed a not-so-straightforward path:

Cut Songs

Cut material includes songs dropped during previews, during rehearsals, and sometimes even before rehearsals began. As these cases were not accurately chronicled in programs or anywhere else, such listings cannot be complete.

Reused Songs

Songs were occasionally used in more than one show, especially those that were cut from (or unused in) the show for which they were initially intended. In some cases a song was reused with the same lyric but a different title, such as *Dancing on the Ceiling*, which was originally published as *He Dances on My Ceiling*.

New (or Revised) Lyrics

These are cases where a new (or revised) lyric was set to music from an earlier song. Often there are minor changes in the music of the refrain, and sometimes a whole new verse; but the refrain is for the most part identical.

Revised Music

At the least, these songs have basically similar music that appears to have been consciously reworked: the same song in a different tempo with a new bridge, for example. At the most, these songs have virtually new music which is nevertheless clearly derived from the earlier song. (And why not? A good musical idea is well worth rescuing from ignominious obscurity.)

Advertised but Not Published

A small number of songs were advertised by the publishers but not actually printed and distributed. They were clearly intended to be issued, and in some cases final “printers’ proofs” have been found; before the songs went to press they were cut from the show, perhaps, or the show might have closed altogether. It is impossible to prove nonexistence, of course, but the songs thus listed seem definitely not to exist. Other mysterious titles have indeed been found—and discovered to be interpolations by other composers.

Issued as Professional Copy (Only)

Prior to actual publication, many songs were distributed to singers and recording companies in hopes of arranging performances outside the theatre. For any number of reasons—(premature closing of the show, song cut on the road, etc.)—some songs were never ultimately issued for sale and can be found only as “professional copies,” usually printed without covers, often on poor-quality paper.

Initial Publication

Certain songs were not published until long after the production closed, usually in connection with a successful movie version or revival. These are listed as such. Because the individually published sheet is our primary source, “initial individual publication” supersedes an earlier printing in a vocal score or selection. It is regretted that current availability is impossible to indicate; happily, numerous long-out-of-print individual sheets are now reappearing in selections and folios.

Additional Songs

Songs by the composer in question not originally written for the show in question are sometimes interpolated into revivals or movie versions. These are listed when it marked the initial use, publication, or recording of previously unpublished material.

Commentary

Pertinent—and sometimes impertinent—comments are given on the shows, songs, and careers. Other publications can be consulted for plot summaries and the like. My concern is with the composers: What they wrote and with whom they wrote; why and how they came to be involved with their chosen projects. All were influenced and/or affected by their counterparts and competitors. They shared the same collaborators and producers, wrote for the same performers. And, the shows were performed in the same theatres for the same audiences (and the same reviewers).

Critical comments on contemporary shows come from actual viewing. Opinions on older productions have been derived from analysis of existing material, reviews, and first-hand reports. Certain critics, one finds, can be relied upon for generally insightful comments. Statements of commercial success or failure are derived from financial records.

Show Tunes is not meant to be a total history of the American musical theatre. Rather, it is a look at the more important composers and their work, with incidental miscellanea of curiosity and interest included.

Cross-Referencing

Reference to any of the productions discussed in this book is printed with the show title in capital letters, followed by composer and date:

SHOW BOAT [Kern: December 27, 1927]

The date refers to the chapter on Kern, where the listing can be found chronologically. When reference is to a show written by the composer under discussion, his name is not repeated. For example, in the chapter on Jerome Kern:

SHOW BOAT [December 27, 1927]

When more than one composer wrote for the same production, contributions are discussed in their respective chapters. This is indicated by naming the other composer; show title and date are not repeated.

It will not always be necessary to check the reference, of course; often the date alone is the relevant factor. Finding the location of the most-referred-to chapters might take some getting used to. Specific page numbers for cross-referenced productions can be found in the “Chronological Listing of Productions” (appendix 1).

A number of musicals mentioned in passing were not written by the composers under discussion or included in the “Notable Scores” section, and thus do not have listings in this book. They are listed in capital letters—indicating that they are musicals—followed by a dagger. This also applies to imported musicals written by non-Americans. Thus:

ROSE-MARIE†
THE MERRY WIDOW†
LES MISÉRABLES†

Sources and Contradictions

Standard reference sources—often compiled from earlier standard sources—can contain contradictory information. Titles and names with different spelling or punctuation; different dates, varying “official” numbers of performances; different facts, different facts about the same facts; and more. These contradictions extend to the dates of birth of several composers and collaborators, as reported in their obituaries. One celebrated still-living composer, in fact, sent word that he was actually born two years earlier than what long had been his “official” birthdate.

Wherever possible, information has been taken directly from published music, theatre programs, reviews, and advertising material. Even primary source materials are often in disagreement. A piece of music can have different titles (or authors) listed on the cover and the first page.

Obvious misspellings and errors have been corrected; alternate spellings have been stan-

dardized. In dealing with contradictions, the most likely information—usually from the earliest source—has been used. It will be noted that certain “experts” in the field are consistently reliable, while others are just as consistently not.

To verify song existence and to provide correct authorship and as-complete-as-practical reuse information, I have personally examined the great majority of individual sheets, scores, selections, and other sources. Copyright records and registration deposit copies have been

checked to ensure the greatest possible accuracy. Even so, I am fairly certain that this volume will contain an error or two.

Exact titles and composer/lyricist information are taken from the published songs, as given at the top of the page with the copyright notice. Where reason exists to doubt authorship as credited, copyright and performing-rights organization records have been consulted. Such discrepancies have been included in the interests of completeness and accuracy.

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PART I

Composers of the Early Years

The twentieth century began with American musical theatre dominated by European operettas—English, German, and Austrian. This held firm until 1914, when the Great War quickly ended popularity of things foreign. Jerome Kern, a practiced hand at “Americanizing” imports, finally had a chance to explore his own style; the result was the “modern musical comedy” form (actually, the first of many “modern musical comedy” forms). Irving Berlin, already known along Broadway for pop song hits, tried his hand at complete scores; he was less adventurous than Kern, but highly successful. The postwar years brought three young Kern protégés: George Gershwin, Vincent Youmans, and Richard Rodgers. They surpassed the master with a newer “modern musical comedy” built on dance rhythms; Kern, meanwhile, began development of “musical drama.” Cole Porter, of the Kern/Berlin generation, was next to make his mark on Broadway after a long,

unfocused apprenticeship. Then came Arthur Schwartz, establishing himself in the months just before the stock market crash. The year 1930 saw the entrance of three talented Gershwin protégés: Harold Arlen, Vernon Duke, and Burton Lane. But the worsening depression brought Broadway musical opportunity to a near halt. Broadway’s top composers spent most of the bleak depression in Hollywood. The only important new voices of the 1930s were introduced, fittingly, in politically slanted propaganda musicals. The already renowned Kurt Weill arrived on Broadway in 1936, exiled from Germany (where his work had been radical both musically and politically). Marc Blitzstein was even more outspoken, arriving on Broadway amidst a swirl of controversy. Harold Rome, on the other hand, used comedy and charm to make similar points for the proletariat; not surprisingly, his musicals met with greater popular success than Weill or Blitzstein.

Jerome Kern 3

Irving Berlin 35

George Gershwin 54

Vincent Youmans 73

Richard Rodgers 81

Cole Porter 112

Arthur Schwartz 129

Harold Arlen 142

Vernon Duke 152

Burton Lane 163

Kurt Weill 168

Marc Blitzstein 180

Harold Rome 187

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JEROME KERN

Born: January 27, 1885, New York, New York
Died: November 11, 1945, New York, New York

JEROME KERN was raised in Newark, New Jersey, where his father was a merchant. In 1902, Kern left high school to become a song plugger for Edward B. Marks's Lyceum Publishing Company. Kern was already writing songs for amateur groups, and Lyceum shortly issued his first published piece, the 1902 piano solo *At the Casino*. Determined to write for Broadway, Kern went looking for a theatre music publisher and in 1903 signed on with—and soon bought an interest in—a small house called T. B. Harms. T. B. Harms was owned by Max Dreyfus, whose future imprints included Harms, Inc., and Chappell. When Kern's Broadway success began attracting novice composers, Dreyfus selected the most promising and convinced producers to hire them; newcomers like Gershwin, Youmans, Porter, Rodgers, and Schwartz.

When Kern arrived in 1903, Dreyfus was publishing American editions of many of the European operettas prevalent at the time. Interpolations were often needed to “Americanize” the shows, so Dreyfus went about getting some assignments for Kern. These included Kern's first show tunes, in *AN ENGLISH DAISY* [January 18, 1904] and *MR. WIX OF WICKHAM* [September 19, 1904].

Charles Frohman revolutionized the haphazard American theatre business with innovations still in effect today, with stars like Ethel Barrymore, Maude Adams and William Gillette under his management. By 1900 he was equally active in London, mounting and remounting his hits on both sides of the Atlantic. Specializing in British plays and operettas, he regularly refused Kern's offered interpolations until he met the composer in England (and apparently assumed he was British). Kern contributed seven

songs to Frohman's musical *THE CATCH OF THE SEASON* [August 28, 1905], and was soon Frohman's favorite interpolator and good friend. He never got the assignment of a complete score for a Frohman show, though. An oft-told (but unconfirmed) story goes that Frohman and Kern booked passage to sail together to England on May 1, 1915. Kern arrived late at the dock and missed the *Lusitania*, which was sunk by a German torpedo. The gentle Frohman paraphrased a line from his most famous production, his friend J. M. Barrie's *Peter Pan*—“Why fear Death? It is the most beautiful adventure of Life”—as the ship went down.

Kern's first song hit came with *How'd You Like to Spoon with Me?* [lyric by Edward Laska] from *THE EARL AND THE GIRL* [November 4, 1905]. “I'd like to,” the boy sings back in this playfully flirtatious song. The brothers Shubert—Lee, Sam S., and J. J.—arrived on Broadway in 1901, building an empire that still controls half of Broadway's theatre a century later. Sam, the “good” brother, died May 12, 1905, in a train crash en route from the *EARL AND THE GIRL* tryout in Cincinnati. Lee opted to keep Sam billed for the next few years as coproducer rather than credit J. J. This greatly annoyed little brother Jake, which was Lee's intention, and fueled a feud that lasted over half a century until death.

British producer Seymour Hicks brought Kern together with lyricist Pelham Grenville Wodehouse to write two songs for the West End musical *THE BEAUTY OF BATH* [March 19, 1906]. The young humorist was working as a newspaper columnist; his contributions indicated lyrical skill, but it wasn't till after the beginning of World War I that Kern and

Wodehouse resumed their collaboration—with far-reaching results, musical comedy-wise. Kern formed another important partnership, beginning on **THE LITTLE CHERUB** [August 6, 1906], with Michael Elder Rourke, an Irishman who began his Broadway career as a press agent before moving on to lyrics. M. E. Rourke—who changed his penname in 1913 to Herbert Reynolds—was Kern’s major collaborator until he rejoined with Wodehouse.

A parade of musicals continued, with Kern contributions to twelve productions in 1906 and 1907 alone. Most notable of these were **THE RICH MR. HOGGENHEIMER** [October 22, 1906], with eight published songs, and **FASCINATING FLORA** [May 20, 1907]. The latter was produced by F. Ray Comstock, an early Kern fan who ultimately devised the Princess Theatre series and gave Kern the assignment that established him as Broadway’s leading composer. But not until Kern had slogged his way through eight more years of interpolations.

The musical theatre world changed abruptly with the success of Franz Lehar’s Viennese operetta **DIE LUSTIGE WITWE**† [December 30, 1905]. Lehar’s international hit, under the title **THE MERRY WIDOW**†, waltzed into London [June 8, 1907] and New York [October 21, 1907]. Kern’s American-style interpolations into British imports had given him a name, of sorts, and he was ready for his big break—but now audiences wanted Viennese operetta. So Kern began a new round of interpolations with **A WALTZ DREAM** [January 27, 1908].

Kern had continued to provide occasional songs for the Shuberts, who had steadily increased their theatrical real estate. They bought a large plot of land between Broadway and Seventh Avenue that housed a stable and built a lavish musical showplace, the Winter Garden. Kern wrote half the score for the opening attraction, the revue **LA BELLE PAREE** [March 20, 1911]. The hit of the evening was Shubert discovery Al Jolson (singing, in blackface, Kern’s *Paris Is a Paradise for Coons*). He became a Winter Garden fixture and was quickly elevated to stardom. Three months later, a Kern interpolation was heard in another revue, **ZIEGFELD FOLLIES OF 1911** [June 26, 1911]. This marked the composer’s first association with Ziegfeld, who despite an

indifferent musical ear was responsible for mounting two of Kern’s biggest hits.

After eight years on Broadway, Kern was given a chance by Lee Shubert to write a complete, original musical, **THE RED PETTICOAT** [November 13, 1912]. Not successfully, though. Kern had heretofore cloaked his style with English and Viennese overtones. Now, as the developing political situation ended the popularity of things Continental and English imports gradually halted, Kern’s distinctly American voice was soon to launch him to Broadway prominence.

Another notable collaborator came along in the person of Harry Bache Smith, who was already the most prolific writer in American musical theatre history. Smith wrote lyrics and librettos for more than one hundred shows, all of them pretty much forgotten. His early collaboration with Reginald DeKoven, **THE BEGUM**† [November 21, 1887], is considered by many the first American comic operetta. In the course of his long career he also did notable work with Victor Herbert. Smith’s close friendship with Kern included a shared passion for collecting antique books. Kern auctioned off most of his collection in January 1929 for an unprecedented \$1.7 million. He knew enough not to invest in show business, so he took the money and put it in the stock market. Kern and Smith’s first collaboration came on the self-proclaimed “riotous musical comedy” for the Shuberts, **OH, I SAY!** [October 30, 1913]. **THE LAUGHING HUSBAND** [February 2, 1914], another import, included Kern’s second substantial song hit, *You’re Here and I’m Here* [lyric by Smith].

Although Kern merely provided interpolations to the imported **THE GIRL FROM UTAH** [August 24, 1914], the show’s popularity rested on one of his songs. *They Didn’t Believe Me* [lyric by Herbert Reynolds (M. E. Rourke)] was unlike anything that preceded it, featuring a couple of unusual but catchy musical devices (like the delicious chromatics in the B section) which immediately caught the public’s ear. Already fairly well known to theatre audiences, within the year Kern was established as Broadway’s leading “modern” composer, amongst a pack that included Victor Herbert, Rudolf Friml, and George M. Cohan.

The thirty-year-old Kern entered the second phase of his career with **NINETY IN THE SHADE** [January 25, 1915], divorcing himself from all operetta influences (except that of Arthur Sullivan). At the same time, his collaborators—led by librettist Guy Bolton—began using more realistic situations and contemporary American locales and characters. Bolton, born in England of American parents, followed his father into architecture before entering the theatre in 1912. **NINETY IN THE SHADE** was a failure, but Kern and Bolton were already at work on the first show of the Princess Theatre series.

F. Ray Comstock managed the 299-seat Princess Theatre (on West 39th Street) for the Shuberts. Having been unable to find suitable attractions for the two-year-old jewel-box, Comstock and play agent Elizabeth Marbury decided to try a small scale, contemporary musical comedy. **NOBODY HOME** [April 20, 1915], adapted from a 1905 British musical, was not successful; however, the Princess Theatre series concept took off with its second offering, **VERY GOOD EDDIE** [December 23, 1915]. Unlike the earlier Princess show, this was an American original. Kern and Bolton concentrated on making comedy and song spring directly from situation and character (as opposed to finding a loose framework and inserting whatever songs and jokes turned up). The difference was immediately noted, and Kern and company went on to a creative show-making spree. *Babes in the Wood* (lyric by Schuyler Greene), a “modern” lullaby, joined *They Didn’t Believe Me* as Kern’s second major song hit in his newly developing style. *Old Bill Baker* (lyric by Ring Lardner)—about a popular undertaker in Rye, New York (which rhymes with die)—was quickly cut, but remains amusing.

At the opening night party for **NOBODY HOME**, Kern ran into P. G. Wodehouse (from **THE BEAUTY OF BATH**) and introduced him to Bolton, who was in the process of adapting a Viennese operetta by Emmerich Kalman, **MISS SPRING-TIME** [September 25, 1916]. Wodehouse got the assignment to write English-language lyrics and Kern—suddenly very popular—helped out with four songs. The Kern/Wodehouse team wrote their first complete score for **HAVE A HEART** [January 11, 1917]. The lyricist’s humor and

crisp language perfectly matched the composer’s sprightliness, suggesting a modern-day equivalent to Gilbert and Sullivan. The run of **HAVE A HEART** was disappointingly short, but other projects were underway.

OH, BOY! [February 20, 1917] was the most successful of the Princess Theatre shows, setting the standard for early musical comedy with songs reasonably interpolated into entertainingly humorous (though often slight) stories. *Till the Clouds Roll By*—a ballad with a markedly pure melody—was another major hit for Kern [lyric by Wodehouse and Kern]. Also included was one of the first of the Kern-Wodehouse comedy gems, *Nesting Time in Flatbush*.

With the tremendously successful **OH, BOY!** still going strong at the Princess, **LEAVE IT TO JANE** [August 28, 1917] was booked instead into a standard-sized, 1,000-seat theatre (which accounts for the show’s considerably shorter run). The score is filled with bright tunes and pert lyrics, including *The Siren’s Song*, *Cleopatter*, and the delectable *Sir Galahad*. **JANE** served as model for the college-football musicals of the future (including **GOOD NEWS!** [Notables: September 6, 1927], **TOO MANY GIRLS** [Rodgers: October 18, 1939], and **BEST FOOT FORWARD** [Martin: October 1, 1941]). In 1959 the forty-one-year-old **JANE** came back for an impressively successful Off Broadway revival with a 928-performance run.

Veteran producers Charles B. Dillingham and Florenz Ziegfeld Jr., took over the New Theatre—a white elephant of a house on Central Park West at Sixty-Second Street—and renamed it the Century, opening with **THE CENTURY GIRL** [Berlin: November 6, 1916]. For their second presentation they kept co-composer Victor Herbert and substituted Kern for Berlin on **MISS 1917** [November 5, 1917]. Kern and Herbert did not mix well, and the gala revue lasted but six weeks. The rehearsal pianist was nineteen-year-old George Gershwin. Harry Askins, the company manager, was impressed and sent him over to publisher Max Dreyfus at T. B. Harms.

Kern and Wodehouse had one final Princess hit with **OH LADY! LADY!!** [February 1, 1918]. Despite their success, major disagreements—centering on money and billing—developed between them, and the precedent-setting

partnership suddenly ceased. Both men continued to work individually with Bolton, and the three were to reunite briefly. The Kern-Bolton-Wodehouse triumvirate made its innovative contributions to the musical theatre—with four complete musicals and two partial ones—over a period of just sixteen months. As influential as the work was, I find that Kern's music often seems melodically restrained, as though he were standing aside to make room for the verbal acrobatics of Wodehouse. Including the non-Wodehouse shows in this period, the much-in-demand Kern—after ten frustrating years of interpolation chores—composed an unprecedented seven-and-a-half full scores for shows opening within eighteen months. Some of his best early work was done in this period; a considerable portion of these scores was rather weak, though, with songs of little enduring interest.

Kern entered a new period of his career when he joined with producer Dillingham for a series of more-lavish-than-the-Princess shows beginning with **SHE'S A GOOD FELLOW** [May 5, 1919]. Six of the eight shows were commercial hits, albeit with less-than-distinguished scores. Kern's new lyricist/librettist was Anne Caldwell, the first successful female writer in Broadway musical history, with over twenty major (if forgotten) shows to her credit. **SHE'S A GOOD FELLOW** contained one fine song, *The Bull Frog Patrol*, an exceedingly delightful counterpoint duet with a splash of rag.

The final Princess Theatre show, **ZIP, GOES A MILLION** [December 8, 1919], closed out of town before reaching the Princess. The series had included eight musicals (including two that didn't actually play the Princess) in only four years. But the innovative shows had immediate and far-reaching effects, introducing contemporary sounds and themes into the heretofore make-believe realm of musical comedy. An important group of theatre-bound teenagers—including composers George Gershwin, Vincent Youmans, and Richard Rodgers, as well as budding lyricists Ira Gershwin and Lorenz Hart—were great fans, and their early work was to show an admitted indebtedness to Kern, Bolton, and Wodehouse. **ZIP, GOES A MILLION** was soon forgotten, but the score included two of Kern's best songs yet: the anthem-like *Look for the Silver*

Lining, and the misterioso *Whip-Poor-Will*, both of which were rescued the following year for use in another more-successful musical. The lyrics were by B. G. DeSylva, who had started out as a writer for Al Jolson (and who a couple of months earlier had written his first important musical, **LA, LA LUCILLE** [Gershwin: May 26, 1919]). DeSylva went on to become part of the phenomenally successful songwriting team of DeSylva, Brown and Henderson, whose six hit musicals included **GOOD NEWS** [Notables: September 6, 1927]. Kern returned to Dillingham and Caldwell for **THE NIGHT BOAT** [February 2, 1920], another hit of little interest except for the playful *Whose Baby Are You?* and the rapid-fire *Left All Alone Again Blues*.

Ziegfeld, king of the *Follies*, wanted to attain a similar position in the world of musical comedy. He determined to produce the most lavish, successful musical comedy to date, and he did just that with **SALLY** [December 21, 1920]. He also established his favorite mistress as Broadway's favorite musical comedy star. Marilyn Miller (originally Mary Ellen; soon to be further contracted to Marilyn, originating the popular name) had been discovered in a Winter Garden Revue by none other than Billie Burke, the Frohman star and Ziegfeld's wife. Flo stole her from the Shuberts and placed her in the **ZIEGFELD FOLLIES OF 1918** [Berlin: June 18, 1918]. Miller turned on Ziegfeld by marrying costar Frank Carter; Ziegfeld retaliated by sending Carter on the road. When Carter was killed in a car crash on May 9, 1920, Ziegfeld made amends and built **SALLY** around Miller. For Kern, the musical success of **SALLY** was deceptive; the two fine songs, *Look for the Silver Lining* and *Whip-Poor-Will*, were leftovers from **ZIP, GOES A MILLION**.

Kern continued his relationship with Dillingham and Caldwell, which resulted in seven shows over eight years. **GOOD MORNING DEARIE** [November 1, 1921] enjoyed a fine run of 347 performances. *Ka-Lu-A*—Kern's only new pop song hit from 1919 through 1925—resulted in a plagiarism suit. Songwriter/publisher and one-time Kern collaborator Fred Fisher claimed infringement on his 1919 hit, *Dardanella*. The songs were determined similar enough for Kern to be ruled guilty (though

surely unintentionally so); he was fined a token \$250 rather than the million sought by Fisher. While Kern's musicals continued to be successful, the music was generally unchallenging. At the same time, younger Harms composers George Gershwin and Vincent Youmans were attracting notice with their first Broadway hits, and Gershwin changed the American musical landscape altogether with his 1924 *Rhapsody in Blue*. Kern didn't move back into the forefront until 1927, when *SHOW BOAT* led the pack onto new musical theatre ground.

George Grossmith, the West End star and producer of the 1921 London production of *SALLY*, decided to follow that success with an original Kern musical. Wodehouse proved amenable, so they wrote *THE CABARET GIRL* [September 19, 1922] with leading roles for Grossmith and his *SALLY* costar, Dorothy Dickson. (Dickson was an American actress who had been featured in the New York productions of Kern's *OH, BOY!* and *ROCK-A-BYE BABY*.) The success of the venture paved the way for a series of London musicals by American composers, including Gershwin, Rodgers, and Schwartz, over the next decade. Even so, *THE CABARET GIRL* score was exceedingly commonplace. It was followed a year later by another successful but undistinguished West End musical written with Wodehouse and Grossmith, *THE BEAUTY PRIZE* [September 5, 1923].

Dillingham next tried to build a show around a vaudeville sibling act, Adele and Fred Astaire, which had as yet been unable to break through to Broadway success. Kern and Caldwell's *THE BUNCH AND JUDY* [November 28, 1922] had little impact, although within two years the Astaires would be the toast of Broadway and the West End. British composer Ivan Caryll—Caldwell's collaborator on the later Fred Stone musicals—died in 1921, so Dillingham assigned Kern to write the next in the series. *THE STEPPING STONES* [November 6, 1923] was a pun; Fred Stone was joined by his wife, Aileen Crater, and their eighteen-year-old daughter Dorothy (who would become a successful producer in 1945, with a long-running revival of the Fred Stone-Charles Dillingham-Victor Herbert hit, *THE RED MILL*† [September 24, 1906]). Kern contributed a charming ballad, *In Love with Love*, and an especially infectious rag, *Raggedy Ann*.

SITTING PRETTY [April 8, 1924] was intended to have been a happy return of the Kern-Bolton-Wodehouse triumvirate, along with Princess Theatre producer F. Ray Comstock. Kern and Wodehouse came up with a charming, amusing, and intelligent score, but it was perhaps too gentle for those Jazz Age days and quickly closed. The highly polished set of lyrics was Wodehouse's final work with Kern; he soon ceased songwriting altogether, concentrating on his career as a novelist.

Kern seems to have sensed the need to start working with younger collaborators, perhaps due in part to competition from the new generation of composers; lyricists Wodehouse, Reynolds, Smith, and Caldwell were all Kern's seniors, by as many as twenty-five years. Max Dreyfus paired him with beginner Bud DeSilva on the ill-fated *ZIP, GOES A MILLION*. Next came young Noël Coward, who had a brief try-out with Kern in 1923. (Their never-heard songs included *If You Will Be My Morganatic Wife* and an early version of the song we know as *Where's the Mate for Me?* from *SHOW BOAT*.) Dreyfus next proposed Howard Dietz, a movie publicist who displayed a knack for wordplay and had provided lyrics (without credit) for a 1923 Harms song hit, *Alibi Baby*. The pair teamed for *DEAR SIR* [September 23, 1924], a two-week failure.

Dillingham, who was always competitive with the more flamboyant Ziegfeld, succeeded in out-Ziegfelding Flo with the extravaganza *SUNNY* [September 22, 1925]. To add to the sweetness, the presence of Kern and Marilyn Miller made it something of a natural successor to Ziegfeld's *SALLY*. Dillingham hired the book-and-lyrics team of Otto Harbach and Oscar Hammerstein 2nd, on the heels of two long-running hits (*WILDFLOWER* [Youmans: February 7, 1923] and Friml's *ROSE-MARIE*† [September 2, 1924]); Harbach and Hammerstein would be Kern's main collaborators for the rest of his Broadway career. Everything about *SUNNY* was spectacular—it included circus trappings, in fact—except the score: nothing worth noting other than the breezy and immensely popular *Who?*

SUNNY was followed by two negligible Dillingham-Caldwell musicals, *THE CITY*

CHAP [October 26, 1925] and **CRISS-CROSS** [October 12, 1926], the latter yet another Fred Stone show. At the opening night performance, Alex Woollcott introduced Kern to novelist Edna Ferber. Thus was **SHOW BOAT** [December 27, 1927], Kern's most important musical, set into motion. Kern and Hammerstein knew they were onto something monumental. In the musical theatre of the day, other hands—or even Kern and Hammerstein a year earlier—might have woven Ferber's picturesque setting and romances into a moldy operetta, excising the miscegenation, prejudice, unhappy marriages, and so on. But the authors chose to stay close to the novel, creating a new musicodramatic form. In a period when shows were quickly written and produced, Kern dedicated a full year to **SHOW BOAT**. Hammerstein, too, lavished an uncommon amount of care on the project, displaying unique theatrical talents for the first time in his heretofore successful (but hacklike) career. The score was incredibly rich, with Kern developing his melodic, American operetta style in *Make Believe* and *You Are Love*. *Can't Help Lovin' Dat Man* and *Life upon the Wicked Stage* were perfect in their genre, while *Bill*—a leftover from **OH LADY! LADY!!** and **ZIP, GOES A MILLION**—finally found a home (with a new lyric) on his third try. With *Ol' Man River*, Hammerstein wasn't trying to make a far-reaching social statement: his primary concern was to bring the action downstage while the massive Cotton Blossom set was being struck. (Kern wasn't interested in the spot at all. He suggested merely taking the already-written *Cotton Blossom* theme from the opening number and inverting the melody—which is what they did.) Ziegfeld's lavishness was evident in the physical production, but Hammerstein—who more or less served as director—kept the showboat from overwhelming the material.

After a third London musical, the altogether unremarkable **BLUE EYES** [April 27, 1928], Kern followed his precedent-breaking smash with **SWEET ADELINÉ** [September 3, 1929], a nostalgic look at the gay '90s. (The 1890s, that is.) Written for torch-singer Helen Morgan (of **SHOW BOAT**), much of the tender score has a loving, plaintive air. There are no fewer than four absolutely stunning Kern-Hammerstein

songs: *Why Was I Born?*, *Here Am I, Don't Ever Leave Me*, and *Some Girl Is on Your Mind*. Unfortunately, the favorably received **SWEET ADELINÉ** ran headlong into the stock market crash and could not recoup its costs. Producer Arthur Hammerstein (Oscar's uncle), responsible for some of America's most successful operettas, was bankrupt within a year. The family theatre on Broadway at 53rd Street was lost; it now serves as a TV studio under the name Ed Sullivan. More important, the lucrative rights to the Hammerstein operettas—including **NAUGHTY MARIETTA**[†] [November 7, 1910], **THE FIREFLY**[†] [December 2, 1912], **WILDFLOWER** and **ROSE-MARIE**—were auctioned off. The sole bidder at the auction, which nobody else seems to have known about, was Lee Shubert. He got the lot for \$684 and proceeded to make a fortune off of them.

Kern's next musical was another step forward, **THE CAT AND THE FIDDLE** [October 15, 1931]. This collaboration with Otto Harbach was an experiment in musical integration, with the songs arising naturally from the action. (The leading characters, conveniently, were composers, singers, and street musicians.) The songs are somewhat fragmented, with many lovely melodic phrases but none of the power of **SHOW BOAT** or **SWEET ADELINÉ** except for the lovely *Try to Forget*. Kern turned to a new producer: Max Gordon, who had cheered the depressed Broadway scene with **THREE'S A CROWD** [Schwartz: October 15, 1930] and **THE BAND WAGON** [Schwartz: June 3, 1931]. An unhappy footnote: the financially bereft Charles Dillingham, crushed by the Depression, retained only his beloved (and be-mortgaged) Globe Theatre (now the Lunt-Fontanne). In May 1932 he unaccountably absconded with the box office receipts and fled; his well-deserved reputation was such that Broadway pitied rather than censured him. He existed on charity from still-solvent former associates, including Kern, until his death on August 30, 1934.

The next Kern-Hammerstein collaboration was **MUSIC IN THE AIR** [November 8, 1932], a charming Bavarian tale with one of Kern's richest scores. As in **CAT AND THE FIDDLE**, the European setting and musical subject

matter again enabled close integration of score and book. There are three especially lovely songs: *I've Told Ev'ry Little Star* (for which Kern claimed he borrowed the melody of the title phrase from a Nantucket sparrow); the noble waltz, *And Love Was Born*; and *The Song Is You*, one of Kern's finest, most rapturous ballads. The authors felt they needed Ziegfeld, but he was in hopeless shape financially and physically, and died July 22, 1932. Dillingham and Arthur Hammerstein were bankrupt; even the Shuberts were in bankruptcy, and Kern had fought with Max Gordon on *THE CAT AND THE FIDDLE*. Along came former Follies girl Peggy Fears with rich husband A. C. Blumenthal, who had kept Ziegfeld afloat during his May 1932 revival of *SHOW BOAT*. Fears presented *MUSIC IN THE AIR*, with Hammerstein and Kern doing the actual producing. Hammerstein followed this hit with a ten-year string of flops, until Dick Rodgers called looking to replace Larry Hart for the project that became *OKLAHOMA!*

Max Gordon patched his shaky relationship with Kern by producing *ROBERTA* [November 18, 1933], allowing the composer to direct as well. Then, he fired Kern (as director) during the Philadelphia tryout. The dreary *ROBERTA* managed a fair run despite a tepid reception, due in part to minimal competition, cut-rate tickets, and the song hit *Smoke Gets in Your Eyes* (along with the melancholy *Yesterdays*). The Kern-Harbach score was supplemented for the 1935 motion picture version by a fine new song, *Lovely to Look At*, with lyric by new Kern collaborator, Dorothy Fields. (Her former collaborator, Jimmy McHugh, was contractually entitled to receive credit as co-lyricist.)

Kern's final London musical, with Hammerstein, was *THREE SISTERS* [April 19, 1934]. This was not related to the Chekhov play; it was written for Drury Lane, the London home of Hammerstein's hit 1920s operettas. The score contained two exceptional songs, the plaintive *Lonely Feet* and the hymn-like *Hand in Hand*, but the show's disappointing failure sent Kern to Hollywood for (almost) the rest of his life. His score for the 1936 film *Swing Time* [lyrics by Fields] is especially sterling, with *A Fine Romance*, *Pick Yourself Up*, *Never Gonna Dance*, and

another brilliant ballad, the Oscar-winning *The Way You Look Tonight*. A non-imaginative stage adaptation of this film, under the title *NEVER GONNA DANCE*[†] [December 4, 2003], proved a flat-footed failure.

Next came an even more unsuccessful musical, *GENTLEMEN UNAFRAID* [June 3, 1938]. This was a Civil War operetta that never got further than a one-week tryout in St. Louis. It was revamped for a stock and amateur release in 1942, under the title *HAYFOOT, STRAWFOOT*, although it did not attract much interest. The score, let it be added, is nothing like what you'd expect from Kern and Hammerstein. Kern had once expressed interest in musicalizing DuBose Heyward's novel *Porgy* (as an Al Jolson vehicle). Nothing came of this, but Heyward did collaborate with Kern on one song for his play *MAMBA'S DAUGHTERS* [January 3, 1939]. The result was the highly effective *Lonesome Walls*, which as sung by Ethel Waters proved a worthy companion to the star's *Supper Time* from *AS THOUSANDS CHEER* [Berlin: September 30, 1933].

Without a Broadway presence since *ROBERTA*, Kern was in no position to hold out when Max Gordon called again. Things went even worse on *VERY WARM FOR MAY* [May 17, 1939]. Gordon was in Hollywood during the production period, filming his 1938 hit play *Abe Lincoln in Illinois*; he arrived at the tryout and panicked, demanding radical changes and calling in Hassard Short to replace director Vincente Minnelli. The show finally arrived on Broadway in dismal shape and quickly closed. Kern's final theatre score contained some lovely work, although only *All the Things You Are*—one of the very finest show tunes ever—managed to escape the wreckage. *In the Heart of the Dark* and *Heaven in My Arms* also have much to recommend them.

Kern returned to Hollywood for the rest of his life, where his film work included another two brilliant ballads, *I'm Old Fashioned* (1942) [lyric by Johnny Mercer] and *Long Ago (And Far Away)* (1944) [lyric by Ira Gershwin]. He also picked up a second Oscar, with Oscar, for *The Last Time I Saw Paris* (1941). In 1945, Hammerstein and Rodgers—who had established themselves as Broadway producers—commissioned Kern and Dorothy Fields to write an Annie Oakley

bio-musical for Ethel Merman. Hammerstein and Kern simultaneously planned a gala revival of *SHOW BOAT*, writing a new song (*Nobody Else but Me*) for the final scene. Returning to New York from his California home for *SHOW BOAT* auditions, Kern suffered a cerebral hemorrhage on November 5, 1945, collapsing in the street. Unrecognized and without proper identification, he was taken to the derelict ward on Welfare Island. Jerome Kern died six days later, on November 11, 1945.

Kern entered a musical theatre dominated by British and Continental operettas. During his thirty-five-year career, the American musical theatre first established its own identity during World War I, with the Kern, Bolton, and Wodehouse Princess Theatre shows. The early twenties saw the arrival of the more sophisticated, jazz-influenced Gershwin and Youmans, with Kern momentarily passed by. But in 1927 Kern (with Hammerstein) discovered the dramatic potential of musical theatre, with *SHOW BOAT* and succeeding scores. If much of Kern's earlier work—with a very few exceptions—is dated, it is a case of the developmental and experimental being outmoded by the perfected, finished product. Moving into the twenty-first century, Kern's best songs retain their place among the very finest written in America.

AN ENGLISH DAISY

January 18, 1904

Casino Theatre • 41 performances

Music mostly by A. M. Norden; Lyrics to Kern songs by Edgar Smith; Book by Seymour Hicks and Walter Slaughter; Directed by Ben Teal; Produced by (Joe) Weber and (Lew) Fields.

Published Songs

The Downcast Eye—added to post-Broadway tour

Wine, Wine! (*Champagne Song*)

MR. WIX OF WICKHAM

September 19, 1904

Bijou Theatre • 41 performances

Music mostly by Herbert Darnley and George

Everard; Lyrics mostly by John H. Wagner; Book by Herbert Darnley and John H. Wagner; Directed and Produced by Edward E. Rice; With Julian Eltinge.

Published Songs

Angling by the Babbling Brook [lyric by Kern]

From Saturday to Monday

Susan [lyric by Kern]

Waiting for You

THE SILVER SLIPPER

[circa April 1905]

Post-Broadway tour

Music mostly by Leslie Stuart; Lyrics by W. H. Risqué; Book by Clay M. Greene (based on the British book by Owen Hall); Directed by Cyril Scott; Produced by John C. Fisher; With Samuel Collins, Ben Lodge, and George Tennery.

Published Song

My Celia (by John Golden and Kern)—added during tour

THE CATCH OF THE SEASON

August 28, 1905

Daly's Theatre • 104 performances

Music mostly by W. T. Francis and others; Book by Seymour Hicks and Cosmo Hamilton; Directed by Ben Teal; Produced by Charles Frohman; With Edna May.

Published Songs

Frolic of a Breeze [lyric by Clifford Harris]—see

THE BEAUTY OF BATH [March 19, 1906]

Molly O'Hallerhan ("*Edna May's Irish Song*") [lyric by Kern]

Oh, Mr. Chamberlain [lyric by Charles H.

Taylor]—see THE BEAUTY OF BATH

Raining [lyric by Harris]

Take Me on the Merry-Go-Round [lyric by Kern]

Tulips (Two Lips) [lyric by Kern]

Won't You Kiss Me Once before I Go? [lyric by Fred W. Leigh]

THE EARL AND THE GIRL

November 4, 1905

Casino Theatre • 148 performances

Music mostly by Ivan Caryll; Lyrics mostly by

Percy Greenbank; Book by Seymour Hicks;
Directed by R. H. Burnside; Produced by Sam
S. and Lee Shubert, Inc.; With Eddie Foy.

Published Songs

How'd You Like to Spoon with Me? [lyric by
Edward Laska]—also used in THE RICH
MR. HOGGENHEIMER [October 22, 1906]
My Southern Belle [music by Max Eugene (Max
Dreyfus), lyric by Kern]

THE BABES AND THE BARON

December 25, 1905

Lyric Theatre • 45 performances

Music mostly by H. E. Haines; Lyrics mostly
by Charles H. Taylor; Book by A. M. Thompson
and Robert Courtneidge. Produced by the
Messrs. Sheldon; Directed by R. H. Burnside.
Post-Broadway title: BABES IN THE WOOD.

Published Song

Farewell, Dear Toys (March) [instrumental
with partial lyric by Kern]

THE BEAUTY OF BATH

March 19, 1906

Aldwych Theatre {London} •
287 performances

Music mostly by H. E. Haines; Book by
Seymour Hicks and Cosmo Hamilton;
Choreographed by Edward Royce; Produced
by Charles Frohman; With Seymour Hicks
and Ellaline Terriss (Hicks).

Published Song

Mr. Chamberlain [lyric by Kern and P. G.
Wodehouse]—revised lyric for *Oh, Mr.
Chamberlain* from CATCH OF THE SEA-
SON [August 28, 1905]

Additional Song Published in Vocal Score

The Frolic of a Breeze [lyric by Wodehouse and
P. Clifford Harris]—revised lyric for song
from CATCH OF THE SEASON

THE SPRING CHICKEN

[circa March 1906]

Gaiety Theatre {London} • 401 performances
Music mostly by Ivan Caryll and Lionel

Monckton; Lyrics mostly by Adrian Ross and
Percy Greenbank; Book by George Grossmith
(based on *Coquin de Printemps* [play] by Jaimé
and Duval); With Richard Carle.

Published Song

Rosalie [lyric by Grossmith]—added after
London opening; see THE LAUGHING
HUSBAND [February 2, 1914]

THE LITTLE CHERUB

August 6, 1906

Criterion Theatre • 155 performances

Music mostly by Ivan Caryll; Lyrics mostly by
Adrian Ross; Book by Owen Hall; Directed by
Ben Teal; Produced by Charles Frohman; With
Hattie Williams.

Published Songs

Meet Me at Twilight [lyric by F. Clifford Harris]
A Plain Rustic Ride ('Neath the Silv'ry Moon)
[music by Jackson Gouraud and Kern, lyric
by Kern]
Under the Linden Tree [lyric by M. E. Rourke]

MY LADY'S MAID

September 20, 1906

Casino Theatre • 44 performances

Music mostly by Paul Rubens; Lyrics by Paul
Rubens and Percy Greenbank; Book by
Edward Paulton and R. H. Burnside (based on
the British musical by Paul Rubens and N.
Newnham Davis); Directed by R. H. Burnside;
Produced by Sam S. and Lee Shubert; With
Madge Crichton.

Published Song

All I Want Is You [lyric by Paul West]

THE RICH MR. HOGGENHEIMER

October 22, 1906

Wallack's Theatre • 187 performances

Music mostly by Ludwig Engländer; Book and
Lyrics mostly by Harry B. Smith (based on a
character from *The Girl from Kay's* [musical] by
Owen Hall); Directed by Ben Teal; Produced by
Charles Frohman; With Sam Bernard.

Published Songs

Bagpipe Serenade [lyric by Kern]
Blue, Blue [lyric by Paul West]
Don't You Want a Paper Dearie? [lyric by West]
How'd You Like to Spoon with Me? [lyric by Edward Laska]—originally used in THE EARL AND THE GIRL [November 4, 1905]
I've a Little Favor [lyric by M. E. Rourke]
My Hungarian Irish Girl [lyric by West]
Poker Love (Card Duet) [lyric by West and Kern]
A Recipe [lyric by Kern and West]—added after opening, also used in THE ORCHID [April 8, 1907]

THE WHITE CHRYSANTHEMUM

March 25, 1907
 Garrick Theatre {Philadelphia} •
 Closed during tryout
 Music mostly by Howard Talbot; Lyrics mostly by Arthur Anderson; Book by Leedham Hantock and Arthur Anderson; With Edna Wallace Hopper and Lawrence Grossmith.

Published Songs

Bill's a Liar [lyric by M. E. Rourke]
I Just Couldn't Do without You [lyric by Paul West]

THE ORCHID

April 8, 1907
 Herald Square Theatre • 178 performances
 Music mostly by Ivan Caryll and Lionel Monckton; Lyrics mostly by Adrian Ross and Percy Greenbank; Book by James T. Tanner and Joseph W. Herbert; Directed by Frank Smithson; Produced by Sam S. and Lee Shubert, Inc.; With Eddie Foy.

Published Songs

Come Around on Our Veranda [lyric by Paul West and Kern]
I'm Well Known [lyric by Kern]
A Recipe [lyric by Kern and West]—originally used in THE RICH MR. HOGGENHEIMER [October 22, 1906]

FASCINATING FLORA

May 20, 1907
 Casino Theatre • 113 performances

Music mostly by Gustave Kerker; Book by R. H. Burnside and Joseph W. Herbert; Staged by R. H. Burnside; Produced by R. H. Burnside and F. Ray Comstock.

Published Songs

Ballooning [lyric by Paul West]
Katy Was a Business Girl [lyric by West]
The Little Church around the Corner [lyric by M. E. Rourke]
Right Now [music by Fred Fisher, lyric by Kern]
The Subway Express [lyric by James O'Dea]

THE DAIRYMAIDS

August 26, 1907
 Criterion Theatre • 86 performances
 Music mostly by Paul A. Rubens and Frank A. Tours; Lyrics to Kern songs by M. E. Rourke; Book by A. M. Thompson and Robert Courtneidge; Directed by A. E. Dodson; Produced by Charles Frohman; With Julia Sanderson.

Published Songs

Cheer Up Girls
The Hay Ride
I'd Like to Meet Your Father
I've a Million Reasons Why I Love You
Little Eva
Mary McGee
Never Marry a Girl with Cold Feet

THE GAY WHITE WAY

October 7, 1907
 Casino Theatre • 105 performances
 Music mostly by Ludwig Englander; Book by Sydney Rosenfeld and J. Clarence Harvey; Directed by R. H. Burnside; Produced by Sam S. and Lee Shubert, Inc.; With Melville Ellis.

Published Song

Without the Girl—Inside! [lyric by M. E. Rourke and Kern]

THE MORALS OF MARCUS

November 18, 1907
 Criterion Theatre • 44 performances
 Play by William J. Locke; Produced by Charles Frohman; With Marie Doro.

Published Song

Eastern Moon [lyric by M. E. Rourke]

PETER PAN, OR THE BOY WHO

WOULDN'T GROW UP [1907]

[circa December 1907]

Post-Broadway tour

Play by J. M. Barrie; Produced by Charles Frohman; With Maude Adams and Ernest Lawford.

Published Song

Won't You Have a Little Feather? [lyric by Paul West]—added during tour

A WALTZ DREAM

January 27, 1908

Broadway Theatre • 111 performances

Music mostly by Oscar Straus; Lyrics mostly by Joseph W. Herbert; Book by Felix Doermann and Leopold Jacobson (based on the Austrian musical by Hans Müller); Directed by Herbert Gresham; Produced by The Interstate Amusement Co., Inc.

Published Songs

The Gay Lothario [lyric by C. H. Bovill]

I'd Much Rather Stay at Home [lyric by Bovill]

Vienna [lyric by Adrian Ross]

THE GIRLS OF GOTTENBERG

September 2, 1908

Knickerbocker Theatre • 103 performances

Music mostly by Ivan Caryll and Lionel Monckton; Lyrics mostly by C. H. Bovill; Book by George Grossmith and L. E. Berman; Directed by J. A. E. Malone; Produced by Charles Frohman; With Gertie Millar.

Published Songs

Freida [lyric by M. E. Rourke]

I Can't Say You're the Only One

Nothing at All [lyric by Rourke]

FLUFFY RUFFLES

September 7, 1908

Criterion Theatre • 48 performances

Music mostly by W. T. Francis; Lyrics mostly

by Wallace Irwin; Lyrics to Kern songs mostly by C. H. Bovill; Book by John J. McNally; Directed by Ben Teal; Produced by Charles Frohman; With Hattie Williams.

Published Songs

Aida McCluskie

Dining Out [lyric by George Grossmith]

Meet Her with a Taximeter

Mrs. Cockatoo

Sweetest Girl, Silly Boy, I Love You [lyric by Irwin]

Take Care

There's Something Rather Odd about Augustus

Won't You Let Me Carry Your Parcel?

KITTIE GREY

January 25, 1909

New Amsterdam Theatre • 48 performances

Music mostly by Augustus Barratt, Howard Talbot, and Lionel Monckton; Lyrics to Kern songs by M. E. Rourke; Book by J. Smyth Pigott (based on *Les Fêtards* [play] by Antony Mars and Maurice Hennequin); Directed by Austin Hurgon; Produced by Charles Frohman; With Julia Sanderson and G. P. Huntley.

Published Songs

Eulalie

If the Girl Wants You (Never Mind the Color of Her Eyes)

Just Good Friends

THE GAY HUSSARS

July 29, 1909

Knickerbocker Theatre • 44 performances

Music by Emmerich Kalman; English lyrics by Grant Stewart; Book by Maurice Browne Kirby (based on the Austrian musical by Karl Von Bakonyi and Robert Bodansky); Directed by George Marion; Produced by Henry W. Savage.

Published Song

Shine Out All You Little Stars [lyric by M. E. Rourke]

THE DOLLAR PRINCESS

September 6, 1909

Knickerbocker Theatre • 288 performances

Music mostly by Leo Fall; Book by George Grossmith (based on the Austrian musical by

A. M. Willner and Fritz Grunbaum); Directed by J. A. E. Malone; Produced by Charles Frohman; With Donald Brian and Valli Valli.

Published Songs

A Boat Sails on Wednesday [quartet] [lyric by Adrian Ross and Grossmith]—written for London production [September 25, 1909]
Not Here! Not Here! [lyric by M. E. Rourke]—see *THE GIRL FROM UTAH* [August 24, 1914]
Red, White, and Blue [lyric by Ross]—written for London production

THE GIRL AND THE WIZARD

September 27, 1909
 Casino Theatre • 96 performances
 Music mostly by Julian Edwards [see Berlin: September 27, 1909]; Lyrics mostly by Robert B. Smith and Edward Madden; Lyrics to Kern songs by Percival Knight; Book by J. Hartley Manners; Directed by Ned Wayburn; Produced by the Messrs. Shubert; With Sam Bernard.

Published Songs

By the Blue Lagoon
Frantzi
Suzette and Her Pet

THE GOLDEN WIDOW

October 26, 1909
 Belasco Theatre {Washington, D.C.} • Closed during tryout
 Music mostly by Melville Gideon and Louis Hirsch; Lyrics mostly by Edward Madden; Book by Joseph Herbert; Produced by Sam S. and Lee Shubert; With Louise Dresser.

Published Song

Howdy! How D'You Do? [lyric by M. E. Rourke]

KING OF CADONIA

January 10, 1910
 Daly's Theatre • 16 performances
 Music also by Sidney Jones; Lyrics to Kern songs by M. E. Rourke; Book by Frederick Lonsdale; Directed by Joseph Herbert; Produced by the Messrs. Shubert; With Marguerite Clark.

Published Songs

The Blue Bulgarian Band
Catamarang [lyric by Percival Knight]—see SALLY [December 21, 1920]
Come Along, Pretty Girl—also used in *THE GIRL AND THE DRUMMER* [circa August 1910]
Coo-coo Coo-coo (Marie) [lyric by Maurice Stonehill]
Every Girl I Meet [lyric by Percival Knight]
Hippopotamus
Lena, Lena
Mother and Father

THE ECHO

August 17, 1910
 Globe Theatre • 53 performances
 Music mostly by Deems Taylor; Book by William Le Baron; Directed by Fred G. Latham; Produced by Charles B. Dillingham; With John E. Hazzard, Bessie McCoy, and George White.

Published Song

Whistle When You're Lonely [lyric by M. E. Rourke]

OUR MISS GIBBS

August 29, 1910
 Knickerbocker Theatre • 64 performances
 Music mostly by Ivan Caryll and Lionel Monckton; Book by James T. Tanner; Directed by Thomas Reynolds; Produced by Charles Frohman; With Pauline Chase.

Published Songs

Come Tiny Goldfish to Me [music by Harry Marlow, lyric by Kern]
Eight Little Girls [lyric by M. E. Rourke]
I Don't Want You to Be a Sister to Me [lyric by Frederick Day]

THE GIRL AND THE DRUMMER

[circa August 1910]
 Closed during tryout
 Music mostly by Augustus Barratt (see Berlin: circa August 1910); Book and Lyrics mostly by George Broadhurst (based on *What Happened to Jones* [play] by George Broadhurst); Produced

by Wm. A. Brady, Ltd.; With Herbert Corthell and Belle Gold.

Published Song

Come Along, Pretty Girl [lyric by M. E. Rourke]—originally used in KING OF CADONIA [January 10, 1910]

THE HENPECKS

February 4, 1911

Broadway Theatre • 137 performances

“Notes” mostly by A. Baldwin Sloane; “Rhymes” mostly by E. Ray Goetz; “Words” by Glen MacDonough; Directed by Ned Wayburn; Produced by Lew Fields; With Mr. and Mrs. Sam Watson and Gertrude Quinlan.

Published Song

The Manicure Girl [lyric by Frederick Day]

LA BELLE PAREE

March 20, 1911

Winter Garden Theatre • 104 performances

“*A Jumble of Jollity*.” Music also by Frank Tours; Lyrics by Edward Madden; Book by Edgar Smith; Produced by the Messrs. Shubert; With Stella Mayhew, Kitty Gordon, Al Jolson, and Mitzi Hajos.

Published Songs

De Goblin’s Glide [lyric by Frederick Day]
The Edinboro Wriggle [lyric by M. E. Rourke]
—originally printed in a newspaper supplement as *The Edinboro Jig*

I’m the Human Brush (That Paints the Crimson on Patee)

Look Me Over Dearie—added after opening
Paris Is a Paradise for Coons

Sing Trovatore

That’s All Right for McGilligan [lyric by Rourke]—added after opening

LITTLE MISS FIX-IT

April 3, 1911

Globe Theatre • 56 performances

Music and Lyrics mostly by Jack Norworth; Book by William J. Hurlbut and Harry B. Smith; Directed by Gustav von Seyffertitz; Produced by Louis F. Werba and Mark A.

Luescher; With Nora Bayes and Jack Norworth.

Published Songs

There Is a Happy Land (Tale of Woe) [lyric by Norworth]

Turkey Trot [instrumental] [music by Kern and Dave Stamper]

ZIEGFELD FOLLIES OF 1911

June 26, 1911

Jardin de Paris • 80 performances

Music mostly by Maurice Levi and Raymond Hubbell (see Berlin: June 26, 1911); Book and Lyrics mostly by George V. Hobart; Staged by Julian Mitchell; Produced by Florenz Ziegfeld Jr.; With Bessie McCoy.

Published Song

I’m a Crazy Daffydil [lyric by Bessie McCoy]

THE SIREN

August 28, 1911

Knickerbocker Theatre • 136 performances

Music mostly by Leo Fall; Book and Lyrics mostly by Harry B. Smith (based on the Austrian musical by Leo Stein and A. M. Willner); Produced by Charles Frohman; With Donald Brian and Julia Sanderson.

Published Songs

Follow Me Round [music by Fall, lyric by Adrian Ross and Kern]

In the Valley of Montbijou [lyric by M. E. Rourke]

I Want to Sing in Opera [music and lyric by Morton David, George Arthurs, and Kern]

My Heart I Cannot Give to You [lyric by Matthew Woodward]

THE KISS WALTZ

September 18, 1911

Casino Theatre • 88 performances

Music mostly by C. M. Ziehrer; Lyrics by Matthew Woodward; Book by Edgar Smith; Directed by J. C. Huffman; Produced by the Messrs. Shubert; With Adele Rowland.

Published Songs

Fan Me with a Movement Slow

Love Is Like a Rubber Band (Hoop Song)

Love's Charming Art
Ta-Ta, Little Girl
There's a Resting Place for Every Girl (*Sun Chair*
 Song)

THE OPERA BALL

February 12, 1912

Liberty Theatre • 32 performances
 Music mostly by Richard Heuberger; Book
 by Sydney Rosenfeld (based on the Austrian
 musical by Victor Leon and H. von Waldbaum);
 With Marie Cahill.

Songs Published (No Lyrics) in Piano Selection
Marie-Louise

Nurses Are We—advertised but not published
 separately

Sergeant Philip of the Dancers—advertised but
 not published separately

A WINSOME WIDOW

April 11, 1912

Moulin Rouge Theatre • 172 performances
 Music mostly by Raymond Hubbell; Lyrics
 mostly by Harry B. and Robert B. Smith (based
 on *A Trip to Chinatown* [musical] by Charles
 Hoyt); Directed by Julian Mitchell; Produced
 by Florenz Ziegfeld Jr.

Published Song

Call Me Flo [words and music by John Golden
 and Kern]

THE GIRL FROM MONTMARTRE

August 5, 1912

Criterion Theatre • 64 performances
 Music mostly by Henry Bereny and Kern; Book
 and Lyrics mostly by Harry B. and Robert B.
 Smith (based on the French musical by Henry
 Bereny and Rodolph Schanzer, from *La Dame*
de Chez Maxim [farce] by Georges Feydeau);
 Directed by Tom Reynolds; Produced by
 Charles Frohman; With Hattie Williams and
 Richard Carle.

Published Songs

Bohemia [lyric by Robert B. Smith]
Don't Turn My Picture to the Wall [lyric by Smith]
Hoop-La-La, Papa! [lyric by M. E. Rourke]

I'll Be Waiting 'neath Your Window ["written
 and composed" by James Duffy and Kern]
I've Taken Such a Fancy to You [lyric by Clifford
 Harris]

Ooo, Ooo, Lena! ["written and composed" by
 John Golden and Kern]

A POLISH WEDDING

August 31, 1912

Empire Theatre {Syracuse, N.Y.} • Closed
 during tryout

"A Fascinating Farce with Dainty Music."

Music mostly by Jean Gilbert; Book and
 Lyrics mostly by George V. Hobart (based on
Die Polnische Wirtschaft [musical] by Kraatz
 and Okonkowski); Produced by George M.
 Cohan and Sam H. Harris; With Valli Valli,
 Ann Pennington, and Genevieve Tobin.

Published Songs

Bygone Days [lyric by Kern]

He Must Be Nice to Mother

Let Us Build a Little Nest [lyric by Kern and
 Hobart]—see HEAD OVER HEELS
 [August 29, 1918]

You're the Only Girl He Loves—see OH LADY!
 LADY!! [February 1, 1918]

THE "MIND-THE-PAINT" GIRL

September 9, 1912

Lyceum Theatre • 136 performances
 Play by Sir Arthur Wing Pinero; Directed by
 Dion G. Boucicault; Produced by Charles
 Frohman; With Billie Burke.

Published Songs

If You Would Only Love Me [words and music
 by John Crook and Kern]

Mind the Paint [lyric by Pinero]

THE WOMAN HATERS

October 7, 1912

Astor Theatre • 32 performances
 Music mostly by Edmund Eysler; Book and
 Lyrics by George V. Hobart (based on *Die*
Frauenfresser [musical] by Leo Stein and Karl
 Lindau); Directed by George Marion; Produced
 by A. H. Woods; With Dolly Castles.

Published Song

Come on Over Here [music by Walter Kollo, lyric by Kern and Hobart]—also used in THE DOLL GIRL [August 25, 1913]

THE RED PETTICOAT

November 13, 1912

Daly's Theatre • 61 performances

Lyrics by Paul West; Book by Rida Johnson Young (based on *Next* [play] by Rida Johnson Young); Directed by Joseph W. Herbert; Produced by Sam S. and Lee Shubert, Inc.; With Helen Lowell. Pre-Broadway title: LOOK WHO'S HERE.

Published Songs

I Wonder

Little Golden Maid

My Peaches and Cream

Oh, You Beautiful Spring [lyric by M. E. Rourke]

The Ragtime Restaurant

Since the Days of Grandmama

THE SUNSHINE GIRL

February 3, 1913

Knickerbocker Theatre • 160 performances

Music mostly by Paul A. Rubens; Lyrics mostly by Arthur Wimperis and Paul A. Rubens; Book by Paul A. Rubens and Cecil Raleigh; Directed by J. A. E. Malone; Produced by Charles Frohman; With Julia Sanderson and Joseph Cawthorn.

Published Song

Honeymoon Lane [lyric by M. E. Rourke]

THE AMAZONS

April 28, 1913

Empire Theatre • 48 performances

Play by Sir Arthur Wing Pinero; Directed by William Seymour; Produced by Charles Frohman; With Billie Burke.

Published Song

My Otaheitee Lady [lyric by Charles Taylor]

THE DOLL GIRL

August 25, 1913

Globe Theatre • 88 performances

Music mostly by Leo Fall; Book and Lyrics mostly by Harry B. Smith (based on the Austrian musical by Leo Stein and A. M. Willner, from *Riquette et sa Mère* [play] by Caillavet and de Flers); Produced by Charles Frohman; With Hattie Williams and Richard Carle.

Published Songs

Come on Over Here [music by Walter Kollo, lyric by Smith and Kern]—revised lyric for song of same title from THE WOMAN HATERS [October 7, 1912]

If We Were on Our Honeymoon (Railway Duet)

A Little Thing Like a Kiss—see OH LADY!

LADY!! [February 1, 1918]

When Three Is Company (Cupid Song) [lyric by

M. E. Rourke]—see ZIEGFELD FOLLIES

OF 1917 [April 13, 1917]

Will It All End in Smoke?

Additional Songs Published (No Lyrics) in Piano Selection

I'm Going Away

Opening Act Two (Russian Dance)

LIEBER AUGUSTIN

September 3, 1913

Casino Theatre • 37 performances

Music mostly by Leo Fall; Book by Edgar Smith (based on the Austrian musical by Ernst Welisch and Rudolf Bernauer); Directed by Al Holbrook and Julian Alfred; Produced by Sam S. and Lee Shubert, Inc.; With DeWolf Hopper and George MacFarlane. Post-opening title: MISS CAPRICE.

Published Song

Look in Her Eyes [lyric by Herbert Reynolds (M. E. Rourke)]—also used (as *Look in His Eyes*) in HAVE A HEART [January 11, 1917]

THE MARRIAGE MARKET

September 22, 1913

Knickerbocker Theatre • 80 performances

Music mostly by Victor Jacobi; Lyrics to Kern songs by M. E. Rourke; Book by Gladys Unger (based on the Austrian musical by M. Brody and F. Martos); Directed by Edward Royce;

Produced by Charles Frohman; With Donald Brian.

Published Songs

By the Country Stile [lyric by Kern]

I'm Looking for an Irish Husband—cut after opening

I've Got Money in the Bank

A Little Bit of Silk—cut after opening

You're Here and I'm Here [lyric by Harry B. Smith]—added to post-Broadway tour; originally used in THE LAUGHING HUSBAND [February 2, 1914]

DIE BALLKÖNIGIN

[circa September 1913]

{Vienna, Austria}

Music mostly by H. E. Haines and Evelyn Baker; Book and Lyrics by Fritz Luner and Karl Tuschl (based on THE BEAUTY OF BATH [March 19, 1906] by Seymour Hicks and Cosmo Hamilton).

Published Song

Die Süsse Pariserin (Fraulein de Loraine) [lyric by Luner]—probably based on an unpublished song from THE BEAUTY OF BATH; see THE STEPPING STONES [November 6, 1923] and LADY MARY [February 23, 1928]

OH, I SAY!

October 30, 1913

Casino Theatre • 68 performances

"A Riotous Musical Comedy." Music mostly by Kern; Lyrics mostly by Harry B. Smith; Book by Sydney Blowe and Douglas Hoare (based on a play by Keroul and Barré); Directed by J. C. Huffman; Produced by the Messrs. Shubert; With Joseph W. Herbert and Cecil Cunningham. Post-Broadway title: THE WEDDING NIGHT.

Published Songs

Alone at Last [1st]—different than song with same title from VERY GOOD EDDIE [1915] [December 23, 1915]; also see BLUE EYES [April 27, 1928]

Each Pearl a Thought

I Can't Forget Your Eyes—see SUNNY [September 22, 1925] and CRISS-CROSS [October 12, 1926]

I Know and She Knows

Katy-did

A Wife of Your Own

THE LAUGHING HUSBAND

February 2, 1914

Knickerbocker Theatre • 48 performances
Music mostly by Edmund Eysler; Lyrics to Kern songs by Harry B. Smith; Book by Arthur Wimperis (and Smith, based on the Austrian musical by Julius Brammer and Alfred Grunwald); Directed by Edward Royce; Produced by Charles Frohman; With Courtice Pounds.

Published Songs

Bought and Paid For—see SUNNY [September 22, 1925] and CRISS-CROSS [October 12, 1926]

Love Is Like a Violin

Take a Step with Me—new lyric for *Rosalie* from THE SPRING CHICKEN [circa March 1906]

You're Here and I'm Here—also used in THE MARRIAGE MARKET [September 22, 1913]

WHEN CLAUDIA SMILES

February 2, 1914

39th Street Theatre • 56 performances
Play by Anne Caldwell (based on a play by Leo Ditrichstein); Produced by Frederic McKay; With Blanche Ring and Charles Winninger.

Published Song

Ssh . . . You'll Waken Mister Doyle [music by John L. Golden; lyric by E. W. Rogers, Golden, and Kern]

THE GIRL FROM UTAH

August 24, 1914

Knickerbocker Theatre • 120 performances
"The Acme of Musical Comedy." Music mostly by Paul Rubens and Sydney Jones; Lyrics to Kern songs by Harry B. Smith; Book by James T. Tanner; Directed by J. A. E. Malone; Produced by Charles Frohman; With Donald Brian, Julia Sanderson, and Joseph Cawthorn.

Published Songs

Alice in Wonderland

The Land of "Let's Pretend"—revised version of *Not Here! Not Here!* from THE DOLLAR PRINCESS [September 6, 1909]

The Same Sort of Girl—see ROSY RAPTURE
[March 22, 1915]

They Didn't Believe Me [lyric by Herbert
Reynolds]—also used in TONIGHT'S THE
NIGHT! [April 28, 1915]

We'll Take Care of You All—cut; also used in
FADS AND FANCIES [March 8, 1915]

Why Don't They Dance the Polka Anymore?
You Never Can Tell—cut

NINETY IN THE SHADE

January 25, 1915

Knickerbocker Theatre • 40 performances
Music and Lyrics also by Clare Kummer;
Lyrics to Kern songs by Harry B. Smith; Book
by Guy Bolton; Directed by Robert Milton;
Produced by Daniel V. Arthur; With Marie
Cahill and Richard Carle.

Published Songs

Can't You See I Mean You? [lyric by Herbert
Reynolds]—see VERY GOOD EDDIE [1915]
[December 23, 1915] and THEODORE AND
CO. [September 19, 1916]

It Isn't Your Fault [lyric by Reynolds]—initial
publication upon reuse in LOVE O' MIKE
[January 15, 1917]

Love Blossoms—advertised but not published
A Package of Seeds—initial publication upon
reuse in OH, BOY! [February 20, 1917]

The Triangle [musical scene] [lyric by
Bolton]—initial publication upon reuse in
VERY GOOD EDDIE [1915]

Where's the Girl for Me?—advertised but not
published; initial publication upon reuse
in THE LADY IN RED [May 12, 1919]

Whistling Dan—advertised but not published;
see LEAVE IT TO JANE [August 28, 1917]

A GIRL OF TODAY

February 8, 1915

{Washington, D.C.} • Closed during tryout
Play by Porter Emerson Browne; Produced by
Charles Frohman; With Ann Murdock.

Published Song

You Know and I Know [lyric by Schuyler
Greene]—see NOBODY HOME [April 20,
1915]

FADS AND FANCIES

March 8, 1915

Knickerbocker Theatre • 48 performances
Music mostly by Raymond Hubbell; Book and
Lyrics mostly by Glen MacDonough; Directed
by Herbert Gresham; Produced by Klaw and
Erlanger; With Frank Moulan.

Published Song

We'll Take Care of You All (Refugee Song) [lyric
by Harry B. Smith]—originally used (cut)
in THE GIRL FROM UTAH [August 24,
1914]

ROSY RAPTURE, THE PRIDE OF THE BEAUTY CHORUS

March 22, 1915

Duke of York's Theatre {London}
Burlesque by J. M. Barrie; Produced by Charles
Frohman; With Gaby Deslys and Jack Norworth.

Published Song

Best Sort of Mother, Best Sort of Child [lyric by
F. W. Mark]—new lyric for *The Same Sort
of Girl* from THE GIRL FROM UTAH
[August 24, 1914]

NOBODY HOME

April 20, 1915

Princess Theatre • 135 performances
Lyrics mostly by Schuyler Greene; Book by
Guy Bolton (based on *Mr. Poppo (of Ippleton)*
[musical] by Paul A. Rubens); Directed by
J. H. Benrimo; Produced by F. Ray Comstock;
With Adele Rowland.

Published Songs

Another Little Girl [lyric by Herbert Reynolds]
Any Old Night (Is a Wonderful Night) [music by
Otto Motzan and Kern, lyric by Greene
and Harry B. Smith]—also used in
TONIGHT'S THE NIGHT! [April 28, 1915]

At That San Francisco Fair [music by Ford
Dabney, James Reese Europe, and Kern]
The Chaplin Walk [music by Motzan and Kern]
In Arcady [lyric by Reynolds]

The Magic Melody

That Peculiar Tune [music by Kern and Motzan,
lyric by Greene and Reynolds]—cut; initial
publication as 1916 non-show song

Wedding Bells Are Calling Me [lyric by Smith]—
added after opening; also used in VERY
GOOD EDDIE [1915] [December 23, 1915]
You Know and I Know—originally used in
A GIRL OF TODAY [February 8, 1915]

TONIGHT'S THE NIGHT!

April 28, 1915
Gaiety Theatre {London} • 460 performances
Music mostly by Paul A. Rubens; Lyrics mostly
by Paul A. Rubens and Percy Greenbank; Book
by Fred Thompson (based on *The Pink Dominos*
[play] by James Albergy); Produced by George
Grossmith and Edward Laurillard; With George
Grossmith and Madge Saunders.

Published Songs

Any Old Night (Is a Wonderful Night) [music by
Otto Motzan and Kern, lyric by Schuyler
Greene and Harry B. Smith]—originally
used in NOBODY HOME [April 20, 1915]
They Didn't Believe Me [lyric by Herbert
Reynolds]—originally used in THE GIRL
FROM UTAH [August 24, 1914]

A MODERN EVE

May 3, 1915
Casino Theatre • 56 performances
Music mostly by Jean Gilbert and Victor
Hollaender; Lyrics to Kern songs by Harry B.
Smith; Book by Will M. Hough and Benjamin
Hapgood Burt (based on the German musical by
Georg Okonkowski and Alfred Schönfeld); Directed
by Frank Smithson; Produced by Mort H. Singer.

Published Songs

I'd Love to Dance through Life with You
I've Just Been Waiting for You

COUSIN LUCY

August 27, 1915
George M. Cohan Theatre • 43 performances
Play by Charles Klein; Lyrics by Schuyler
Greene; Directed by Robert Milton; Produced
by A. H. Woods; With Julian Eltinge.

Published Songs

Society
Those "Come Hither" Eyes—see THEODORE

AND CO. [September 19, 1916]
Two Heads Are Better Than One [lyric by Kern
and Greene]—see ROCK-A-BYE BABY
[May 22, 1918]

MISS INFORMATION

October 5, 1915
George M. Cohan Theatre • 47 performances
"A Little Comedy with Music." Play by Paul
Dickey and Charles W. Goddard; Music mostly
by Kern [see Porter: October 5, 1915]; Lyrics
mostly by Elsie Janis; Book by Paul Dickey and
Charles W. Goddard; Directed by Robert
Milton; Produced by Charles B. Dillingham;
With Elsie Janis and Irene Bordoni.

Published Songs

A Little Love (But Not for Me)—also used in VERY
GOOD EDDIE [1915] [December 23, 1915]
On the Sands of Wa-Ki-Ki [music by Henry
Kailimai and Kern]—also used in VERY
GOOD EDDIE [1915]
Some Sort of Somebody—also used in VERY
GOOD EDDIE [1915]

VERY GOOD EDDIE [1915]

December 23, 1915
Princess Theatre • 341 performances
Lyrics mostly by Schuyler Greene and Herbert
Reynolds [M. E. Rourke] (also see Porter: May
18, 1918); Book by Philip Bartholomae and Guy
Bolton (based on *Over Night* [play] by Philip
Bartholomae); Directed by Frank McCormick;
Produced by the Marbury-Comstock Co.; With
Ernest Truex, Alice Dovey, and John E. Hazzard

Revival

December 21, 1975
Booth Theatre • 288 performances
Produced by David Merrick, Max Brown, and
Byron Goldman; Transferred from the
Goodspeed Opera House.

Published Songs

Babes in the Wood [lyric by Kern and Greene]
Babes in the Wood ("Fox-Trot")—non-show
dance version
I'd Like to Have a Million in the Bank [lyric by
Reynolds]
If I Find the Girl [lyric by John E. Hazzard and
Reynolds]

Isn't It Great to Be Married? [lyric by Greene]—new lyric for *Can't You See I Mean You?* from NINETY IN THE SHADE [January 25, 1915]; also see THEODORE AND CO. [September 19, 1916]

I've Got to Dance [lyric by Greene]—cut

Nodding Roses [lyric by Greene and Reynolds]

Old Bill Baker (the Undertaker) [lyric by Ring Lardner]—added after opening

Old Boy Neutral [lyric by Greene]—music revised from *A Little Love* from MISS INFORMATION [October 5, 1915]

On the Shore at Le Lei Wi [music by Henry Kailimai and Kern, lyric by Reynolds]—new lyric for *On the Sands of Wa-Ki-Ki* from MISS INFORMATION

Some Sort of Somebody (All of the Time) [lyric by Elsie Janis]—originally used in MISS INFORMATION

Thirteen Collar [lyric by Greene]

Wedding Bells Are Calling Me [lyric by Harry B. Smith]—originally used in NOBODY HOME [April 20, 1915]

Additional Songs Published in Vocal Score

Alone at Last [2nd] [lyric by Reynolds]—different than song with same title from OH, I SAY! [October 30, 1913]

Buffo Dance [instrumental]

Dance Trio [instrumental]

The Triangle [musical scene] [lyric by Bolton]—originally used (unpublished) in NINETY IN THE SHADE

We're on Our Way [lyric by Greene]

ZIEGFELD FOLLIES OF 1916

June 12, 1916
 New Amsterdam Theatre • 112 performances
 Music mostly by Louis Hirsch and Dave Stamper [see Berlin: June 12, 1916]; Book and Lyrics mostly by George V. Hobart and Gene Buck; Lyrics to Kern songs by Gene Buck; Directed by Ned Wayburn; Produced by Florenz Ziegfeld Jr.

Published Songs

Ain't It Funny What a Difference Just a Few Drinks Make?

Have a Heart [1st]—different than song from HAVE A HEART [January 11, 1917]

My Lady of the Nile
When the Lights Are Low

THEODORE AND CO.

September 19, 1916
 Gaiety Theatre {London} • 503 performances
 Music mostly by Ivor Novello; Lyrics by Clifford Grey; Book by H. M. Harwood and George Grossmith; Produced by George Grossmith and Edward Laurillard.

Published Song

Isn't There a Crowd Everywhere? [music by Kern and Novello, lyric by Grey and Adrian Ross]

Additional Songs Published in Vocal Score

All That I Want Is Somebody to Love Me—new lyric for *Can't You See I Mean You?* from NINETY IN THE SHADE [January 25, 1915] and *Isn't It Great to Be Married?* from VERY GOOD EDDIE [1915] [December 23, 1915]

The Casino Music Hall

That "Come Hither" Look—new lyric for *Those "Come Hither" Eyes* from COUSIN LUCY [August 27, 1915]

365 Days

MISS SPRINGTIME

September 25, 1916
 New Amsterdam Theatre • 224 performances
 Music mostly by Emmerich Kalman; Lyrics by P. G. Wodehouse; Book by Guy Bolton; Directed by Herbert Gresham; Produced by Klaw and Erlanger. Pre-Broadway title: LITTLE MISS SPRINGTIME.

Published Songs

All Full of Talk
My Castle in the Air
Saturday Night
Some One [lyric by Herbert Reynolds]

GO TO IT

October 24, 1916
 Princess Theatre • 23 performances
 Music, Lyrics, and Book mostly by John L. Golden, John E. Hazzard, and Anne Caldwell

(based on *A Milk White Flag* [play] by Charles Hoyt); Directed by William H. Post; Produced by the Comstock-Elliott Co.

Published Song

When You're in Love You'll Know [music by Golden and Kern, lyric by Golden]

HAVE A HEART

January 11, 1917

Liberty Theatre • 76 performances

"*The Up-to-the-Minute Musical Comedy*." Lyrics by P. G. Wodehouse; Book by Guy Bolton and P. G. Wodehouse; Directed by Edward Royce; Produced by Henry W. Savage; With Louise Dresser.

Published Songs

And I Am All Alone [lyric by Kern and Wodehouse]

Daisy

Have a Heart [2nd]—different than song from ZIEGFELD FOLLIES OF 1916 [June 12, 1916]

Honeymoon Inn

I'm So Busy [lyric by Schuyler Greene and Wodehouse]

Look in His Eyes [lyric by Herbert Reynolds]—same song as *Look in Her Eyes* from LIEBER AUGUSTIN [September 3, 1913]

Napoleon

Polly Believed in Preparedness—cut

The Road That Lies Before

They All Look Alike

You Said Something [lyric by Kern and Wodehouse]

Additional Songs Published in Vocal Score

Bright Lights

Finale Act One

I'm Here, Little Girls, I'm Here

It's a Sure Sign [by R. P. Weston and Kern]

The Nightingale (Turk's Song)

Opening Act Two

Reminiscences [instrumental]

Shop

LOVE O' MIKE

January 15, 1917

Shubert Theatre • 192 performances

Lyrics by Harry B. Smith; Book by Thomas Sydney [Augustus Thomas Jr. and Sydney Smith]; Directed by J. H. Benrimo; Produced by Elisabeth Marbury and Lee Shubert; With Peggy Wood, Luella Gear, and Clifton Webb. Pre-Broadway titles: FOR LOVE OF MIKE and GIRLS WILL BE GIRLS.

Published Songs

The Baby Vampire

Don't Tempt Me

Drift with Me

I Wonder Why

It Can't Be Done—cut

It Wasn't My Fault [lyric by Herbert Reynolds]—same song as *It Isn't Your Fault* (unpublished) from NINETY IN THE SHADE [January 25, 1915]

Simple Little Tune

We'll See

Who Cares?—cut

Additional Songs Published (No Lyrics) in Piano Selection

Life's a Dance

Look in the Book

OH, BOY!

February 20, 1917

Princess Theatre • 463 performances

Lyrics by P. G. Wodehouse; Book by Guy Bolton and P. G. Wodehouse; Directed by Edward Royce and Robert Milton; Produced by Comstock and Elliott Co.; With Anna Wheaton, Edna May Oliver, and Dorothy Dickson.

Published Songs

Ain't It a Grand and Glorious Feeling?—cut

Be a Little Sunbeam

The First Day of May—written for British version, retitled OH, JOY![†] [January 27, 1919]

Nesting Time in Flatbush [1st]

Nesting Time in Flatbush [2nd] [lyric by Wodehouse and Kern]—version with extended lyric

An Old Fashioned Wife

A Package of Seeds [lyric by Herbert Reynolds and Wodehouse]—revised lyric for song

with same title (unpublished) from
NINETY IN THE SHADE [January 25,
1915]

A Pal Like You—originally issued as *We're
Going to Be Pals*

Rolled into One

Till the Clouds Roll By [lyric by Kern and
Wodehouse]

Words Are Not Needed—originally issued as
Every Day

You Never Knew about Me

Additional Songs Published (No Lyrics)
in Piano Selection

Flubby Dub

Opening Act One

ZIEGFELD FOLLIES OF 1917

June 12, 1917

New Amsterdam Theatre • 111 performances
Music mostly by Raymond Hubbell and Dave
Stamper; Lyrics mostly by Gene Buck; Book by
Gene Buck and George V. Hobart; Directed by
Ned Wayburn; Produced by Florenz Ziegfeld Jr.

Published Song

Just Because You're You—new lyric for *When
Three Is Company* from THE DOLL GIRL
[August 25, 1913]

LEAVE IT TO JANE

August 28, 1917

Longacre Theatre • 167 performances
Lyrics by P. G. Wodehouse; Book by Guy
Bolton and P. G. Wodehouse (based on *The
College Widow* [play] by George Ade); Di-
rected by Edward Royce; Produced by
William Elliott, F. Ray Comstock, and Morris
Gest; With Edith Hallor and Oscar Shaw.

Revival

May 25, 1959

Sheridan Square Theatre {Off Broadway} •
928 performances
With Kathleen Murray and Dorothy Greener.

Published Songs

Cleopatterer

The Crickets Are Calling

I'm Going to Find a Girl—song version of *Little*

Billie [instrumental], a silent picture
accompaniment theme for the 1916 Billie
Burke film *Gloria's Romance*

It's a Great Big Land

Just You Watch My Step

Leave It to Jane—revised version of *Whistling
Dan* (unpublished) from NINETY IN THE
SHADE [January 25, 1915]

A Peach of a Wife

Poor Prune—cut

Sir Galahad

The Siren's Song

The Sun Shines Brighter

*There It Is Again (When Your Favorite Girl's
Not There)*

What I'm Longing to Say

Why?—cut

Additional Song Published in Vocal
Selection

Wait till Tomorrow—initial publication upon
reuse in revival

Additional Songs Recorded

Football Song (Opening Act Two)

Good Old Atwater

THE RIVIERA GIRL

September 24, 1917

New Amsterdam Theatre • 78 performances
Music mostly by Emmerich Kalman; Lyrics
by P. G. Wodehouse; Book by Guy Bolton and
P. G. Wodehouse; Produced by Klaw and Erlanger.

Published Song

Bungalow in Quogue

MISS 1917

November 5, 1917

Century Theatre • 48 performances
Music also by Victor Herbert; Lyrics by P. G.
Wodehouse; Book by Guy Bolton and P. G.
Wodehouse; Directed by Ned Wayburn;
Produced by Charles B. Dillingham and Florenz
Ziegfeld Jr.; With Lew Fields, Vivienne Segal,
Bessie McCoy Davis, and Irene Castle.

Published Songs

Go Little Boat—cut; also used in OH, MY
DEAR! [November 27, 1918]

I'm the Old Man in the Moon

The Land Where the Good Songs Go
Peaches
The Picture I Want to See—also used in OH
 LADY! LADY!! [February 1, 1918]
Tell Me All Your Troubles, Cutie
We're Crooks

OH LADY! LADY!!

February 1, 1918
 Princess Theatre • 219 performances
 Lyrics by P. G. Wodehouse; Book by Guy
 Bolton and P. G. Wodehouse; Directed by
 Robert Milton and Edward Royce; Produced
 by F. Ray Comstock and William Elliott; With
 Vivienne Segal and Carl Randall.

Published Songs

Before I Met You
Bill [1st]—cut; see ZIP, GOES A MILLION
 [December 8, 1919] and SHOW BOAT
 [December 27, 1927]
Dear Old Prison Days
Greenwich Village—revised version of *A Little*
Thing Like a Kiss from THE DOLL GIRL
 [August 25, 1913]
It's a Hard Hard World
Moon Song
Not Yet—revised version of *You're the Only*
Girl He Loves from A POLISH WEDDING
 [August 31, 1912]
Oh Lady! Lady!!
Our Little Nest
The Picture I Want to See—originally used in
 MISS 1917 [November 5, 1917]
The Sun Starts to Shine Again
Waiting around the Corner—initially issued as
Some Little Girl
Wheatless Day
When the Ships Come Home
You Found Me and I Found You

Additional Songs Published in Vocal Score

Do It Now
Do Look at Him
Finale Act One
Opening Chorus Act One (Wedding Day)

TOOT-TOOT!

March 11, 1918
 George M. Cohan Theatre • 40 performances
 "A Train of Mirth and Melody." Lyrics by

Berton Braley; Book by Edgar Allan Woolf
 (based on *Excuse Me* [play] by Rupert Hughes);
 Directed by Edgar Allan Woolf and Edward
 Rose; Produced by Henry W. Savage; With
 Louise Groody and William Kent.

Published Songs

Every Girl in All America
Girlie
Honeymoon Land—cut; see THE NIGHT BOAT
 [February 2, 1920]
I Will Knit a Suit o' Dreams—cut; originally
 issued as *Teepee*
If (There's Anything You Want)—cut
If You Only Care Enough—revised lyric for *If*
 (*There's Anything You Want*)
Let's Go
When You Wake Up Dancing

Additional Songs Published (No Lyrics) in Piano Selection

It's Greek to Me
Yankee Doodle on the Line

ROCK-A-BYE BABY

May 22, 1918
 Astor Theatre • 85 performances
 Lyrics by Herbert Reynolds; Book by Edgar Allan
 Woolf and Margaret Mayo (based on *Baby Mine*
 [play] by Margaret Mayo); Directed by Edward
 Royce; Produced by Selwyn and Co.; With Louise
 Dresser, Frank Morgan, and Dorothy Dickson.

Published Songs

The Big Spring Drive
I Believed All They Said
I Never Thought
The Kettle Song
Little Tune, Go Away
Lullaby
My Boy
Not You—cut
Nursery Fanfare
One, Two, Three
There's No Better Use for Time Than Kissing—
 revised version of *Two Heads Are Better Than*
One from COUSIN LUCY [August 27, 1915]

HEAD OVER HEELS

August 29, 1918
 George M. Cohan Theatre • 100 performances

Book and Lyrics by Edgar Allan Woolf (based on *Shadows* [play] by Lee Arthur and [story] by Nalbro Bartley); Directed by George Marion; Produced by Henry W. Savage; With Mitzi [Hajos], "The Little Human Dynamo."

Published Songs

All the World Is Swaying

The Big Show

Funny Little Something

Head over Heels

Head over Heels ("Fox Trot")—non-show dance version

I Was Lonely

Let's Build a Little Nest [lyric by Kern and Woolf]—cut; revised lyric for song from A POLISH WEDDING [August 31, 1912]

Mitzi's Lullaby

Moments of the Dance

Additional Song Published (No Lyric) in Piano Selection

Spring

THE CANARY

November 4, 1918

Globe Theatre • 152 performances

Music mostly by Ivan Caryll (see Berlin: November 4, 1918); Book by Harry B. Smith (based on a play by Georges Berr and Louis Vermeuil); Directed by Fred C. Latham and Edward Royce; Produced by Charles B. Dillingham; With Julia Sanderson and Joseph Cawthorn.

Published Songs

Oh Promise Me You'll Write to Him Today [lyric by Harry Clarke]—cut; see SHE'S A GOOD FELLOW [May 5, 1919]

Take a Chance (*Little Girl and Learn to Dance*)

OH, MY DEAR!

November 27, 1918

Princess Theatre • 189 performances

Music mostly by Louis Hirsch; Lyrics by P. G. Wodehouse; Book by Guy Bolton and P. G. Wodehouse; Directed by Robert Milton and Edward Royce; Produced by F. Ray Comstock and William Elliott; With Joseph Santley and Ivy Sawyer (Santley).

Published Song

Go Little Boat—originally used (cut) in MISS 1917 [November 5, 1917]

SHE'S A GOOD FELLOW

May 5, 1919

Globe Theatre • 120 performances

Book and Lyrics by Anne Caldwell; Directed by Fred G. Latham and Edward Royce; Produced by Charles B. Dillingham; With Joseph Santley and Ivy Sawyer (Santley). Pre-Broadway title: A NEW GIRL.

Published Songs

The Bull Frog Patrol

First Rose of Summer—see THE CABARET GIRL [September 19, 1921]

Ginger Town—cut

A Happy Wedding Day

Home Sweet Home

I Want My Little Gob

I've Been Waiting for You All the Time—new lyric for *Oh Promise Me You'll Write to Him Today* from THE CANARY [November 4, 1918]

Jubilo—refrain from *Kingdom Comin'* by Henry Clay Work

Just a Little Line

Letter Song—cut

Oh! You Beautiful Person

Some Party

Teacher, Teacher

THE LADY IN RED

May 12, 1919

Lyric Theatre • 48 performances

Music mostly by Robert Winterberg (see Gershwin: May 12, 1919); Book and Lyrics mostly by Anne Caldwell; Directed by Frank Smithson; Produced by John P. Slocum.

Published Song

Where's the Girl for Me? [lyric by Harry B. Smith]—originally used (unpublished) in NINETY IN THE SHADE [January 25, 1915]

ZIP, GOES A MILLION

December 8, 1919

Worcester Theatre {Worcester, Mass.} • Closed during tryout

Lyrics by Bud (B. G.) DeSylva; Book by Guy Bolton (based on *Brewster's Millions* [play] by Winchell Smith and Byron Ongley, from the novel by George Barr McCutcheon); Directed by Oscar Eagle; Produced by F. Ray Comstock and Morris Gest; With Harry Fox.

Published Songs

Bill [2nd]—unpublished but recorded; new lyric for song originally used (cut) in OH LADY! LADY!! [February 1, 1918]; also see SHOW BOAT [December 27, 1927]

A Business of Our Own

Forget Me Not

Give a Little Thought to Me

The Language of Love

The Little Back-Yard Band

Look for the Silver Lining—initial publication upon reuse in SALLY [December 21, 1920]

A Man around the House

Telephone Girls

Whip-Poor-Will—cut; also used in SALLY

You Tell 'Em

THE NIGHT BOAT

February 2, 1920

Liberty Theatre • 313 performances

Book and Lyrics by Anne Caldwell; Directed by Fred G. Latham; Produced by Charles B. Dillingham; With Louise Groody and John E. Hazzard.

Published Songs

Bob White—cut

Chick! Chick! Chick!—cut; also used in HITCHY-KOO 1920 [4th] [October 19, 1920]

Don't You Want to Take Me?

Good-Night Boat [lyric by Caldwell and Frank Craven]

A Heart for Sale

I'd Like a Lighthouse—new lyric for *Honeymoon Land* (cut) from TOOT-TOOT! [March 11, 1918]

I Love the Lassies (I Love 'Em All)

Left All Alone Again Blues

The Lorelei—cut; initial publication upon reuse in SALLY [December 21, 1920]

Rip Van Winkle and His Little Men—cut

Whose Baby Are You?

Additional Song Published (No Lyric) in Piano Selection

Some Fine Day

Additional Song Recorded

Girls Are Like a Rainbow—see THE CABARET GIRL [September 19, 1921]

THE CHARM SCHOOL

August 2, 1920

Bijou Theatre • 87 performances

Play by Alice Duer Miller and Robert Milton; "With a Wee Bit of Music by Jerome Kern"; Produced and Directed by Robert Milton; With Sam Hardy and James Gleason.

Published Song

When I Discover My Man [lyric by Miller]

HITCHY-KOO 1920

October 19, 1920

New Amsterdam Theatre • 71 performances

Lyrics by Anne Caldwell; Book by Glen MacDonough; Directed by Ned Wayburn;

Produced by Raymond Hitchcock; With Raymond Hitchcock and Julia Sanderson.

Published Songs

Bring 'Em Back—see SHOW BOAT [December 27, 1927]

Buggy Riding

Chick! Chick! Chick!—cut; originally used in THE NIGHT BOAT [February 2, 1920]

Cupid, the Winner

Ding Dong, It's Kissing Time

Girls in the Sea

Moon of Love

The Old Town

The Star of Hitchy-Koo

Sweetie

SALLY

December 21, 1920

New Amsterdam Theatre • 570 performances

Lyrics mostly by Clifford Grey; Book by Guy Bolton; Directed by Edward Royce; Produced by Florenz Ziegfeld Jr.; With Marilyn(n) Miller, Leon Errol, and Walter Catlett.

Revival

May 6, 1948

Martin Beck Theatre • 36 performances
With Willie Howard and Bambi Linn.

Published Songs

The Church 'round the Corner [lyric by P. G. Wodehouse and Grey]
Look for the Silver Lining [lyric by B. G. DeSylva]—originally used (cut/unpublished) in ZIP, GOES A MILLION [December 8, 1919]
The Lorelei [lyric by Anne Caldwell]—originally used (cut/unpublished) in THE NIGHT BOAT [February 2, 1920]
On with the Dance
Sally—revised version of *Catamarang* from KING OF CADONIA [January 10, 1910]
The Schnitzza Komisski
Whip-Poor-Will [lyric by B. G. DeSylva]—originally used (cut) in ZIP, GOES A MILLION
Wild Rose
You Can't Keep a Good Girl Down (Joan of Arc) [lyric by Wodehouse and Grey]

Additional Songs Published in British Vocal Score

The Night Time
Opening Act Two (In Society)

ZIEGFELD FOLLIES OF 1921

June 21, 1921
 Globe Theatre • 119 performances
 Music mostly by Victor Herbert, Rudolf Friml, and Dave Stamper; Lyrics mostly by Gene Buck; Directed by Edward Royce; Produced by Florenz Ziegfeld Jr.

Published Song

You Must Come Over [lyric by B. G. DeSylva]

GOOD MORNING DEARIE

November 1, 1921
 Globe Theatre • 347 performances
 Book and Lyrics by Anne Caldwell; Directed by Edward Royce; Produced by Charles B. Dillingham; With Louise Groody and Oscar Shaw.

Published Songs

Blue Danube Blues
Didn't You Believe?
Easy Pickin's
Good Morning Dearie
Ka-Lu-A—also used in THE CABARET GIRL [September 19, 1921]

My Lady's Dress—cut
Niagara Falls
Rose Marie
Sing-Song Girl
Toddle
Way down Town

THE CABARET GIRL

September 19, 1922
 Winter Garden Theatre {London} • 361 performances
 Lyrics mostly by P. G. Wodehouse; Book by George Grossmith and P. G. Wodehouse; Directed by George Grossmith; Produced by George Grossmith and J. A. E. Malone; With Dorothy Dickson, George Grossmith, and Heather Thatcher.

Published Songs

Dancing Time [lyric by Grossmith]
First Rose of Summer [lyric by Wodehouse and Anne Caldwell]—new lyric for song of same title from SHE'S A GOOD FELLOW [May 5, 1919]
Journey's End—also used in THE CITY CHAP [October 26, 1925]
Ka-Lu-A [lyric by Anne Caldwell]—added after opening; originally used in GOOD MORNING DEARIE [November 1, 1921]
Looking All Over for You
Oriental Dreams [lyric by Grossmith]
Shimmy with Me

Additional Songs Published in Vocal Score

At the Ball [lyric by Grossmith]—alternate lyric for *Dancing Time*
Chopin Ad Lib (Opening Chorus)
Finaletto Act One
Finale Act Two (Vicar Song)
London, Dear Old London—new lyric for *Girls Are Like a Rainbow* (unpublished) from THE NIGHT BOAT [February 2, 1920]
Mr. Gravvins—*Mr. Grippe's*
Nerves
The Pergola Patrol—(see SITTING PRETTY [April 8, 1924])
Those Days Are Gone Forever
Whoop-De-Oodle-Do!
You Want the Best Seats, We Have 'Em

THE BUNCH AND JUDY

November 28, 1922

Globe Theatre • 65 performances

Book and Lyrics by Anne Caldwell; Directed by Fred G. Latham and Edward Royce;

Produced by Charles B. Dillingham; With Fred and Adele Astaire.

Published Songs

Every Day in Every Way

"Have You Forgotten Me?" Blues

Hot Dog!—cut

How Do You Do, Katinka?

Morning Glory

The Pale Venetian Moon

Peach Girl

ROSE BRIAR

December 25, 1922

Empire Theatre • 89 performances

Play by Booth Tarkington; Produced by Florenz Ziegfeld Jr.; With Billie Burke (Ziegfeld).

Published Song

Love and the Moon [lyric by Tarkington]

THE BEAUTY PRIZE

September 5, 1923

Winter Garden Theatre {London} • 213 performances

Book and Lyrics by George Grossmith and P. G. Wodehouse; Directed by George Grossmith; Produced by George Grossmith and J. A. E. Malone; With Dorothy Dickson, Leslie Henson, and George Grossmith.

Published Songs

Honeymoon Isle

I'm a Prize

It's a Long, Long Day

Meet Me Down on Main Street

Moon Love

Non-Stop Dancing [lyric by Wodehouse]

When You Take the Road with Me [lyric by Wodehouse]

You Can't Make Love by Wireless—see BLUE EYES [April 27, 1928] [lyric by Wodehouse]

Additional Songs Published in Vocal Score
A Cottage in Kent

For the Man I Love

Joy Bells [lyric by Wodehouse]

We Will Take the Road Together (Finale)

You'll Find Me Playing Mah-Jongg [lyric by Wodehouse]

THE STEPPING STONES

November 6, 1923

Globe Theatre • 241 performances

Lyrics by Anne Caldwell; Book by Anne Caldwell and R. H. Burnside; Directed by R. H. Burnside; Produced by Charles B. Dillingham; With Fred Stone, Aileen Crater (Stone), and (introducing) Dorothy Stone.

Published Songs

Everybody Calls Me Little Red Riding Hood

I Saw the Roses and Remembered You [lyric by Herbert Reynolds]

In Love with Love—revised version of *Die Süsse Pariserin* from DIE BALLKÖNIGIN [circa September 1913]; also see LADY MARY [February 23, 1928]

Once in a Blue Moon

Our Lovely Rose

Pie

Raggedy Ann

Stepping Stones

Wonderful Dad

Additional Songs Published in Vocal Score

Babbling Babette

Because You Love the Singer

Cane Dance [instrumental]

Dear Little Peter Pan

Little Angel Cake

Nursery Clock

Palace Dance [instrumental]

Prelude

SITTING PRETTY

April 8, 1924

Fulton Theatre • 95 performances

Lyrics by P. G. Wodehouse; Book by Guy Bolton and P. G. Wodehouse; Directed by Fred G. Latham and Julian Alfred; Produced by F. Ray Comstock and Morris Gest; With Queenie Smith and Gertrude Bryan.

Published Songs

All You Need Is a Girl

Bongo on the Congo
The Enchanted Train
Mr. and Mrs. Rorer
On a Desert Island with You
Shadow of the Moon
Shufflin' Sam
Sitting Pretty [lyric by Kern and Wodehouse]
Tulip Time in Sing-Sing
Worries
A Year from Today

Additional Songs Recorded

All the World Is Dancing Mad—cut; music recorded only
Days Gone By
I'm Wise—cut; music recorded only
Is This Not a Lovely Spot?—new lyric for *The Pergola Patrol* from *THE CABARET GIRL* [September 19, 1921]
Just Wait—cut
Opening Act One (Coaching)—cut; music recorded with partial lyric
Opening Act Two (Ancient Tunes)
There Isn't One Girl
You Alone Would Do (I'd Want Only You)

DEAR SIR

September 23, 1924
 Times Square Theatre • 15 performances
 Lyrics by Howard Dietz; Book by Edgar Selwyn; Directed by David Burton; Produced by Philip Goodman; With Genevieve Tobin, Walter Catlett, and Oscar Shaw.

Published Songs

All Lanes Must Reach a Turning—see *BLUE EYES* [April 27, 1928]
Gypsy Caravan
I Want to Be There
If You Think It's Love You're Right
Weeping Willow Tree—see *BLUE EYES*

Additional Song Recorded

Wishing Well Scene (including reprises)

PETER PAN [1924]

November 6, 1924
 Knickerbocker Theatre • 120 performances
 Revival of play by J. M. Barrie; Directed by Basil Dean; Produced by Charles B. Dillingham; With Marilyn Miller.

Published Song

The Sweetest Thing in Life [lyric by B. G. DeSylva]—new lyric for *When Three Is Company* from *THE DOLL GIRL* [August 25, 1913] and *Just Because You're You* from *ZIEGFELD FOLLIES OF 1917* [June 12, 1917]

SUNNY

September 22, 1925
 New Amsterdam Theatre • 517 performances
 Music mostly by Kern; Book and Lyrics mostly by Otto Harbach and Oscar Hammerstein 2nd; Directed by Hassard Short; Produced by Charles B. Dillingham; With Marilyn Miller and Jack Donahue.

Published Songs

D'ye Love Me?
Dream a Dream—cut
I Might Grow Fond of You [lyric by Desmond Carter]—written for London production [October 7, 1926]
I Was Alone—written for 1930 movie version
I've Looked for Trouble [lyric by Carter]—written for London production; revised version of *Bought and Paid For* from *THE LAUGHING HUSBAND* [February 2, 1914]; also see *CRISS-CROSS* [October 12, 1926]
Let's Say Good-Night—initial publication upon use in London production
Sunny
Sunshine—revised version of *I Can't Forget Your Eyes* from *OH, I SAY!* [October 30, 1913]; also see *CRISS-CROSS*
Two Little Bluebirds
When We Get Our Divorce—initial publication upon use in London production
Who?

Additional Songs Published in British Vocal Score

The Chase
The Fox Has Left His Lair—written for London production
Here We Are Together Again (Opening Act One)
The Hunt Ball [instrumental]
It Won't Mean a Thing
So's Your Old Man
We're Gymnastic
Wedding Knell
Wedding Scene (Finale Act One)

THE CITY CHAP

October 26, 1925

Liberty Theatre • 72 performances

Music mostly by Kern; Lyrics mostly by Anne Caldwell; Book by James Montgomery (based on *The Fortune Hunter* [play] by Winchell Smith); Directed by R. H. Burnside; Produced by Charles B. Dillingham; With Richard "Skeet" Gallagher, Irene Dunne, and George Raft.

Published Songs

He Is the Type

Journey's End [lyric by P. G. Wodehouse]—originally used in THE CABARET GIRL [September 19, 1922]

No One Knows (How Much I'm in Love)

Sympathetic Someone

Walking Home with Josie

When I Fell in Love with You—cut after opening

CRISS-CROSS

October 12, 1926

Globe Theatre • 206 performances

Book and Lyrics by Otto Harbach and Anne Caldwell; Directed by R. H. Burnside; Produced by Charles B. Dillingham; With Fred and Dorothy Stone.

Published Songs

Bread and Butter—cut

Cinderella Girl

In Araby with You—new lyric for *Sunshine* from SUNNY [September 22, 1925], a revised version of *I Can't Forget Your Eyes* from OH, I SAY! [October 30, 1913]

Kiss a Four Leaf Clover—cut

Susie (Camel Song) [lyric by Caldwell]

That Little Something [lyric by Bert Kalmar and Harry Ruby]—added to post-Broadway tour; originally used in LUCKY [March 22, 1927]

You Will—Won't You?—new lyric for *I've Looked for Trouble* from London production of SUNNY, a revised version of *Bought and Paid For* from THE LAUGHING HUSBAND [February 2, 1914]

LUCKY

March 22, 1927

New Amsterdam Theatre • 71 performances

Music mostly by Bert Kalmar and Harry Ruby;

Lyrics by Bert Kalmar and Harry Ruby; Book by Otto Harbach, Bert Kalmar, and Harry Ruby; Directed by Hassard Short; Produced by Charles B. Dillingham; With Mary Eaton, Walter Catlett, Ruby Keeler, and Paul Whiteman.

Published Songs

That Little Something—see CRISS-CROSS [October 12, 1926]

When the Bo-Tree Blossoms Again

Additional Song Published (No Lyric) in Piano Selection

Ballet (Pearl of Ceylon) (probably by Kern)

SHOW BOAT

December 27, 1927

Ziegfeld Theatre • 575 performances

Music mostly by Kern; Book and Lyrics (mostly) by Oscar Hammerstein 2nd (based on the novel by Edna Ferber); Directed by Zeke Colvan; Produced by Florenz Ziegfeld Jr.; With Charles Winninger, Helen Morgan, Norma Terris, Howard Marsh, Edna May Oliver, and Jules Bledsoe.

Revivals

May 19, 1932

Casino Theatre • 180 performances

With Charles Winninger, Helen Morgan, Norma Terris, Dennis King, Edna May Oliver, and Paul Robeson.

January 5, 1946

Ziegfeld Theatre • 417 performances

Book directed by Oscar Hammerstein 2nd; Produced by Kern (posthumously) and Oscar Hammerstein 2nd; With Jan Clayton, Carol Bruce, and Charles Fredericks.

July 19, 1966

New York State Theater • 64 performances

Directed by Lawrence Kasha; Choreographed by Ronald Field; Produced by Music Theater of Lincoln Center (Richard Rodgers); With Barbara Cook, Constance Towers, Stephen Douglass, David Wayne, and William Warfield.

April 24, 1983

Uris Theatre • 73 performances

With Donald O'Connor, Lonette McKee, and Ron Raines.

October 2, 1994
 Gershwin Theatre • 949 performances
 Directed by Harold Prince; Choreographed
 by Susan Stroman; Produced by Livent
 (U.S.); With John McMartin, Elaine Stritch,
 Rebecca Luker, Lonette McKee, and Mark
 Jacoby.

Published Songs

Bill [3rd] [lyric by P. G. Wodehouse and
 Hammerstein]—revised version of [1st] cut
 from OH LADY! LADY!! [February 1, 1918]
 [lyric by Wodehouse]; also used in [2nd]
 version (unpublished but recorded) in ZIP,
 GOES A MILLION [December 8, 1919]
 [lyric by B. G. DeSylva]

Can't Help Lovin' Dat Man

Dance Away the Night—written for London
 production [May 3, 1928]

I Have the Room Above—written for 1936
 movie version

I Might Fall Back on You—initial individual
 publication upon use in 1936 movie version

It Still Suits Me—written for 1936 movie
 version

Life upon the Wicked Stage—initial individual
 publication upon use in 1936 movie version

Make Believe

Nobody Else but Me—written for revival
 [January 5, 1946]; revised version of *Dream
 of a Ladies Cloak Room Attendant* [instru-
 mental] (unpublished) from unproduced
 1935 movie *The Flame Within*

Ol' Man River

Why Do I Love You?—see THE CAT AND THE
 FIDDLE [October 15, 1931]

You Are Love

Additional Songs Published in Vocal Scores (Several Different Editions)

Captain Andy's Entrance and Ballyhoo

Cotton Blossom

Dahomey—revised version of *Bring 'Em Back*
 from HITCHY-KOO 1920 [4th] [October 19,
 1920]

Dandies on Parade (The Sports of Gay Chicago)

Finale Act I (Wedding)

Hey, Fellah!

Mis'ry's Comin' Aroun' (Act I, Scene IV)

*Queenie's Ballyhoo (C'mon Folks, We'se Rarin'
 to Go)*

'Til Good Luck Comes My Way

Villain Dance [instrumental]

*When We Tell Them about It All (Opening Act
 II)*

Where's the Mate for Me?

Additional Songs Recorded

The Creole Love Song—cut

Gallivantin' Aroun'—written for 1936 movie
 version

I Would Like to Play a Lover's Part—cut

It's Getting Hotter in the North—cut

Out There in an Orchard [possibly by Kern and
 Hammerstein]—cut

A Pack of Cards [possibly by Kern and
 Hammerstein]—cut

Pantry Scene—cut

Trocadero Opening Chorus (New Year Song)—cut

Yes, Ma'am! (You're from the Show Boat)—cut

LADY MARY

February 23, 1928

Daly's Theatre {London} • 181 performances

Music mostly by Albert Sirmay and Philip

Charig; Lyrics by Harry Graham; Book by

Frederick Lonsdale and John Hastings Turner.

Published Song

If You're a Friend of Mine—new lyric for *In Love
 with Love* from THE STEPPING STONES
 [November 6, 1923], revised from *Die Süsse
 Pariserin (Fraulein de Loraine)* from DIE
 BALLKÖNIGIN [circa September 1913]

BLUE EYES

April 27, 1928

Piccadilly Theatre {London} •

276 performances

Lyrics by Graham John; Book by Guy Bolton

and Graham John; Directed by John Harwood;

Produced by Lee Ephraim; With Evelyn Laye.

Published Songs

Back to the Heather

Blue Eyes—revised version of *All Lanes Must
 Reach a Turning* from DEAR SIR [Septem-
 ber 23, 1924]

Bow Belles—revised version of *You Can't Make
 Love by Wireless* from THE BEAUTY PRIZE
 [September 5, 1923]

Do I Do Wrong—see ROBERTA [November 18, 1933]

Henry

In Love—revised version of *Alone at Last* from OH, I SAY! [October 30, 1913]

No One Else but You

Additional Songs Published in Vocal Score
Charlie (Opening Act One)

The Curtsey—revised version of *Weeping Willow Tree* from DEAR SIR

A Fair Lady (Opening Act Two)

Finale Act One

His Majesty's Dragoons

Long Live Nancy

Praise the Day

Romeo and Juliet

Someone

Trouble about the Drama

SWEET ADELINE

September 3, 1929

Hammerstein's Theatre • 234 performances
"Musical Romance of the Gay Nineties." Music mostly by Kern; Book and Lyrics (mostly) by Oscar Hammerstein 2nd; Directed by Reginald Hammerstein; Produced by Arthur Hammerstein; With Helen Morgan, Lulu Ward, Robert Chisholm, and Charles Butterworth

Concert Version

February 13, 1997

City Center • 5 performances

Produced by City Center Encores; With Patti Cohenour, Dorothy Loudon, Stephen Bogardus, and Tony Randall.

Published Songs

Don't Ever Leave Me

Here Am I

Lonely Feet—added to 1935 movie version; originally used in THREE SISTERS [April 19, 1934]

Out of the Blue

The Sun about to Rise

'Twas Not So Long Ago

We Were So Young—written for movie version
Why Was I Born?

Additional Songs Recorded

Some Girl Is on Your Mind—also published (no lyric) in piano selection

RIPPLES

February 11, 1930

New Amsterdam Theatre • 55 performances
"The New Musical Extravaganza." Music mostly by Oscar Levant and Albert Sirmay; Lyrics by Irving Caesar and Graham John; Book and Direction by William Anthony McGuire; Produced by Charles B. Dillingham; With Fred Stone, Dorothy Stone, and (introducing) Paula Stone.

Published Song

Anything May Happen Any Day [lyric by John]

THE CAT AND THE FIDDLE

October 15, 1931

Globe Theatre • 395 performances
"A Musical Love Story." Book and Lyrics by Otto Harbach; Directed by José Ruben; Produced by Max Gordon; With Bettina Hall, Georges Metaxa, and José Ruben.

Published Songs

Don't Ask Me Not to Sing—cut; also used in ROBERTA [November 18, 1933]

I Watch the Love Parade

Misunderstood—advertised but not published (apparently a misprint)

A New Love Is Old

The Night Was Made for Love

One Moment Alone

Poor Pierrot

She Didn't Say "Yes"

Try to Forget

Additional Songs Published in Vocal Score

The Breeze Kissed Your Hair

Hh! Cha Cha!—countermelody for *Why Do I Love You?* from SHOW BOAT [December 27, 1927]

Opening Act One (Street Vendors)

MUSIC IN THE AIR

November 8, 1932

Alvin Theatre • 342 performances
Book and Lyrics by Oscar Hammerstein 2nd; Directed by Kern and Hammerstein; Produced by Peggy Fears; With Natalie Hall, Tullio Carminati, Walter Slezak, Katherine Carrington, and Al Shean.

Revival

October 8, 1951

Ziegfeld Theatre • 56 performances

Directed by Oscar Hammerstein 2nd;

Produced by Reginald Hammerstein (for Billy Rose); With Dennis King, Jane Pickens, and Charles Winninger.

Concert Version

February 5, 2009

City Center • 5 performances

Produced by City Center Encores!; With Kristin Chenoweth, Douglas Sills, and Marni Nixon.

Published Songs

And Love Was Born

I Am So Eager

I'm Alone

In Egeron on the Tegern Sea

I've Told Ev'ry Little Star

One More Dance

The Song Is You

There's a Hill beyond a Hill

We Belong Together

When the Spring Is in the Air

Additional Songs Published in Vocal Score

At Stony Brook

Hold Your Head Up High [hymn]

Melodies of May [music by Beethoven, arranged by Kern]

Prayer

ROBERTA

November 18, 1933

New Amsterdam Theatre • 295 performances

Book and Lyrics by Otto Harbach (based on

Gowns by Roberta [novel] by Alice Duer

Miller); Produced by Max Gordon; With Lyda

Roberti, Fay Templeton, Tamara, Sydney

Greenstreet, and Bob Hope. Pre-Broadway

title: GOWNS BY ROBERTA.

Published Songs

Armful of Trouble—cut

I Won't Dance [lyric by Oscar Hammerstein 2nd, Harbach, Dorothy Fields, and Jimmy McHugh]—added to 1935 movie version; new lyric for song from THREE SISTERS [April 19, 1934]

I'll Be Hard to Handle [lyric by Bernard Dougall]

Let's Begin

Lovely to Look At [lyric by Fields and

McHugh]—written for 1935 movie version

Smoke Gets in Your Eyes

Something Had to Happen

The Touch of Your Hand

Yesterdays

You're Devastating—new lyric for *Do I Do*

Wrong from BLUE EYES [April 27, 1927]

Additional Songs Published in Vocal Score

Don't Ask Me Not to Sing—originally used

(cut) in THE CAT AND THE FIDDLE

[October 15, 1931]

Hot Spot

Madrigal

THREE SISTERS

April 19, 1934

Theatre Royal, Drury Lane {London} •

72 performances

Book and Lyrics by Oscar Hammerstein 2nd;

Directed and Produced by Kern and

Hammerstein; With Charlotte Greenwood,

Adele Dixon, and Stanley Holloway.

Published Songs

Funny Old House—initial publication as 1945 non-show song in the United States

Hand in Hand

I Won't Dance—see ROBERTA [November 18, 1933]

Keep Smiling

Lonely Feet—also used in 1935 motion picture version of SWEET ADELIN [September 3, 1929]

Roll On, Rolling Road

What Good Are Words?

You Are Doing Very Well

Additional Songs Published (No Lyrics) in Piano Selection

Circus Queen

Here It Comes

Now That I Have Springtime

Somebody Wants to Go to Sleep

GENTLEMEN UNAFRAID

June 3, 1938

Municipal Opera {St. Louis, Mo.} •

6 performances • Summer stock tryout

Book and Lyrics by Oscar Hammerstein 2nd and Otto Harbach (based on a story by Edward Boykin); Directed by Zeke Colvan; Produced by St. Louis Municipal Opera; With Ronald Graham, Vicki Cummings, Hope Manning, Avon Long, and Richard (Red) Skelton. Title of 1942 stock & amateur release: HAYFOOT, STRAWFOOT.

Published Songs

Abe Lincoln Had Just One Country—added to stock and amateur version; original publication as 1941 non-show song for War Bond drive

Cantabile (Song without Words)—cut; for initial publication see VERY WARM FOR MAY [May 17, 1939]

When a New Star [lyric by Harbach]—initial publication upon release of HAYFOOT, STRAWFOOT

Your Dream (Is the Same as My Dream)—only publication upon reuse in 1940 movie *One Night in the Tropics*

MAMBA'S DAUGHTERS

January 3, 1939

Empire Theatre • 162 performances

Play by Dorothy and DuBose Heyward (based on the novel by DuBose Heyward); Produced and Directed by Guthrie McClintic; With Ethel Waters.

Published Songs

Lonesome Walls [lyric by DuBose Heyward]

VERY WARM FOR MAY

May 17, 1939

Alvin Theatre • 59 performances

Book and Lyrics by Oscar Hammerstein 2nd; Production staged by Vincente Minnelli; Book staged by Oscar Hammerstein 2nd; Produced by Max Gordon; With Grace McDonald, Jack Whiting, Eve Arden, Hiram Sherman, Avon Long, and Donald Brian.

Published Songs

All in Fun

All the Things You Are—full version; revised from *Cantabile (Song without Words)* (cut/unpublished) from GENTLEMEN UNAFRAID [June 3, 1938]

All the Things You Are—abridged version (without extended verse)

Heaven in My Arms (Music in My Heart)

In Other Words, Seventeen

In the Heart of the Dark

That Lucky Fellow

Additional Songs Recorded

Harlem Boogie-Woogie [instrumental]—non-song version of *High Up in Harlem* (cut, unpublished)

L'Histoire de Madame de la Tour [instrumental]

IRVING BERLIN

Born: May 11, 1888, Mohilev, Russia

Died: September 22, 1989, New York, New York

IRVING BERLIN's family came to America from Russia when he was five. The son of a part-time cantor, Izzy Baline took to the streets as a singing panhandler and went on to become a singing waiter at a Chinatown saloon. It was here, in 1907 at "Nigger Mike's," that he wrote his first published song: *Marie from Sunny Italy* [music by Nick Nicholson, lyric by "I. Berlin"]. In 1908 came his first composer/lyricist effort, *Best of Friends Must Part*. Berlin went to work as a staff lyricist and occasional composer for publisher/songwriter Ted Snyder, soon becoming a partner in Waterson, Berlin & Snyder Co. As it was then common practice to interpolate Tin Pan Alley songs in Broadway shows, Berlin found a natural showcase for a portion of his increasingly enormous output. His first songs to be heard on Broadway came in **THE BOYS AND BETTY** [November 2, 1908] and **THE GIRL AND THE WIZARD** [September 27, 1909]. In 1910 Berlin had songs interpolated in at least ten productions, including one in **ZIEGFELD FOLLIES OF 1910** [June 20, 1910]; almost all of these songs had music credited to Snyder, although one has to wonder whether Berlin contributed all-but-finished melodies.

In the spring of 1911, Berlin wrote the song that would make him famous. An enthusiastic performer of his own work, Berlin took the stage at the **FRIARS' FROLIC OF 1911** [May 28, 1911]—a one-night benefit at the New Amsterdam Theatre—to sing his new hit, with music and lyric by himself. *Alexander's Ragtime Band* ushered a new sound into popular music; the song is not in ragtime, as the title suggests, but built on a jubilantly infectious syncopation. This led to an invitation to include four songs the following month in **ZIEGFELD FOLLIES OF 1911** [June 26,

1911]. Berlin would write some of his best early show tunes for Ziegfeld.

Among Berlin's occasional collaborators in those days was E. Ray Goetz, a songwriter/producer who was later associated with Gershwin and Porter. Goetz's sister Dorothy became Berlin's bride in 1912. She contracted typhoid fever on their honeymoon, though, and died—an event memorialized in Berlin's second enormous song hit, the tear-jerker *When I Lost You*. (An ad taken by publisher Berlin features the smiling, tuxedoed tunesmith pointing to a copy, with the caption "Irving Berlin, song genius of the world, says this is the best song I ever wrote.")

While Berlin was basically a Tin Pan Alley writer, he had already realized that Broadway exposure helped increase sheet music sales. He wrote his first full score for the "syncopated musical" **WATCH YOUR STEP** [December 8, 1914], bringing the new pop rhythms to the dignified stage. Charles Dillingham produced, bringing society dancers Vernon and Irene Castle to Broadway stardom. The twenty-six-year-old Berlin, who had been generating most of the profits over at Waterson, Berlin & Snyder Co., broke with his partners and formed his own publishing company, Irving Berlin, Inc. Dillingham and Berlin followed up their first dance-happy hit with a second, **STOP! LOOK! LISTEN!** [December 25, 1915]. The score included a worthy follow-up to *Alexander's Ragtime Band*, the jaunty *I Love a Piano*.

Midway through the war, Dillingham and Ziegfeld took the lease on the failed New Theatre, a white elephant of a showplace built to house the short-lived dramatic equivalent to the Metropolitan Opera. Renamed the Century, it opened with Berlin and Victor Herbert splitting

the score for the extravaganza **THE CENTURY GIRL** [November 6, 1916]. The owners soon gave up on the ornate but unworkable theatre. The Shuberts bought and eventually demolished it, building their Century Apartments (at 25 Central Park West) on the plot. During the Depression, Shubert employees were “encouraged” to lease apartments.

As the war continued, Sergeant Irving Berlin wrote a soldier show—“a Military Musical Mess,” they called it—under the title **YIP-YIP-YAPHANK** [August 19, 1918]. (Yaphank was the location of a military base on Long Island, west of Southampton.) Berlin wrote, assembled, and appeared in the show, in the process introducing the iconic *Oh, How I Hate to Get Up in the Morning*. Coming back from the service, Berlin employed as his musical secretary the twenty-year-old George Gershwin. After hearing his songs, Berlin suggested that he might be better off composing on his own (but did not think to offer him a publishing contract).

Ziegfeld usually assembled his revues with songs by numerous composers. For the first time, the **ZIEGFELD FOLLIES OF 1919** [June 23, 1919] had a score almost entirely by one songwriter, Berlin. This edition, starring Bert Williams, Eddie Cantor, and Marilyn Miller, is often said to be the finest in the series. Berlin’s contributions included the *Follies* theme song, *A Pretty Girl Is Like a Melody*.

Sam H. Harris, who had long been producing partner to George M. Cohan, joined forces with Berlin to build their own theatre, the Music Box. The house opened with a new intimate revue series, consciously rejecting the overblown, lavish style of Ziegfeld and George White in favor of a more sophisticated and clever model. The first edition of the **MUSIC BOX REVUE** [September 22, 1921] set the tone, complete with its own theme song, *Say It with Music*. For the **Third Edition** [September 22, 1923], Berlin found a new collaborator: sketch writer George S. Kaufman, who contributed an especially droll sketch entitled “If Men Played Cards Like Women Do.” After the **Fourth Edition** [December 1, 1924], Harris and Berlin realized that the costs were too high for the small theatre and terminated the series (which, for all its success, launched only one song—*Say It with Music*—

worth tracking down). The Music Box continued as a prime piece of theatrical real estate, with Berlin retaining half-control for the rest of his life. The Sam Harris Estate sold their share to the Shuberts after Harris’s death in 1941, the Berlins doing likewise in 2007.

Berlin, Kaufman, their pal Alexander Woollcott, and other members of the 1920s intelligentsia were captivated by the zany lunacy of the Marx Brothers, who burst onto Broadway from burlesque in a ragtag 1924 revue. Berlin, Kaufman, and producer Harris obliged with a Marx Brothers musical comedy, **THE COCONUTS** [December 8, 1925]. The comedy was superb but the score uninspired, except for the raggy *Monkey Doodle-Do*.

Berlin, meanwhile, hit the front pages when he eloped with socialite heiress Ellin Mackay in 1926. Their courtship—hindered by the vehement objection of Ellin’s father—was self-documented in song with the pop hits *Always, What’ll I Do* and *All Alone (By the Telephone)*. Berlin rounded out the year by answering a call from Belle Baker, the vaudeville belter. She was opening in a new Ziegfeld musical and needed a song. Berlin pulled one out of the trunk, fixed it up, and sent it over. Baker interpolated *Blue Skies* on the opening night of **BETSY** [December 28, 1926], much to the displeasure of composer-of-record Richard Rodgers. The show flopped anyway—but the song sure didn’t.

Berlin wrote most of the songs for the **ZIEGFELD FOLLIES OF 1927** [August 16, 1927], all mediocre and quickly forgotten. Eddie Cantor was featured as the sole star, a departure for the series. Ziegfeld was able to mount only one more edition, in 1931. Berlin, meanwhile, was in a creative drought that was only exacerbated by financial pressures of the coming of the Depression. He spent the next years mostly in Hollywood, with little to show for them other than two exceptional songs for otherwise forgotten films: *Puttin’ on the Ritz* (1929) and *Let Me Sing and I’m Happy* (1930).

George Kaufman and Sam Harris—who were busily assembling the Pulitzer Prize-winning musical satire **OF THEE I SING** [Gershwin: December 26, 1931]—were simultaneously working with Berlin on another political satire, **FACE THE MUSIC** [February 17, 1932]. The Berlin

offering was a significant money-loser, a clear also-ran in comparison to the Gershwin musical. Moss Hart, Kaufman's collaborator on the 1930 comedy *Once in a Lifetime*, provided the book; like Kaufman, he went on to become an important musical theatre librettist/director. Berlin, for his part, once again exhibited his ability to sense the public mood with *Let's Have Another Cup of Coffee*.

Berlin's other musical of the decade was one of his most successful enterprises, the glittering **AS THOUSANDS CHEER** [September 30, 1933]. Berlin and Moss Hart formatted their revue around the concept of a newspaper, with headlines, weather reports, even the funny pages. The score included the staggeringly powerful *Supper Time*, a tragic lament about a lynching. This was a great song and a highly dramatic one, unlike anything else Berlin ever wrote. (He had *Stormy Weather* to model it on. Berlin saw Ethel Waters in the **COTTON CLUB PARADE** [Arlen: April 6, 1933] and brought her to Broadway, making her the first African-American woman to star in a "white" musical.) He also provided Waters with the sizzling tropical *Heat Wave*. The song hit of the show, though, was for the rotogravure section of the paper: a fashionable glimpse at the Fifth Avenue swells strolling in their finery at the *Easter Parade*. **AS THOUSANDS CHEER** had two descendants, of sorts. **STOP PRESS** was a West End revue that used the format and included several of the songs in a score mostly by others. *More Cheers*, a Broadway sequel to the original revue, was announced for early 1935 but never produced; Berlin published a professional copy of one song, *Moon over Napoli*. He spent the rest of the decade writing for the movies, his output including some of his finest songs (including *Cheek to Cheek*, *Let's Face the Music and Dance*, *Now It Can Be Told*, and *Top Hat*, *White Tie and Tails*).

LOUISIANA PURCHASE [May 28, 1940] was something of a sequel to **OF THEE I SING**, pairing that show's colibrettist Morrie Ryskind with stars William Gaxton and Victor Moore in a satirical look at Louisiana politician Huey Long. The score provides tuneful fun, with *Fools Fall in Love*, *It's a Lovely Day Tomorrow*, and the especially catchy *Louisiana Purchase* standing out. Berlin then returned to Hollywood for the

1942 film *Holiday Inn*, which included a clutch of fine tunes including the imperishable *White Christmas*.

America went back to war, and so did Berlin with **THIS IS THE ARMY** [July 4, 1942]. The ultimate all-soldier show, **ARMY** earned millions of dollars for the Army Emergency Relief Fund. Unlike **YIP-YIP-YAPHANK**, which ran a month, this one toured Army bases around the world through the fall of 1945, usually with the composer in attendance. Berlin kept things topical, adding special material all along the way. The score is generally rambunctious, with a few pleasant ballads (*I Left My Heart at the Stage Door Canteen* and *I'm Getting Tired So I Can Sleep*) and quite a bit of good comedy material (*That Russian Winter*, *That's What the Well-Dressed Man in Harlem Will Wear*, *The Kick in the Pants* and *Ve Don't Like It*). All this, plus Berlin recreating his *Oh, How I Hate to Get Up in the Morning* number from the earlier Army show.

Berlin's finest and most satisfying score was written for **ANNIE GET YOUR GUN** [May 16, 1946], an entertaining, highly-professional bull's-eye. Rodgers and Hammerstein began their producing career in 1944 with the first of several hit plays. Dorothy Fields came to them with a surefire idea: Ethel Merman as Annie Oakley. They concurred, enlisting Jerome Kern to write the music. Following Kern's death in the fall of 1945, Berlin agreed to take on the score; Fields, for obvious reasons, relinquished her lyric assignment, staying on to write the libretto with brother Herb. Rodgers brought along Joshua Logan, his frequent director since **I MARRIED AN ANGEL** ([Rodgers: May 11, 1938]). The combination of talents promised a rip-roarin' success, and they turned up a first-rate crowd-pleaser if not a well-made, well-constructed musical like **CAROUSEL** [Rodgers: April 19, 1945] or **BRIGADOON** [Loewe: March 13, 1947]. Still, with *Anything You Can Do, Doin' What Comes Natur'lly*, *I Got the Sun in the Morning*, *Moonshine Lullaby*, *There's No Business Like Show Business*, and *You Can't Get a Man with a Gun*—all this plus Ethel Merman—there were few complaints.

Next came an unproduced project, **STARS ON MY SHOULDERS** [circa 1948], a patriotic musical about a retired general—not unlike Eisenhower—adjusting to postwar peace and

retirement. Vestiges of the main character found their way into the 1954 film *White Christmas* and the later musical *MR. PRESIDENT*. Berlin turned to another patriotic-themed musical, *MISS LIBERTY* [July 15, 1949]. The combination of Berlin, director Moss Hart, and Pulitzer Prize-winning playwright Robert E. Sherwood promised such a hit that the boys decided to produce the thing themselves. So much for promises. There is one pretty ballad, *Let's Take an Old-Fashioned Walk*, and two likeable up-tempo tunes (*Falling Out of Love Can Be Fun* and *Homework*); but *MISS LIBERTY* was a distinct disappointment.

Berlin rebounded with *CALL ME MADAM* [October 12, 1950]. This slick entertainment was carried by Ethel Merman's performance, some pleasant tunes, and the knockout eleven-o'clock duet *You're Just in Love*. The show was a major success, although it would prove to be Berlin's final hit. After some final motion picture work, including the 1954 film *White Christmas* (which used his 1942 classic as its title tune), he set to work with Kaufman on another musical that went unproduced, *THE MIZNER STORY* [circa December 1956]. The Mizner Brothers, a pair of comen, later served as source material for another musical, *ROAD SHOW* [Sondheim: November 18, 2008].

After several unproductive years, Berlin joined once more with director Joshua Logan (of *ANNIE GET YOUR GUN*) and librettists Howard Lindsay and Russel Crouse (of *CALL ME MADAM*) for one last hurrah. All four were well past their final hit, though, and *MR. PRESIDENT* [October 20, 1962]—their attempt at a topical political musical—was all but laughed off the stage as hopelessly old-fashioned. The seventy-four-year-old Berlin went into virtual retirement—which for him meant writing outdated pop songs and continuing to monitor his publishing company and the Music Box. He wrote one final interesting song, the counterpoint duet *An Old-Fashioned Wedding*, for Merman's 1966 revival of *ANNIE GET YOUR GUN*. In 1967, he tried to float a television version of *CALL ME MADAM*. The additional songs he wrote—*You've Got to Be Way Out to Be Way In*, *Call Me Madam*, and *We Still Like Ike*—were seriously outdated, and the idea was dropped. The supersensitive songsmith went into virtual

seclusion for the next quarter century, and he finally died on September 22, 1989, at the age of 101.

Unlike Kern, Rodgers, and Porter (among his contemporaries), Berlin left relatively little that was suitable for remounting on Broadway: only *ANNIE GET YOUR GUN* has returned, once, in 1999. The enduring popularity of his music, and his name, did result in what was called *IRVING BERLIN'S WHITE CHRISTMAS*[†] [November 23, 2008]. This was a stage adaptation of Berlin's 1954 film of the same title—the score supplemented by familiar Berlin tunes—which, under a novel producing scheme, played simultaneous holiday engagements in major cities beginning in 2004. It finally braved Broadway in 2008 for a successful limited engagement (with a potential for annual return visits).

Irving Berlin remains one of America's most popular composers, with handfuls of all-time hits to his credit. His contributions to Broadway were often entertaining and frequently successful—not a bad combination. But Berlin rarely attempted well-rounded musical theatre scores; he always seemed more interested in parades of song hits to keep his publisher (i.e., Irving Berlin) happy. An exception was *ANNIE GET YOUR GUN*, on which he was motivated, intimidated, and prodded by the presence of producer Richard Rodgers. In 1914–15, Jerome Kern and Irving Berlin led musical theatre into a new era. While Kern made musicodramatic innovation his lifelong quest, Berlin seemed content just writing song hit after song hit after song hit.

All Music and Lyrics by Irving Berlin unless otherwise indicated.

THE BOYS AND BETTY

November 2, 1908

Wallack's Theatre • 112 performances
Music mostly by Silvio Hein; Book and Lyrics mostly by George V. Hobart; Directed by George Marion; Produced by Daniel V. Arthur; With Marie Cahill.

Published Song

She Was a Dear Little Girl [music by Ted Snyder, lyric by Berlin]