



New World Records

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I Wants to Be a Actor Lady and Other Hits From Early Musical Comedies New World 80221-2

CHANGE & EVOLUTION IN AMERICAN MUSICAL THEATER

by Deane L. Root

In the years from the first production of *The Black Crook* in 1866 to *The Earl and the Girl* in 1905, American musical theater was characterized by change and evolution. The country had no stable theatrical institutions or tradition, and most performers were borrowed from the Old World. Yet producers grew rich from the masses of people eager to pay to see the latest novelties; composers and performers readily found an audience; publishers were inundated with both American and uncopyrighted European music, which they printed in cheap editions for home consumption; and audiences in unprecedented numbers, in the most cosmopolitan cities as well as the smallest isolated towns, supported musical theater at all professional and amateur levels. Incidental to this activity a recognizably American style of musical theater, like other American cultural and artistic forms, was developing through regular comparison and competition with the already familiar European works and performers.

Almost all the selections on this record were associated with shows that achieved their popularity through long-run productions in New York. The city's sheet-music industry, theater district, and professional musicians were the most significant and active in the country. What was first a hit on Broadway was later performed by touring companies throughout the country and its music was printed for the parlor pianos of American homes.

A multitude of musical-theater styles flourished in New York partly because it was the most ethnically diverse city in the country. While the city's population swelled with large numbers of Irish, Germans, British, French, eastern Europeans, and former slaves, the professional stage was dominated by immigrant composers and performers. They strongly influenced the melodic and instrumental style of the music, the subject matter and the wit and imagery of the texts, and the costume and stage design of the productions. Even the main genres of entertainment were based on European forms; extravaganza, with its elaborate choreography and interpolated songs, was modeled on French spectacle; revue reflected French comic theater. Operetta at first followed Offenbach and the Parisians, then Gilbert and Sullivan, and later the romantic style of the Viennese; the burlesque, travesty, and pantomime on American stages were largely British; many of the songs were like those sung in British music halls.

Music was an essential offering of every theater in New York during this period. Even strictly dramatic theaters had musical directors who led the house orchestras and composed or chose and arranged music for each new show. With the exception of David Braham and operetta composers who wrote extended and unified scores, very little of the musical directors' work was published, since nearly all of it was by intention ephemeral, prepared for immediate use over a short time and copied out by hand for the musicians.

Modern reconstruction of the scores is compli-

cated by the practice of changing the musical numbers and the orchestration from one production of the show to the next or even within a single production's run (often to accommodate a change of performers). Furthermore, music publishers printed only piano-vocal arrangements of the few songs that most caught the public's fancy. Undoubtedly if the early musicals had enjoyed continued popularity, as have their twentieth-century off-shoots, the music would have been better preserved. But because the manuscript scores and parts have been lost, their style must remain for the most part conjecture, and we must rely on the surviving printed songs in attempting to recapture the flavor of the original performances.

Even the printed music of the era only hints at the original performance style, since most singers embellished their performances with interpolated patter, dances, and stage business. Nor can early recordings be relied on to document theatrical style; the earliest recordings of this repertory are from the very end of the period and are studio recordings, with the music abridged to fit the playing time of cylinder or disc and with the modified accompaniments and poor audio fidelity.

Producers and performers who would resurrect early American musicals on stage face an even greater problem. Librettos, stage directors prompt books, choreographers notes, and costume and set designs from the shows are scarcely to be found in libraries or theater archives. A few are in the hands of private collectors—in some cases, descendants of the shows producers and performers—and are slowly coming to light, yet these are mostly unsorted, unstudied and deteriorating.

For this recording, the original piano vocal editions of the selections have been reorchestrated to conform as nearly as possible to the pit orchestras of the first productions. For the plays with interpolated songs the ensembles consisted of as little as flute, clarinet, cornet, two violins, and string bass, although more commonly these were augmented by another clarinet and cornet, two horns, trombone, viola, cello, and percussion. On the other hand, operettas and romantic comic operas required the largest theater orchestras, with more doubling of parts, to accommodate the progressively more varied and extensive scores by Offenbach, Arthur Sullivan, and Victor Herbert. With their emphasis on visual and aural excesses, extravaganzas likewise demanded large orchestras, while burlesques, revues, and other forms relying more on dramatic art had appropriately unobtrusive accompaniments.

These selections demonstrate the great diversity of styles in America's most popular musical shows from 1866 to 1905. They also chronicle the gradual emergence of distinctively American musical theater, as well as the slow but certain overthrow of this country's reliance on European models for its popular music.

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HITS FROM EARLY MUSICAL COMEDIES

by Stanley Green

Prompted by a coquettish widow—and in defiance of a rich merchant—two young turn-of-the-century couples enjoy a merry fling at a fashionable restaurant, where the merchant also turns up.

* * *

Problems of government and conflicts of the heart beset a Siamese ruler at the royal palace in Bangkok.

* * *

Juvenile adventures abound in a fairy tale that includes a devastating storm, a frightening trip through the woods, and the eventual arrival at a mythical, magical city.

It requires no great theatrical erudition for any reasonably alert individual today to identify the stage musicals briefly outlined above as *Hello, Dolly!*, *The King and I*, and *The Wiz*. Yet had those same outlines been written early in this century they would have applied with equal accuracy to *A Trip to Chinatown* (1890), *Wang* (1891), and *Babes in Toyland* or *The Wizard of Oz* (an adaptation of L. Frank Baum's children's classic, on which *The Wiz* was also based) (both 1903). Though what is past may indeed be only prologue, it is always something of a jolt to discover long before the corn was as high as an elephant's eye or even before Al Jolson got down on one knee. That there was a flourishing musical stage with many of the same themes and locales that we enjoy today.

Modern parallels maybe fascinating, but they can be taken only so far. Our musical theater of the late nineteenth and early twentieth centuries still had not found a distinctive voice. But it did offer an abundance of popular theatrical styles, almost all of which—with some overlapping—are represented by the musical shows whose songs make up this collection. The extravaganza, combining scenic splendor and dancing girls in abbreviated costumes, was first successfully offered in *The Black*

Crook. Burlesque, or travesty, in which young women showed off their figures by dressing as men, was to be found in *Evangeline* *The Corsair*, and *Wang*. For last-paced forces (usually revolving around the complications caused by mistaken identity) there were *A Trip to Chinatown*, *The Earl and the Girl*, and *The Prince of Pilsen*. Robust, romantic comic opera or operetta, European in influence, was exemplified by *Robin Hood*. The disconnected assemblage of songs, dances, and satirical sketches known as the revue, of Parisian origin, was first presented on these shores in *The Passing Show*. For star vehicles, primarily plays with interpolated songs, we had *The Widow Jones* and *Fritz, Our Cousin German*. Flag-waving Americana was epitomized by George M. Cohan in *Little Johnny Jones*. The all-black musical had its first success in *In Dahomey*. The fairy tale for children and grownups, which stemmed from pantomime, delighted audiences in *Babes in Toyland*.

Since such works as these are seldom if ever produced today we must rely primarily on their songs to re-create the spirit and style of the bygone period in which they were performed. Many of the melodies were obviously influenced by those Old World models, operetta and opéra bouffe, that would dominate our stage right through the period of World War I. Other selections, such as the early efforts at syncopation and the Cohan and Kern samples, were already giving indications of the kind of indigenous sound that would distinguish the more recent musical theater.

Though frequently naïve and unpolished, the lyrics to these songs not only offer florid period sentiments but also venture into areas of topicality and social commentary that would later be associated with the Broadway show tune. Note, for example, the battle of the sexes in "Sex Against Sex," the picture of indolent city life in "The Broadway Opera and Bowery Crawl," the name-dropping references in the rather pathetic confession "I Wants to Be a Actor Lady" or the spirit of young America pridefully bursting through the ingeniously constructed "Yankee Doodle Boy." Some of the racial attitudes and epithets in a few of the numbers—particularly "May Irwin's 'Bully' Song"—may seem offensively crude. Yet songs of this nature were very much apart of the musical and theatrical scene, and their inclusion contributes to the authenticity of this program.

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Track 1

Amazons' March

(Giuseppe Operti)

(from *The Black Crook*)

The story of the fortuitous creation of *The Black Crook* is among the most universally accepted legends in the annals of the American stage. According to nearly all accounts, in 1866 producers Henry Jarrett and Harry Palmer had imported a troupe of European ballet dancers for an engagement at the Academy of Music, New York's leading opera house. Shortly before the scheduled debut, the company was left stranded when a fire completely destroyed the four-thousand-seat theater. The producers then entered into an agreement with William Wheatley the manager of the almost equally huge Niblo's Garden, who bought the dancers' contracts plus their scenery and costumes. Having recently acquired an outlandish melodrama, *The Black Crook*, Wheatley got the bright notion that its appeal could be considerably strengthened by the addition of one hundred or so dancing girls clad in provocatively revealing attire. The grafting of dancers and melodrama was somehow achieved, and the results so delighted and titillated the populace that an indigenous art form, the American musical theater, was born.

Like all legends, the story has been somewhat embellished. The European dancers could not have been left stranded when the Academy burned down; they were not even in New York when the fire occurred. It was not until three months later that they first arrived in the city for the sole purpose of appearing in *The Black Crook*. The claim that the production was the first example of native musical comedy has been pretty well demolished by Julian Mates in his book *The American Musical Stage Before 1800* (Rutgers Univ. Press, 1962), which traces the origins as for

back as 1796, when a play called *The Archers* was "Interspersed with Songs, Choruses, Etc. Etc." written specifically for the production. *The Black Crook's* score, on the other hand, consisted of little more than interpolated songs of the day plus whatever ballet music was deemed suitable. Nor did the pieces, except for the dance numbers, bear much relationship to the story the locale, or the characters who introduced them.

Yet the importance of *The Black Crook* cannot be dismissed. Notwithstanding its awkward construction or the quality of Charles M. Barras' embarrassing script, the work does deserve our attention if only for its popularization of such staples of the musical-theater form as spectacular scenic effects, imaginative staging, and the dancing chorus line. And we certainly cannot ignore the show's phenomenal success. *The Black Crook* filled Niblo's Garden (on Broadway between Prince and Houston Streets) for an unprecedented 474 performances and was revived in New York almost continually until the end of the century. There were also numerous road companies, a totally revised version presented in London in 1874, and a sequel, *The White Fawn*, though that was for less successful.

The plot of *The Black Crook* was an incredible amalgam of *Der Freischütz*, *Faust*, *Undine*, and other tales of the supernatural and subterranean. The title character, the crookbacked sorcerer Hertzog, lives in a valley in Germany's Harz Mountains in 1600. He makes a pact with Zamiel, or the Arch-Fiend, or Satan, to deliver one mortal soul each year in exchange for an extra year of life. Young Rodolphe, his intended victim, defeats the evildoer's plan with the aid of Queen Stalacta and her Amazonian army of fairies, sprites, naiads, and assorted "submarine monsters."

The first piece included from *The Black Crook* (see also Track 12) was identified on its lead sheet as "Amazons' March Troop and

Ballabile" (that's Italian for "dance tune"). Though the original production also included an "Amazons' March," this version is clearly marked "3rd Production Black Crook."

Gaily welcome from deep and dark blue
sea,
And lightly we march through the world.
We're midnight fairies roaming to music
of the waves
And gaily wander 'til morning.

Then let us sing while gaily marching
And merrily enjoy earth while we may;
Yes, let us revel in the moonlight
And merrily march until the morning.

The Black Crook opened on September 12, 1866, with the first-night performance lasting from 7:45 P.M. to almost 1:15 A.M. Reviewers blithely dismissed the nonsense of the plot to revel in the dancing and production. "Decidedly the event of this spectacular age," claimed the *New York Times*. "The most magnificent piece ever witnessed in this century" proclaimed the *New York Clipper*. "New York has never enjoyed the presence of so beautiful, varied efficient, facile, graceful and thoroughly captivating a corps de ballet hailed the *World*."

As expected—and probably desired—there was a bluenosed outcry over the startling sight of so many well rounded, thinly clad dancing girls. Whether to help the show or to hurt it (historians differ) publisher James Gordon Bennett of the *Herald* welcomed its arrival with the following diatribe.

We can imagine that there might have been in Sodom and Gomorrah such another place and scene, such a theatre and spectacle on the Broadway of those doomed cities just before fire and brimstone rained down upon them and they were buried in ruins.

As for as the box office was concerned that was better than a rave review

Track 2

The Yankee Doodle Boy

(George M. Cohan)

(from Little Johnny Jones)

George M. Cohan was cocky youthful, straight-shooting, self-assured, quickwitted, fast-moving, and naively patriotic—in short, the personification of the American spirit at the beginning of the twentieth century. And the roles he played and the songs he sang were as much a reflection of his own personality as they were of the characters he portrayed on the stage.

Cohan was just about the most multitalented man of the theater ever to hit Broadway. In addition to being a charismatic actor, singer, and dancer, he was also a composer, lyricist, librettist, playwright, director, and producer, with a creative output comprising twenty-one musicals and twenty plays.

Cohan was born in 1878 on July 4 (a birth certificate showing the date as July 3 has been considered an error) in Providence, Rhode Island. He was the son of vaudeville troopers and spent his early years touring the circuits with his father, mother, and sister in an act called the Four Cohans. *Little Johnny Jones*, his third Broadway musical, opened at the Liberty Theatre on West Forty-second Street on November 7, 1904. Its initial run was only fifty-two performances, but Cohan made extensive revisions on the road and brought it back to New York twice in 1905 for a total of twenty weeks.

The musical was prompted by a favorable account Cohan had read in the papers about Tod Sloan, an American jockey who had raced in England. In concocting his story about jockey Johnny Jones, Cohan seemed to be writing two separate plays. In the first, Johnny goes to London to ride in the Derby. Accused of throwing the race, he discovers that he has been framed by an American gambler (played by Jerry Cohan, George's father) and clears his name with the help

of a private detective. The second play—actually Act III—takes us to San Francisco's Chinatown, where Johnny's fiancée, Goldie Gates (played by Cohan's wife, Ethel Levey), has been kidnapped. Rushing to the scene, Johnny and the detective apprehend the criminal mastermind, who turns out to be the same nefarious character who had tried to frame our hero in London.

Cohan introduced "The Yankee Doodle Boy" in Scene I, set outside London's Hotel Cecil, as Johnny tells a bevy of admiring girls just the kind of person he is. Cohan made the lyric apply to both the character (the lines about riding the ponies) and himself (the general flag-waving tone and the specific line about being born on the Fourth of July). Note too the references to three patriotic airs, "The Girl I Left Behind Me," "The Star Spangled Banner," and, of course, "Yankee Doodle."

I'm the kid that's all the candy
I'm a Yankee Doodle Dandy;
I'm glad I am
(So's Uncle Sam).
I'm a real live Yankee Doodle,
Made my name and fame and boodle
Just like Mr. Doodle did,
By riding on a pony
I love to listen to the Dixie strain,
"I long to see the girl I left behind me."
And that ain't a josh,
She's a Yankee, by gosh.
(Oh, say can you see
Anything about a Yankee that's a phoney?)

Father's name was Hezekiah,
Mother's name was Ann Maria,
Yankees through and through.
(Red, white and blue.)
Father was so Yankee-hearted,
When the Spanish War was started
He slipped on a uniform
And hopped upon a pony.
My mother's mother was a Yankee true,
My father's father was a Yankee, too,
And that's going some
For the Yankees, by gum.
(Oh, say can you see
Anything about my pedigree that's
phoney?)

I'm a Yankee Doodle Dandy,
A Yankee Doodle do or die.
A real-live nephew of my Uncle Sam,
Born on the Fourth of July.
I've got a Yankee Doodle sweetheart,
She is my Yankee Doodle joy
Yankee Doodle came to London
lust to ride the ponies.
I am that Yankee Doodle Boy!

Track 3

My Heart

(Edward E. Rice and J. Cheever Goodwin (from Evangeline))

One evening early in 1874, Cheever Goodwin, a reporter for the *Boston Traveler*, and his friend Edward E. Rice, the Cambridge agent for the Cunard Company attended a musical burlesque in Boston featuring Lydia Thompson and her troupe of scantily clad British Blondes. Under the thin pretext of offering a travesty on a work of classical origin, Lydia and her ladies were among the first to show their legs and amply proportioned figures by impersonating—though scarcely passing for—men. After the performance, Goodwin loftily remarked that he could write a burlesque that would not only be better written but would also be totally free from vulgarity. Rice dared him to try and even offered to compose the songs and produce it. His friend accepted the challenge and, using the Longfellow poem as his vague model, batted out the script of *Evangeline*.

The partners took their "American Opera-Bouffe Extravaganza" to New York's Niblo's Garden for two weeks beginning July 27, 1874. The press found Goodwin's efforts even less laudable than Lydia's. The *New York Times* huffed: "It certainly requires something which comes within the description of unquestioning good nature to take kindly to this sort of theatrical entertainment."

Were the authors discouraged? No, indeed. They rewrote the show, then recast, restaged, and reintroduced it at the Globe Theatre in Boston on June 7, 1875. And it clicked. After enjoying a lengthy run and tour, *Evangeline, or The Belle of Acadia*, reopened in New York two years later at Daly's Fifth Avenue Theatre (on Twenty-fourth Street). Lizzie Harold played the heroine, who engages in a variety of comic adventures with her beloved Gabriel (played by Eliza Weathersby) as they peregrinate—

without even a stopover in Louisiana—from Acadia to the diamond fields of Africa to the prairies of Arizona and back again to Acadia. Apart from the transvestite casting (in addition to the male romantic lead being played by a woman, the female comic lead was played by a man), the show had two distinctive attractions. One was the character of the Lone Fisherman, whose performance consisted of sitting mute onstage without ever becoming involved in the story; the other was a clog-dancing two-man "heifer."

This time the local press was for more favorable. Though conceding that the burlesque had "three acts of nonsensical transactions," the *Times* now found the scenes "varied and comical, the stage attire gaudy and the music inspirited... its lightness and vivacity endow it with strong claims, we should say, to longevity in New York."

The long-run prediction proved accurate—but only in the long run. *Evangeline's* return engagement remained no more than seven weeks, but later versions were seen in New York in 1879, 1880, 1885, and 1896, with touring companies performing throughout the country for some thirty years. Rice tried to discover additional gold in the same literary lode, but his two other travesties based on Longfellow poems, *Hiawatha* in 1880 and *Excelsior Jr.* in 1895, were unsuccessful.

Though published in 1877 as part of the show's score, "My Heart" (the "Spinning-Wheel Song") was not added to *Evangeline* until the 1885 revival at the 14th Street Theatre near Sixth Avenue. It was introduced by Irene Verona as Evangeline

My heart feels a newborn emotion
I have never known before,
The turbulent tides of the ocean
Seem thrilling it to the core.

Since Gabriel's arms were around me,
No peace in my mind I've known;
Some spell in its fetters hath bound me,
Its magical power I own.

What can it be that unbidden
Causes my cheek to glow?

What is the rapture that hidden
Makes the world fairer below?

Blushes defying repression,
Joy that is almost a pain,
Force me to make the confession
Vainly I seek to restrain.

Love in my heart has its dwelling,
Leaving its home in the skies,
And rapture that passes all telling
Laughs out from my love-lit eyes.

Track 4

Buckets of Gore

(John Braham and Henry E. Dixey)

(from *The Corsair*)

The durability enjoyed by the travesty based on Longfellow's *Evangeline* helped establish the musical burlesque as a legitimate form of theatrical entertainment during the later nineteenth century. In 1887 Edward E. Rice, *Evangeline's* producer and composer, joined with Henry E. Dixey, best known as the star of and collaborator on another Rice success, *Adonis*, to offer New York a musical tenuously based on Byron's poem *The Corsair*. Adhering to the prerequisites of the form, the hero was played by a woman, Annie Summerville, who wore an abbreviated costume with flesh-colored tights. Set in Istanbul (scenic exotica was always a necessity), the tale related how fair Medora, about to be sold into slavery is rescued by the gallant Conrad the Corsair. She eventually returns the favor by saving his life during a mutiny led by Birbanto, his second-in-command.

The Corsair began its New York run at the Bijou Opera House (on Broadway between Thirtieth and Thirty-first Streets) on October 18, 1887. The program heralded

RICE'S BURLESQUE COMPANY/
65 ARTISTS/ Who Will Appear in
Rice and Dixey's SUMPTUOUS
PRODUCTION of the Fascinating,
Spectacular, Byronical, Operatic
Burlesque or Opera Bouffe in
Three Acts, Replete with Original
Music, Fascinating Novelties and
Bewildering Situations.

The press remained unmoved by

such self-encomia. The *New York Dramatic Mirror* condemned the show as being

as imbecile as most of the mis-called burlesques of today. It has no story, no wit, no point, no humor—nothing save nudity and slang and silliness to recommend it.... The nude in art we do not object to, but the nude in an apotheosis of imbecility is rank and smells to Heaven.

The more tolerant *New York Times*, however, welcomed it as "a splendid example of contemporary burlesque. It has neither sense nor sentiment, but it is pretty and entertaining and anatomical." Little more was apparently needed: *The Corsair* had a successful five-month run.

For this production, Rice shared composing credit with John Braham, his music director for *Evangeline*, who was responsible for "Buckets of Gore." It was introduced by Frank David as the truculent Birbanto.

His blood I will shed,
His gore on his head,
I'm sanguiniverous.
He'll cry Heaven deliver us;
Daggers and guns,
Revolving ones,
He'll feel in his vitals
A-twisting about.
My nature, so milklike, is turning into gall;
I once was a lamb in the fold,
Now bitter and sour I've grown unto all;
A fierce roaring lion in me he'll behold.

Buckets of gore, oceans of blood
Flow evermore, sanguiniferous flood.
I'm a fiend, a bad one,
Yes, a bold and mad one,
And the life I do crave
Of this most impudent slave.

What triumph for me
When him I shall see
At my feet kneeling,
To me appealing.
Death at him stare
While every hair
Shall rise on his noddle
When I raise my knife;
Oh, once his beseeching my purpose
might turn,
Once pity might move my poor heart.
But rage and revenge within me now
burn,
And visions of slaughter my pulses all
start.

Buckets of gore, oceans of blood...

Track 5

I Wants to Be a Actor Lady

(Harry Von Tilzer and Vincent Bryan)

(from *In Dahomey*)

In *Dahomey* was the second all-black musical in New York (the first, *A Trip to Coontown*, had tarried a week in 1898), the first to be shown in a legitimate Broadway theater, and the first to win favor with white as well as black audiences. Although its run at the New York Theatre (between Forty-fourth and Forty-fifth Streets) was only fifty-three performances, it had had an extensive tryout tour and had been seen briefly at the Grand Opera House on Eighth Avenue prior to its Broadway bow on February 18, 1903. Later the same year the musical went to London, where it gave 251 performances at the Shaftesbury Theatre and was shown at Buckingham Palace. It toured England until mid-1904 and then returned to New York.

While *In Dahomey* did not signal any breakthrough for other black musicals (that would have to wait until *Shuffle Along* [New World Records NW 260] in 1921), it made a breakthrough of sorts by dealing, if only superficially with the rootlessness felt by the black man. As the English critic S. J. Pryor pointed out in the *London Express*, behind the jokes and the cakewalks was

the very pathetic and very serious and ominous other side of the life of the colored race in America today after more than thirty years of freedom and equality—the pathetic desire of thousands of Negroes to have a land and a nation of their own.

The musical was conceived by a popular vaudeville team, Bert Williams and George A. Walker, who initially wanted to show white audiences something of the black heritage by using authentic African elements in song, dance, and story. There was only one hitch: neither man had any first-hand knowledge of African cul-

ture. So the work fell into the predictable pattern of vaudeville-type farce. The first act is set in Boston, the second in Gatorville, Florida, and only the brief third act actually in Dahomey. The plot concerns the attempts of the Dahomey Colonization Society to recruit members for a back-to-Africa movement. Two comic private detectives, the breezy sharply dressed Rareback Pinkerton (Walker) and his shuffling, mournful buddy Shylock Homestead (Williams), join the group at the Florida home of the society's president at a predeparture party, where the cakewalk competition became the biggest attraction in the show. Dahomian life proves too foreign for the would-be colonizers, and they happily plan to return home as quickly as possible.

For the London engagement, *In Dahomey* underwent major alterations in the score (which was mostly by Will Marion Cook and Paul Dunbar) and in the structure of the play (by Jesse Shipp). In order to end the production with the applause-catching "Grand Spectacular CAKE WALK" in Florida, the scene in Dahomey was rewritten and moved from Act III to the opening, where it served as prologue.

Among the songs added to *In Dahomey* for its London engagement (and apparently never heard from again) was "I Wants to Be a Actor Lady" introduced by Aida Overton Walker (George's wife) at the beginning of the Gatorville scene. In this confession of stagestruck Carrie Brown, by two prominent white songwriters, composer-publisher Harry Van Tilzer and lyricist Vincent Bryan, some of the topical references may need explaining. Mrs Leslie Carter, famed for her flaming red hair, was the star of David Belasco's production of *Du Barry* in 1901. "Good Morning, Carrie" was a popular song that had been published by Von Tilzer. Playwright Clyde Fitch was the author of such successes as *Beau Brummell* and *Captain Jinks of the Horse Marines*. Laura Jean

Libby was a prolific novelist specializing in heartthrob romances. "Ha! the child's in London" and "Troskeena Wellington, you can't square what you have done!" would seem to have been familiar lines from current plays.

Crazy for the stage was Carrie Brown,
She work'd in a dry-goods store uptown.
Ev'rtime a play opened on Broadway,
In the gal'ry Carrie could be found.
Carrie could recite the maiden's prayer;
She could sing most any ragtime air.
Each day just after lunch
She would entertain the bunch,
And when they'd all applaud her she'd
declare:

I wants to be a actor lady
Star in the play,
Upon Broadway
Spotlight for me, no back-row shady.
I'm the real thing,
I dance and sing.
Miss Carter she may play "Du Barry"
But she can't sing "Good Morning, Carrie."
I wants to be a actor lady too,
Indeed I do!

Carrie said that Shakespeare was a shine,
Clyde Fitch may be good, but not for mine.
There is Laura Jean Libby, she's a queen;
If she wrote a play I'd act it fine.
"Ha! the child's in London," then you say;
Them's the kind of parts I wants to play.
"Troskeena Wellington, you can't square
what you hove done!"
With lines like these I'd knock them on
Broadway.

I wants to be a actor lady,
Star in the play,
Upon Broadway,
Spotlight for me, no back-row shady.
I'm the real thing,
I dance and sing....

Track 6

The Heidelberg Stein Song

(Gustav Luders and Frank Pisley)

(from *The Prince of Pilsen*)

In 1903, twenty-one years before Sigmund Romberg and Dorothy Donnelly wrote their operetta *The Student Prince in Heidelberg*, composer Gustav Luders and librettist-lyricist Frank Pixley collaborated on a musical comedy about a student prince from Heidelberg. Their effort, *The Prince of Pilsen*, is a fanciful, farcical tale around the familiar device of mistaken identity: a German-accented brewer from Cincinnati, traveling with his daughter to Nice to visit his naval-

officer son, is mistaken for Student Prince Carl Otto. When the Prince shows up and observes the confusion caused by the misunderstanding, he goes incognito the better to enjoy the fun and woo the brewer's daughter. That two student princes were major characters in two Broadway musicals was not entirely coincidental. Luders and Pixley had modeled their Carl Otto on the character of Karl Heinrich, the hero of the same German play *Alt Heidelberg*, whose story was adapted by Romberg and Donnelly.

The relationship between the two musical works may also be observed in "The Heidelberg Stein Song," which Carl Otto (played by Arthur Donaldson), accompanied by his fellow students, sings early in *The Prince of Pilsen*. Contained in it are the basic themes—the clinking, drinking carefree student life and the misty-eyed remembrance of days that will come no more—that were dominant both in *Alt Heidelberg* and later in *The Student Prince*. In fact, it appears to have influenced two of the Romberg-Donnelly songs. For example, the sentiment expressed in "Here's to the day when mine she'll be,/ Here's to the girl I love!" was echoed in the familiar "Drinking Song": "Here's to the hope that those bright eyes will shine/Lovingly, lovingly, soon to be mine." Also, "That golden haze of student days" must surely have suggested to lyricist Donnelly the theme for the sentimental "Golden Days," with its line about "looking back through memory's haze."

Better than riches of wordly wealth
Is a heart that's always jolly,
Beaming with happiness, hope and health,
Warmed by a love divine.
But sweeter than kisses we win by stealth
Are the hours we give to folly.
So come let us clink,
But first let us drink
One toast with the brimming stein.

Here's to the land which gave me birth,
Here's to the flag she flies,
Here's to her sons, the best of earth,
Here's to her smiling skies.
Here's to a heart which beats for me,
True as the stars above,
Here's to the day when mine she'll be.
Here's to the girl I love!

(Repeat)

Oh! Heidelberg, dear Heidelberg, thy sons
will ne'er forget;
That golden haze of student days is round
about us yet.

Those days of yore will come no more,
But through our manly years
The thought of you, so good, so true,
Will fill our eyes with tears.

(Repeat last two lines)

The *Prince of Pilsen* was Luders and Pixley's third collaboration (out of seven). It was also their biggest hit. After a tryout of some ten months, it opened on March 17 1903, at the Broadway Theatre, then located at Forty-first Street. Reviews were favorable, if not exactly glowing. According to the *New York Dramatic Mirror*:

As an example of dramatic and musical art, it is neither above nor below the average of the day. It possesses the virtue, however, of being clean and delightfully free from the slang of the Tenderloin... just the sort of conglomeration of mirth, mush and music that the public most admires for its after-dinner amusement.

The show achieved a solid 143-performance run, toured successfully, played London, and was brought back to New York on four occasions. It even provided a line—the brewer's "Vas you effer in Zinzinnati?"—that enjoyed a certain currency among theatergoers.

Track 7

How'd You Like to Spoon with Me?

(Jerome Kern and Edward Laska)

(from The Earl and the Girl)

In the early years of this century it was not uncommon for Broadway producers to beef up the scores of musicals with interpolations by outside songwriters. Imported shows, in particular, had to undergo a certain amount of Americanizing by being injected with new numbers that, it was devoutly hoped, would prove to be fresher, brighter, catchier, and, in general, more attuned to Yankee taste than the pieces already in the productions.

The revered Jerome Kern, who would later create music for such enduring works as *Very Good, Eddie*, *Show Boat*, and *Roberta*, got his start in the theater by providing just such additional material. In 1905, for example, the twenty-year-old composer contributed two songs to a London import, *The Earl and the Girl*, during its pre-Broadway tour. One of them, "How'd You Like to Spoon with Me?," with a lyric by Edward Laska, was introduced in Act II by Georgia Caine and Victor Morley as the romantic twosome Elphin Hayes and Dick Wargrave. In the scene, set in the Conservatory at Stole Hall, they were accompanied by a sextet of lovelies who may well have rivaled the immortal group of *Florodora* fame. As Kern enjoyed recalling:

It seems that six girls were seated on swings, and during the course of the singing they would swing out over the audience. The ropes of the swings were decked with blossoms, and the girls were dressed in fluffy organdy, and the whole thing made the audience very happy indeed.

Girl: I don't know why I am so very shy,
I always was demure.
I never knew what silly lovers do,
No flirting I'd endure.
In all my life I've never kissed a man,
I've never winked my eye.
But now at last I'm going to break the ice,
So how'd you like to try?
How'd you like to spoon with me?

Boy: I'd like to.

Girl: How'd you like to spoon with me?

Boy: Well, rather.

Girl: Sit beneath an oak tree large and shady,

Call me little tootsy-woolsy baby.

How'd you like to hug and squeeze?

Boy: Indeed I would.

Girl: Dangle me upon your knees.

Boy: Oh, if I could.

Both: How'd you like to be my lovey-dovey

How'd you like to spoon with me?

Boy: Well I should say I'd spoon with you all day

You fascinate me so

You are so cute, you really are a beaut,
Through life with you I'd go.

If we were wed our married life would be
One steady honeymoon.

From six A. M. 'til one o'clock at night,
Why all we'd do is spoon.

Girl: How'd you like to spoon with me?...

Notwithstanding the lyricist's shameless rhyming of "shady" with "baby" the song became Kern's first moderate success.

The musical, described in the program, as "The Merry English Whirl" had a confusing but innocuous plot concerning a circus dog trainer, Jim Cheese (played in New York by the nimble clown Eddie Foy) who agrees to exchange identities with young Wargrave at a dance at Stole Hall so that the latter recently arrived from Paris might best investigate certain odd developments at his ancestral home. Eventually Wargrave turns out to be the heir to the earldom, but not before numerous complications involving Cheese with creditors, solicitors, and the ladies of the chorus. *The Earl and the Girl* which tried out on the road for almost ten months had it's New York premiere at the remodeled Casino Theatre (Broadway and Thirty ninth Street) on November 4 1905 and was saluted by the *New York Times* as "a veritable frolic from start to finish, light, tuneful, and full of color." It closed 148 performances later having achieved the third longest run of any of the season's musicals.

Track

May Irwin's "Bully" Song

(Charles E. Trevathan)

(from *The Widow Jones*)

In the summer of 1894, May Irwin, a popular singer and actress, was aboard a train returning to Chicago from San Francisco when she suddenly became fascinated by a catchy ragtime tune a fellow passenger was plunking away on a guitar. Introducing herself, May found out that the guitar player was Charles Trevathan, a sports writer for a Chicago newspaper. He had picked up the song in St. Louis at Babe Connors' notorious house of pleasure, where it was belted out by a lady known as Mama Lou. May suggested that if Trevathan could clean up the lyrics it might be just the right song for her to introduce in her next play. Trevathan finished the

job in a few days, and May, pleased with the results, had her orchestra conductor jot down the appropriate notes as the musically untrained writer sang about the search for, and eventual end of, a terrorizing bully.

Have ya' heard about dat bully dat's just came to town?
He's round among de niggers a-layin' their bodies down.
I'm a-lookin' for dat bully, and he must be found.

I'm a Tennessee nigger, and I don't allow
No red-eyed river roustabout with me to raise a row.
I'm lookin' for dat bully and I'll make him bow.

When I walk dat levee round, round,
round, round, (repeat)
When I walk dat levee round,
I'm lookin' for dat bully and he must be found.

I's gwine down the street with my ax in my hand,
I'm lookin' for dat bully and I'll sweep him off dis land.
I'm lookin' for dat bully and he must be found.

I'll take 'long my razor, I's gwine to carve him deep,
And when I see dat bully I'll lay him down to sleep.
I'm lookin' for dat bully, and he must be found.

When I walk dat levee round, round,
round, round, ...
I went to a wingin' down at Parson Jones'.
Took along my trusty blade to carve dat nigger's bones.
Just a-lookin' for dat bully to hear his groans.

I coonjined in de front door, the coons were prancin' high,
For dat levee darkey I skinned my foxy eye.
Just a-lookin' for dat bully but he wa'n't nigh.

When I walk dat levee round, round,
round, round,...

I asked Miss Pansy Blossom if she would wing a reel,
She said, "Law', Mr. Johnsing, how high you make me feel."
Then you ought to see me shake my sugar heel.

I was sandin' down the Mobile Buck just to cut a shine,
Same coon across my smeller swiped a watermelon rin'.
I drew my steel dat gemmen for to fin'.
I riz up like a black cloud and took a look aroun',

There was dat new bully standin' on de ground.
I've been lookin' for you, nigger. and I've got you found.

Razors' gun flyin', niggers 'gun to squawk,
I lit upon dat bully just like a sparrow hawk,
And dat nigger was just a-dyin' to take a walk.

When I walk dat levee round, round,
round, round, ...

When I got through with bully, a doctor and a nurse
Weren't no good to dat nigger, so they put him in a hearse,
A cyclone could'nt have tore him up much worse.

You don't hear 'bout dat nigger dat treated folks so free,
Go down upon de levee and his face you'll never see.
Dere's only one boss bully and dat one's me.

When I walk dat levee round, round,
round, round,

May Irwin put the song in *The Widow Jones*, her new play and first starring vehicle, which opened in New York at the Bijou Theatre an September 16, 1895. The raucous number caused a sensation and became so closely identified with the singer that it was officially known as "May Irwin's 'Bully' Song." As far as it's creation was concerned, though, it was neither May's nor Trevathan's nor even Mama Lou's, since the original version had been sung by black dock workers along the Mississippi River for many years. Still, "fat, fair, and forty" May Irwin unquestionably deserves credit for giving "The Bully Song" both respectability and popularity.

In *The Widow Jones*, a "new original and farcical conceit" by John McNally, May appeared as Beatrice Bike, a rich heiress who passes as the imaginary Widow Jones to ward off fortune hunters. Somehow this takes her from a farm in Maranacock, Maine, to an apartment in Paris, where she introduces, with little provocation, a group of songs that includes her latest and greatest hit.

Track 9

Sex Against Sex

(Ludwig Engländer and Sydney Rosenfeld)

(from *The Passing Show*)

Toward the end of the nineteenth century, Paris introduced a new form of musical stage entertainment, the revue, whose purpose was to satirize recent theatrical and social events in the city through a series of unrelated songs and sketches. In an attempt to apply the form on this side of the Atlantic, producer George W. Lederer devised *The Passing Show*, a "Topical Extravaganza," which opened at the Casino Theatre (Broadway at Thirty-ninth Street) on May 12, 1894. Among the stage entertainments ridiculed were grand opera (Emma Calvé's appearance in *Carmen* in particular), Pinera's *The Second Mrs. Tangueray*. Gilbert and Sullivan's *Utopia Limited*, and *Charley's Aunt*; among the individuals made sport of were producer Henry Miller and actors William Faversham and John Drew.

In general, the daily reviewers found the exhibit a bit confusing, with the *New York Times* judging, "It goes fairly well as a farrago of unrelated nonsense, with a bit of clever travesty and other bits not so clever thrown in here and there, and a great deal of 'variety show' for good measure." The show played through August, then toured, and returned to the Casino at the end of October for another three weeks.

Writing the score for the first of his twenty-seven Broadway musicals was Viennese-born Ludwig Engländer, who also served as music director; lyrics were by playwright-librettist Sydney Rosenfeld (they would later collaborate on three more scores). Their somewhat daring "Sex Against Sex," possibly the first male-female battle set to music, appears to have been part of a satire on a play dealing with problems of being born out of wedlock.

Girl: Sex against sex!

Boy: Precisely so!

(Repeat)

Same explanation please annex
To your remark, "Sex against sex!"
Girl: Although by you I am derided,
Remember I'm my mother's child.
It happen'd to me long ago,
'Twas she herse (f who told me so.
To me her being is benign,
Standby your sex,
I'll stand by mine;
And consequently I maintain
This hitherto unknown refrain:
"Sex against sex!"
(Spoken:) Do not defame my mother,
She was at least a woman, so am I.
Let the women stand by the women,
And the men by the men;
Let the fight be fought
To the bitter end;
Sex against sex!
Although her sin be scarlet,
I am still her child
And, as such, owe her reverence.
Both: Sex against sex!
I'll sing and say;
Sex against sex!
For aye and aye.
For reason thereof your mind may vex,
Nevertheless, sex against sex!
Boy: It may be that, unknown to you,
Your father lov'd your mother true.
But circumstances made your pa
Desert your interesting ma.
Now let me ask you truly whether
It's right to blame him altogether?
Although you seriously retain
Your most remarkable refrain:
"Sex against sex!"
(Spoken:) It maybe that, unknown to you,
You are a child of love;
Of irresistible and overwhelming love
That leaps all bounds.
Love, that can overwhelm one like the sea;
Love, just as far beyond man's control as
madness is;
Love, that is madness!
Sex against sex! So be it!
But let the fight be fair!
Both: Sex against sex!
I'll sing and say:...

Lederer had enough confidence in the revue form to sponsor four more similar musicals before the end of the century. In 1912 the title *The Passing Show* was appropriated by the Shubert brothers for the first of twelve shows, all with the same name, presented annually. Though this style of entertainment—especially the elaborate *Ziegfeld Follies*—continued to thrive for many years, it has all but disappeared from the current Broadway scene. (See *New World Records NW 215, Follies, Scandals, and Other Diversions*.)

Track 10

A Pretty Girl

(Woolson Morse and Cheever Goodwin)

(from Wang)

"Wang Goes with a Bang!" As advertising slogans go, that one wasn't too far from the mark. In creating their "Operatic Burletta," J. Cheever Goodwin (already celebrated as the author of *Evangeline*) and composer Woolson Morse (it was their second of five collaborations) made sure that the new opus contained all the major elements then deemed essential for a successful mating of operetta and burlesque: it starred a popular singing clown, the broad-shouldered, booming basso DeWolf Hopper; its male romantic lead was played by a woman, Della Fox, in tights; and it had an appropriately remote and colorful setting, Siam. Thus *Wang* was almost a predestined crowd-pleaser even before its opening at the Broadway Theatre (then located at the corner of Forty-first Street) on May 4, 1891. It became Hopper's first major hit, with a run of 151 performances and many lengthy tours throughout the country. (For its successor, *Pan-jandrum*, Morse and Goodwin presented Hopper and Fox in a tale set in the equally unfamiliar Philippines.)

The musical was divided into two acts, the first set at the harbor on the river Menam in Pechaburi, the second in the throne room of the royal palace at Bangkok. Hopper played Wang, the country's regent, who rides a white elephant and dispenses punning drolleries ("I don't reign, I sprinkle," was one. Fox appeared as Prince Mataya, the regent's ward, who eventually turns over his throne to Wang in order to be free to marry the daughter of the late French consul. Such selfless devotion, however, was not apparent when in Act I the Prince sang the thoroughly disenchanted view of romantic fidelity called "A Pretty Girl."

A pretty girl, a summer's night,
A moon serenely mellow;
A fond caress, a loving vow,

A kiss, and all is well, oh!
Again the girl, another night,
Same moon, so far all's well, oh!
But if we took
Another look,
We'd see another fellow.

A shady nook,
A babbling brook,
Red lips where kisses dwell, oh!
"Swear to be true!"
"I do! I do!"
Pwp! Pwp! The lucky fellow!

Again the nook,
Once more the brook,
Same lips, but sad to tell, oh!
The one who sips
Those ruby lips
Is quite another fellow.

Track 11

Reuben and Cynthia

(Percy Gaunt and Charles H. Hoyt)

(from *A Trip to Chinatown*)

A Trip to Chinatown (see also Track 15) was devised by Charles H. Hoyt, a playwright, who also collaborated on the songs with the show's music director, Percy Gaunt. In addition to "The Bowery" the score boasted the durable "Reuben and Cynthia," though that was more an adaptation than an original composition. In 1871 William Goach and Harry Birch had written a conversational duet, "Reuben and Rachel":

Reuben, I have long been thinking
What a good world this might be
If the men were all transported
Far beyond the Northern Sea.

Rachel, I have long been thinking
What a fine world this might be
If we had some more young ladies
On this side the Northern Sea.

Reuben, I'm a poor young woman,
No one seems to care for me;
I wish the men were all transported
Far beyond the Northern Sea.

I'm a man without a victim,
Soon I think there's one will be,
If the men are not transported
Far beyond the Northern Sea.

In need of a number for the supper-party
scene, Hoyt and Gaunt brazenly wrote
their own version:

CYNTHIA: Reuben, Reuben, I've a notion, if
the men were sent away
Far beyond the stormy ocean,
Female hearts would all be gay.

REUBEN: Cynthia, Cynthia, I've been think-
ing,
If the men should take that trip,
All the women in creation
Right away would take that ship.

CYNTHIA: Reuben, Reuben, I've been
thinking,
What a strange thing it would be
If the streams of drinking water
All turn'd salty as the sea.

REUBEN: Cynthia, Cynthia, I've been think-
ing,
You can safely take my word:
More than half the population, Wouldn't
know it had occur'd.

CYNTHIA: Reuben, Reuben, I've been
thinking,
Will you tell me where or when
Women will be forc'd to stop this
Doing things just like the men?

REUBEN: Cynthia, Cynthia, I've been think-
ing
And can answer with despatch:
She must cease her mannish methods
When she comes to strike a match.

CYNTHIA: Reuben, Reuben, I've been
thinking,
Why do people risk their gold
Betting on the wicked races,
Knowing they are bought and sold?

REUBEN: Cynthia, Cynthia, I've been think-
ing,
That is where the laugh comes in:
Each man thinks that he has fix'd it
So the horse he backs will win.

While it is hard to imagine anyone taking the plot of *A Trip to Chinatown* seriously, Hoyt left nothing to chance. On the program he described the entertainment as "A Musical Trifle" and included this apologia: "In Extenuation: The author begs to say that whatever the play may be, it is all that is claimed for it." Even the play's title was intended as a joke, since nary a soul goes anywhere near Chinatown.

Track 12

The Broadway, Opera and Bowery Crawl

(Giuseppe Operti and Philip Stoner)

(from *The Black Crook*)

The Black Crook underwent many changes during its initial run and subsequent revivals. By the time of its third edition at Niblo's, in 1871, the plot was barely discern-

ible through the profusion of elaborate production numbers and such features of the variety stage as gymnasts, skaters, and animal acts. Both selections on this album are from this revival and were composed by the music director, Giuseppe Operti. In "The Broadway, Opera and Bowery Crawl" (a more accurate title would have been "The Broadway, Bowery and Fifth Avenue Crawl"), Jennie Lee, still supposedly in seventeenth-century Germany describes three types of gentleman strollers in modern New York.

The afternoon's the time to see
The fashionable gent or belle;
The morning's for the businessman,
The afternoon is for the swell,
He struts on Broadway gaily decked
In beaver, broadcloth, gloves, and all,
And while the lads with envy smile,
He takes his usual Broadway crawl.

The afternoon crawl, the afternoon crawl,
For quizzing the darlings or making a call.
The afternoon crawl, the afternoon crawl,
I'll show you the Broadway afternoon crawl,

Another style I'll try to show:
Through Bowery he often goes,
With pantaloons stuck in his boots
And beaver pushed up on his nose.
He's always ready for a "muss"
And loudly boasts his want of fear,
But often times he finds his match
And then he crawls off on his ear.

The afternoon crawl, the afternoon crawl,
For smoking or drinking or raising a brawl.
The afternoon crawl, the afternoon crawl,
I'll show you the Bowery afternoon crawl.

But in my song I'll not forget
The dandy of Fifth Avenue.
Leave out the swell of "Upper Ten"?
By Jove! You know it would never do!
He dates upon the opera,
And all that sort of thing, you know!
For promenading afternoons,
He's just the fellow for a beau.

The afternoon crawl, the afternoon crawl,
Escorting the ladies to party or ball.
The afternoon crawl, the afternoon crawl,
I'll show the Fifth Avenue afternoon crawl.

Track 13

Song of Brown October Ale

(Reginald De Koven and Harry B. Smith)

(from *Robin Hood!*)

During the later nineteenth century, operettas were often written for touring repertory companies

that played New York only for limited runs as part of their cross-country travels. The most prestigious of these was the Bostonians, whose most acclaimed production was *Robin Hood*. Probably the most frequently performed American comic opera up to the early twentieth century, it was also the biggest hit created by the prolific team of composer Reginald De Koven and librettist-lyricist Harry B. Smith (their seventeen collaborations included a sequel to *Robin Hood*, called *Maid Marian*).

The musical's popularity, however, had not been foreseen by anyone connected with the initial Chicago production in 1890. As Smith wrote in his autobiography:

Owing to lack of confidence in the piece, no money was spent on costumes, and the curtain rose on the opening night disclosing a production which had cost \$109.50. The tenor sang Robin Hood in his *Il Trovatore* costume, and the dresses of all the principals had seen service in *Martha*, *The Bohemian Girl*, and the other operas in the repertoire.

But *Robin Hood* soon found a responsive audience on the road, and by the time it arrived in New York at the Standard Theatre (Sixth Avenue near Thirty-third Street) on September 28, 1891, it had proved itself worthy enough for the management to spend over five thousand dollars on new costumes and sets. Though its stay was limited, *Robin Hood* returned the following year for a lengthier engagement and became a regular visitor to New York for many seasons.

By far the most memorable song in the musical was "Oh, Promise Me," an interpolated piece that De Koven had written in 1889 with Clement Scott. Immediately preceding it in the production was the properly rollicking "Song of Brown October Ale," introduced in the Sherwood Forest setting by bass William MacDonald as Little John, assisted by Jessie Bartlett Davis as Alan-a-Dale and a thirsty contingent of Meyry Men.

And it's will ye quaff with me, my lads,
And it's will ye quaff with me?
It is a draught of nut-brown ale
I offer unto ye.

All humming in the tankard, lads,
It cheers the heart forlorn.
Oh! Here's a friend to everyone,
'Tis stout John Barleycorn.

So laugh, lads, and quaff, lads,
'Twill make you stout and hale.
Through all my days I'll sing the praise
Of brown October ale.

(Yes, laugh, lads, and quaff, lads,
'Twill make you stout and hale. Ah!)
Through all my days I'll sing the praise
Of brown October ale
(Of brown October ale).

And it's will ye love me true, my lass,
And it's will ye love me true?
If not, I'll drink one flagon mare,
And so farewell to you.

If Jean or Moll, or Nan or Doll,
Should make your heart to mourn,
Fill up the pail with nut-brown ale
And toast John Barleycorn.

So laugh, lads, and quaff, lads,...

Track 14

Lullaby

(Joseph K. Emmet)

(from *Fritz, Our Cousin German*)

The star vehicle has long been a popular form of theater, but Joseph Kline Emmet may well be the only star ever to have devoted virtually his entire theatrical career to portraying only one character. From 1870 almost to his death twenty-one years later, Emmet played no other role than that of a pure-hearted German immigrant named Fritz in a series of four custom made plays in which he toured extensively and tirelessly. These were basically non musical comic melodramas, but since Emmet was singer, yodeler and harmonica player—as well as a songwriter—they were sure to include at least one scene in which he would get to do his specialty.

Fritz, Our Cousin German (a pun on "cousin-german") the first in the series, was written by Charles Gayler. In the play we meet Fritz Von Vonderbinkenstoff, recently arrived in New York from Hamburg with his fiancé, Katrina.

At immigration headquarters in Castle Garden, Fritz comes across a number of shady characters, including the unscrupulous Colonel Crafton who abducts poor Katrina. Our hero rescues his beloved and, with the villain safely in prison, soon becomes husband and father. Fritz and Katrina's placid life is brutally interrupted when Crafton, newly released from jail, kidnaps their son and ties him to a revolving mill wheel. But the blackguard is thwarted—this time for good—when Fritz once more comes to the rescue.

The play was first presented in New York at Wallack's Theatre (Broadway and Thirteenth Street) on July 11, 1870, ran two months, toured, and returned to the city one year later. During its travels, numerous alterations were made in the story, and by the time the show arrived in London at the Royal Adelphi Theatre in 1873, the role of Katrina (also called "Lena" in the play) had been changed from that of wife to sister. Possibly the new relationship was caused by the addition of a new song, "Lullaby," or "Brother's Lullaby" which Emmet introduced in Act II, set in "The Drawing Room of Katrina's Lodgings."

Close your eyes, Lena my darling,
When I sing your lullaby;
Fear thou no danger, Lena;
Move not, dear Lena, my darling,
For your brooder vatches nigh you, Lena
dear.

Angel guide thee, Lena dear, my darling,
Nothing evil can come near;
Brightest flowers blow for thee,
Darling sister, dear to me.

Bright be de morning, my darling,
Ven you ope your eyes,
Sunbeams glow all around you, Lena;
Peace be with thee, love, my darling,
Blue and cloudless be the sky for Lena
dear.

Birds sing their bright songs for thee, my
darling,
Full of sweetest melody;
Angels ever hover near,
Darling sister, dear to me.

Go to sleep, go to sleep, my baby, my baby,
my baby
Go to sleep, my baby baby, oh my
Go to sleep, Lena, sleep.

Track 15

The Bowery

(Percy Gaunt and Charles H. Hoyt)

(from A Trip a Chinatown)

Following a madcap supper party at the fashionable Riche Restaurant in San Francisco, a group of revelers, including Flirt (Allie Archmere), Tony Gay (Lillian Barr, and Rashleigh Gay (Lloyd Wilson), led by the attractive Widow Guyer (Anna Boyd), has gone on to masked ball at the Cliff House. One member of the group, a hypochondriac named Welland Strong (Harry Connor), forgets his ailments long enough to join a couple of young bucks in dashing after a flirtatious high kicker. As he pauses to catch his breath, Strong comments, "Well, this is my first night in San Francisco, but it's a great one. It reminds me of the first night I struck New York." Then confessing that he has "embalmed the facts in a little song"—and responding to the cries of "Let's hear it!" the gentleman proceeds to sing about that fateful night;

Oh! the night that I struck New York,
I went out for a quiet walk;
Folks who are "on to" the city say,
Better by for that I took Broadway;
But I was out to enjoy the sights,
There was the Bow'ry ablaze with lights;
I had one of the devil's own nights!
I'll never go there anymore!

The Bow'ry the Bow'ry
They say such things,
And they do strange things
On the Bow'ry! The Bow'ry!
I'll never go there anymore!

I had walk'd but a block or two,
When up came a fellow, and me he knew;
Then a policeman came walking by,
Chased him away, and I asked him why
"Wasn't he pulling your leg?," said he.
Said I, "He never laid hands an me!"
"Get off the Bow'ry you Yap!" said he.
I'll never go there anymore!

The Bow'ry the Bow'ry!

I went into a barbershop,
He talk'd till I thought that he'd never stop;
I, "Cut it short." He misunderstood,
Clipp'd down my hair just as close as he
could.
He shaved with a razor that scratched like
a pin,
Took off my whiskers and most of my chin;
That was the worst scrape I'd ever been in.
I'll never go there anymore!

I struck a place that they called a "dive,"
I was in luck to get out alive;
When the policeman heard of my woes,
Saw my black eye and my batter'd nose,
"You've been held up!," said the copper
fly.
"No, sir! But I've been knock'd down,"
said I;
Then he laugh'd, tho' I could not see why!
I'll never go there anymore!

The Bow'ry the Bow'ry!...

That "The Bowery" had nothing to do with what was occurring in the story made no difference whatever; the song quickly became a tremendous hit—despite the protestations of Bowery merchants and shopkeepers who felt they had been maligned—and was a major factor in the success of the show. It was Broadway's longest-running musical to that time. The New York run at the Madison Square Theatre (in Madison Square Garden on Twenty-fourth Street near Broadway) began on November 9, 1891, and continued for 657 performances.

Track 16

I Can't Do the Sum

(Victor Herbert and Glen MacDonough)

(from Babes in Toyland)

One of the theater's classic fairy tales, *The Wizard of Oz*, opened in New York early in 1903 as the first attraction at the Majestic Theatre now the site of the Coliseum on Columbus Circle). Its run was so successful that the show's producer Fred Hamlin and director Julian Mitchell decided to follow it at the same theater with a remarkably similar example of musical juvenilia called *Babes in Toyland*. Instead of a tornado blowing Dorothy to the land of Oz, where she meets the Munchkins, the new production had a hurricane deposit siblings Alan and Jane into Contrary Mary's garden, where they meet assorted Mother Goose characters. Instead of Dorothy and three friends skipping through a forest to the Emerald City, it had the brother and sister make their way through the Spider Forest to Toyland. All this because cruel Uncle Barnaby, who is of course

eventually disposed of, has been trying to do in the duo to gain their inheritance.

What chiefly distinguished the new opus was less its story than its production and score. *Babes in Toyland* was fortunate in having its music created by the theater's premier composer, Victor Herbert, who had returned to Broadway after three and a half years as conductor of the Pittsburgh Symphony. For this assignment, Herbert collaborated with librettist-lyricist Glen MacDonough, with whom he had previously written *The Gold Bug*. (They later reunited for three more musicals, including the successor to *Toyland*, called *Wonderland*.)

Babes in Toyland opened on October 13, 1903. It was Herbert's first production planned for a continuous run rather than as part of the repertory of a touring opera company and its 192-performance run was the third longest for any musical of the season. The show's multiple delights so impressed critic James Gibbons Huneker of the *New York Sun* that he was positively rapturous:

But the songs, the dances, the processions, the fairies, the toys, the spiders, and the bears! Think of them all, set in the midst of really amazing scenery, ingenious and brilliant, surrounded with light effects which counterfeit all sorts of things from simple lightning to the spinning of a great spider's web... all accomplished with music a hundred times better than is customary in shows of this sort. What more could the spirit of mortal desire?

Among the musical pleasures sure to satisfy any mortal spirit were "Toyland," "March of the Toys," "Go to Sleep, Slumber Deep," and "I Can't Do the Sum," which had been added during the show's four-month tryout tour. It was performed early in Act I (following a prologue) by Mabel Barrison, as Jane, seated at the foot of the wall in Contrary Mary's garden, accompanied by the Widow

Piper's children perched an top of the wall. What made this exercise in arithmetical non sequiturs particularly fetching was the sound of the children tapping on their slates following the first and second lines of the repeated chorus.

If a steamship weighed ten thousand tans
And sailed five thousand miles
With a cargo large of overshoes
And carving knives and files,
If the mates were almost six feet high
And the bos'n near the same,
Would you subtract or multiply
To find the captain's name?

Oh! Oh! Oh!
Put down six and carry two,
Gee, but this is hard to do.
You can think and think and think
Till your brains are numb,
I don't care what teacher says,
I can't do the sum.

If Clarence took fair Gwendolin
Out for an auto ride,
And if at sixty miles an hour
One kiss to capture tried,
And quite forgot the steering gear
On her honeyed lips to sup,
How soon could twenty men with brooms
Sweep Clare and Gwennie up?

Oh! Oh! Oh!...

If Harold took sweet Imogene
With him one eve to dine,
And ordered half the bill of fare
With cataracts of wine,
If the bill of fare were thirteen ninety-five
And poor Harold had but four,
How many things would Harold strike
Before he struck the floor?

Oh! Oh! Oh!...

If a woman had an English pug,
Ten children, and a cat,
And she tried in seven hours to find
A forty-dollar flat,
With naught but sunny outside rooms
In a neighborhood of tone,
How old would those ten children be
Before they found a home?

Oh! Oh! Oh!...

If a pound of prunes cost thirteen cents
At half-past one today,
And the grocer is so bald he wears
A dollar-five toupee,
And if with every pound of tea
He will give two cut-glass plates,
How soon would Willie break his face
On his new roller skates?

Oh! Oh! Oh!...

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SELECTED DISCOGRAPHY

- Babes in Toyland*. Decca DL-8458. Six songs from the Victor Herbert-Glen MacDonough score sung by Kenny Baker and Karen Kemple.
- George M!* Columbia KOS-3200. Original-cast album of the 1968 George M. Cohan stage biography starring Joel Grey.
- Great Personalities of Broadway*. RCA Camden CAL-745. Includes George M. Cohan singing "Life's a Funny Proposition After All" from *Little Johnny Jones*.
- Remember When...* Epic LN-3664. The Merrill Staton Choir performs twenty-one songs from 1863 to 1900, including three from Broadway musicals.
- They Stopped the Show*. Audio Rarities LPA-2290. Stage headliners of the past, among them George M. Cohan and Bert Williams.
- Vaudeville: Songs of the Great Ladies of the Musical Stage (1896-1917)*. Nonesuch H-71330. Sung by Joan Morris.
- Very Good, Eddie*. DRG 6100. The 1915 score, the earliest by Jerome Kern available on records, performed by the original cast of the 1975 Goodspeed Opera revival.
- Ziegfeld Follies* of 1919. Smithsonian Collection R009-P14272. Original-cast album, with Bert Williams heard in six numbers.

THE PERFORMERS

<i>Sopranos</i>	<i>Altos</i>	<i>Tenors</i>
Kim Criswell	Janice Conrads	Bruce Ford
Vera Grujin	Renée Crutcher	Bruno Kazenas
Carol Penterman	Gina Ferraro	Kenneth Nisch
Carol Sweeney-Sparrow	Kimberly Johns	Douglas Pennington
Marianne Specht	Faith Prince	Richard Perry
Joan Walton	Kate Scharre	William Schaeffer
		Samuel Watts

<i>Basses</i>	<i>with</i>
Ronald Campbell	Thomas Bankston, Teresa Bowers, and Frank Kelley
Kenneth Durnbaugh	Piano: Bonnie Wollpert, Earl Rivers
Joel Imbody	Percussion: Chuck Riehle
Jefrey Lewis	Choreographer: Joan Walton
Thomas Mariner	Stage Manager: Ron Bunt
Michael van Engen	Musical Assistants: Bruno Kazenas, Jeffrey Lewis
Philip Yutaz	Orchestrator: Ron Byrnside

Producer: Andrew Raeburn
Recording and mixing engineer: Bud Graham
Assistant engineers: Hank Altman, Marty Greenblatt
Tape editor: Don Van Gordon, Soundwave Recording Studios
Program consultant: Deane L. Root
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1. **Amazons' March** (Giuseppe Operti) 2:45
Chorus
2. **The Yankee Doodle Boy** (George M. Cohan) 2:30
Richard Perry
3. **My Heart** (Edward E. Rice and J. Cheever Goodwin) 4:53
Carol Sweeney-Sparrow
4. **Buckets of Gore** (John Braham and Henry E. Dixey) 2:31
Philip Yutzzy
5. **I Wants to Be a Actor Lady** (Harry Von Tilzer and Vincent Bryan) 2:19
Renée Crutcher
6. **The Heidelberg Stein Song** (Gustav Luders and Frank Pixley) 3:14
Ronald Campbell
7. **How'd You Like to Spoon with Me?** (Jerome Kern and Edward Laska) 2:25
Kim Criswell and Joel Imbody
8. **May Irwin's "Bully" Song** (Charles F. Trevathan) 4:00
Teresa Bowers
9. **Sex Against Sex** (Ludwig Englander and Sydney Rosenfeld) 3:03
Carol Sweeney-Sparrow and Michael van Engen
10. **A Pretty Girl** (Woolson Morse and J. Cheever Goodwin) 2:22
Thomas Mariner
11. **Reuben and Cynthia** (Percy Gaunt and Charles H. Hoyt) 1:24
Gina Ferraro and William Schaeffer
12. **The Broadway, Opera and Bowery Crawl** (Giuseppe Operti and Philip Stoner) 3:04
Thomas Bankston
13. **Song of Brown October Ale** (Reginald De Koven and Harry B. Smith) 2:34
Michael van Engen
14. **Lullaby** (Joseph K. Emmet; arr. Charlie Baker) 3:20
Frank Kelley
15. **The Bowery** (Percy Gaunt and Charles H. Hoyt) 2:57
Richard Perry
16. **I Can't Do the Sum** (Victor Herbert and Glen MacDonough) 3:21
Kim Criswell

Cincinnati's University Singers • Cioncinnati's University theater Orchestra, Earl Rivers

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