

...And Then We Wrote...

American Composers and Lyricists Sing, Play, and Conduct Their Own Songs

Remember those movies of three decades ago in which a songwriter (acted by Jack Carson, Mickey Rooney, Harry Barris, or any one of a number of other performers skillful enough to sing with a cigar clenched between his teeth while simultaneously faking a neat little arpeggio) played his latest and greatest hit for Hugh Herbert, the dim-witted producer, or Priscilla Lane, the stagestruck ingenue, or Virginia Bruce, the skeptical star? Well, that indelible cliché has lingered on like some ever-echoing coda, as much a part of our folklore as the humble chorus girl (Virginia Mayo) who goes on to glory when the bitchy star (Gail Patrick) walks out on opening night.

The lovely thing about the songwriter chestnut is that it isn't just a flimsy strand of celluloid tinsel. It not only happened long ago in never-never land but is still happening today in what is sometimes known as real life.

Through all recorded history, composers and lyricists engaged in the business of popular, film, and theater music have been known with very little persuasion (more often without being asked at all) to demonstrate their songs to anyone even faintly breathing, at any time of day or night, in any climate, and in any room in which there just happens to be an operational keyboard device. On such occasions the following words will almost certainly be uttered by the listener: "They don't write songs like *that* any more." And in automatic response from the songwriter: "And then I wrote...."

Music is organically tied to theater, film, radio, television, dance, cabaret, and variety. It is indeed a vibrating nerve that runs through almost every form of popular entertainment, an integral part of that catchall referred to as "show business." It is hardly surprising that a substantial number of composers and lyricists have also doubled as professional entertainers. A few, such as George M. Cohan, Noel Coward, Duke Ellington, and Fats Waller, have been top-ranking stars. Others, among them Hoagy Carmichael, Johnny Mercer, Joe Howard, Henry Mancini, Burt Bacharach, Cy Coleman, Ray Noble, Isham Jones, Noble Sissle, Eubie Blake, Gordon Jenkins, and Michel Legrand, have managed to successfully function as popular performers concomitantly with their less publicly achieved creative efforts.

But the majority of our songwriters are unblest with the physical attributes, the sounds, the talents, or the skills that go into making a successful popular entertainer. Curiously, however, without beauty of tone, without range, without accuracy (or even surety) of pitch, and very often without more than rudimentary dexterity when confronted by a musical instrument, many of our songwriters are totally convincing and emotionally stirring when they sing and play their own songs. Along with a substantial number of my colleagues in the business of popular music, I will swear on a stack of ASCAP quarterly royalty statements that some of the best performances of popular songs that I have ever heard have been delivered by the composers and lyricists themselves.

Such performances took (and take) place in the offices of music publishers and of film, television, and theatrical producers; in audition rooms at record companies; at backers' auditions, when entire scores are played and sung for prospective investors in Broadway shows; at dinner parties; and at small studios in New York and Los Angeles where songwriters make demo records to demonstrate to potential performers just how the songs should be done.

Fortunately for the nonprofessional enthusiasts and students of music-business history and folklore, a considerable number of privately owned tapes and recordings of composers and lyricists performing their own songs now exist in private, library, and university collections. Many music publishers retain demo records—sometimes of entire scores of musical shows and films (including un-produced ones)—as played and sung by their creators. In addition, an intrepid group of fans and collectors has been industriously bootlegging taped interviews and "And-then- I-wrote" segments that have been broadcast and televised on variety and talk programs throughout the years. Most of this material is not readily available to ordinary over-the-counter record buyers. Thus honest devotees of composer recordings have had to rely on the few commercial discs that have sporadically appeared (and then quickly vanished) over the years.

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It is quite possible that young readers of these program notes may be totally mystified by my entire premise. After all, everybody nowadays both writes his or her own songs. " You know...I mean...well, you know... Bob Dylan and Paul and John and George and Carole King and Joni Mitchell and Mick Jagger and Rod Stewart and Elton John and Bruce Springsteen and, well, you know—everybody!"

But that's another record, another essay, another time, another generation or two or three. The composers and lyricists dealt with here have contributed a body of work that has had time to age, to mellow, and to settle into the experience, consciousness, memory, and social and cultural history of our world.

Let us wait a bit to see if today's popular music produces the equivalent of a Gershwin, an Arlen, a Kern, an Ellington, a Berlin, a Rodgers, or a Sondheim.

Cross your fingers.

Note: Other composers and lyricists caught in the act of performing their own songs represented on New World Records albums are Noble Sissle and Eubie Blake on *Shuffle Along* (NW 260) and Irving Berlin on *The Vintage Irving Berlin* (NW 238)

Side One

Band 1

The Enchantress (Victor Herbert)

Victor Herbert and His Orchestra, Victor Herbert conducting.

Recorded June 26, 1912. Originally issued on Victor 70090 (master C- 12105-5).

Few living Americans, including those of us who treasure our heritage of musical theater, can remember a Victor Herbert operetta. Somehow, we may have heard or read about *Naughty Marietta*, *Mlle. Modiste*, *Babes in Toyland*, *Sweethearts*, *The Princess Pat*, *Eileen*, *Orange Blossoms*, and perhaps a few more of the forty-five operettas by this monumental Irish-born American composer, but we have never seen or heard them. They remain virtually unperformed today. Fortunately, the music lives on. "I'm Falling in Love with Someone," "Ah! Sweet Mystery of Life," "Thine Alone," "Kiss Me Again," "Sweethearts," "Italian Street Song," "The March of the Toys," "Indian Summer," "Neath the Southern Moon," and dozens of other Herbert melodies have become part of the repertoires of singers and instrumentalists throughout the Western world.

Herbert was born in Dublin on February 1, 1859. He received his musical education in Germany and, an excellent cellist, played at one point in his career in orchestras under Liszt and Brahms. In the United States, prior to devoting his full time to the composition of operettas, he was conductor of the Pittsburgh Symphony for six years.

In 1903 Herbert began conducting and supervising the recording of his own works for the Edison company; in 1911 he moved to Victor, where he continued his recording career until about a year before his death in New York, on May 26, 1924.

The selections on this record are from *The Enchantress*, a 1911 operetta with book by Fred DeGresac and lyrics by Harry B. Smith. Kitty Gordon starred in the title role.

Band 2

Hello! Ma Baby (Joe Howard and Ida Emerson)

Joe Howard, vocal; Gene Kardos and His Orchestra.

Recorded October 15, 1936. Originally issued on Vocalion 3357 (master 20078).

The *Blue Book of Tin Pan Alley* lists 198 published songs by Joe Howard and the scores of nineteen musical comedies and comic operas written between 1905 and 1915, as well as *I Wonder Who's Kissing Her Now*, the 1947 film biography of Howard starring Mark Stevens, June Haver, and Martha Scott.

Contemporary audiences (the withering ones) may remember Howard's frequent appearances on the Ed Sullivan television variety show, and those a little older may dimly recall his *Gay Nineties Revue* radio programs in the early forties. Perhaps there are still a few of us who might even recall Joe Howard as a vaudeville headliner in the twenties and thirties.

Joseph E. Howard was born in New York in 1878. He enjoyed considerable fame during the first two decades of the century, having written his first major hit, "Hello! Ma Baby," in 1900. He wrote "Good-bye, My Lady Love" in 1904, and his other evergreen, "I Wonder Who's Kissing Her Now," was written for *The Prince of Tonight*, a musical that opened at the LaSalle Theatre in Chicago in 1909.

A somewhat pathetic relic of faded glory, Joe Howard died in 1961 in Chicago after spending the last forty years of his life performing the songs he had written before World War I.

Hello! ma baby,
Hello! ma honey,
Hello! ma ragtime gal,
Send me a kiss by wire,
Baby, my heart's on fire!
If you refuse me,
Honey, you'll lose me,
Then you'll be left alone.
Oh! baby,
Telephone and tell me I'se your own.
Hello! Hello! Hello!

Band 3

Loveless Love (W. C. Handy)

W. C. Handy's Orchestra: W. C. Handy, cornet and vocal; 3 J. C. Higgenbotham, trombone; Edmond Hall, clarinet; Bingie Madison, tenor saxophone; Luis Russell, piano; "Pops" Foster, bass; Sidney Catlett, drums.
Recorded December 26, 1939. Originally issued on Varsity 8162 (master US-1224-1).

"Loveless Love," which William Christopher Handy published in 1921, is derived from the mountain folk song "Careless Love," which some musicologists point out has old English origins. Handy himself recalled that he had heard and played the melody in Bessemer, Alabama, in 1892.

W. C. Handy, "the Father of the Blues" and creator of such classic works as "St. Louis Blues," "Memphis Blues," and "Beale Street Blues," was born in Alabama in 1873 in an environment of fast-disappearing slave and work songs, Civil War marches, the music of touring minstrel shows, rural black church hymns, and the "sorrow songs" and folk ballads of the rural South. He began his musical career as a cornetist, working his way through the southern states with his own band from the nineties until 1912, when he published his first successful song, "Memphis Blues," written to celebrate the glory of a Memphis politician, Edward H. Crump (its original title was, in fact, "Mr. Crump").

Handy was never a part of the jazz community that began to flourish in the twenties. His only known recording session with jazz musicians of stature took place in New York in 1939 with a superb group of players from Louis Armstrong's soon-to-be-disbanded big orchestra. "Loveless Love" is one of the four selections recorded on that historic occasion.

The lyrics to this song are available from the publisher.

Band 4

Like He Loves Me (Vincent Youmans and Anne Caldwell)

From *Oh, Please!* Beatrice Lillie, vocal; Vincent Youmans, piano; male chorus.
Recorded November 27, 1926. Originally issued on Victor LPV-557 (master BUE-37053-1).

Oh, Please!, a 1926 musical that critic Alexander Woolcott dismissed as "uncommonly stale and witless," starred Charles Winninger and had book and lyrics by Otto Harbach and Anne Caldwell. The show's most notable contributions to theatrical history were the appearance of Beatrice Lillie in her first American musical and a Vincent Youmans score that included the appealing and still popular "I Know That You Know" as well as the selection included here.

Youmans, perhaps the least-celebrated giant of the American musical theater, was born in New York in 1898. His most important songs—"Tea for Two," "I Want to Be Happy," "Hallelujah!," "Sometimes I'm Happy," "Without a Song," "More than You Know," "Great Day," "Time on My Hands," and "Carioca"—were all written before he reached thirty-five, when, stricken with tuberculosis, he became an incurable semi-invalid. He died in a Denver sanatorium in 1946. The successful 1971 revival of his 1925 musical *No, No, Nanette* served to remind the American public of this near forgotten master.

The Beatrice Lillie performance, rare in its own right, was chosen principally because it represents one of the few instances when the very private Vincent Youmans chose to publicly play (even as an accompanist) one of his own compositions.

Note: For another Beatrice Lillie performance, see New World Records NW 215, Follies, Scandals, and Other Diversions.

When the moon is stealing
Up behind the hill,
I have such a funny feeling
I can't keep still.
I get a yen for petting,
So I'll very soon be getting
Over to the old oak tree,
Where I love my lovin' lover
Like he loves me.

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Band 5

Someone to Watch over Me (George Gershwin and Ira Gershwin)

George Gershwin, piano.

Recorded November 8, 1926. Originally issued on Columbia 812D (master MXW-142-925-3).

There are a number of apocryphal anecdotes and legends that weave romantically through the life of George Gershwin (1898- 1937), perhaps America's greatest composer. One anecdote, however, is true, and has been substantiated in dozens of memoirs of the composer's show-business friends—that it was impossible to keep him away from a piano at a party. Fortunately for the guests, Gershwin, unlike so many of his songwriting colleagues, was a brilliant pianist.

Even more fortunately, a few Gershwin performances were captured on records—the most celebrated the historic Paul Whiteman version of *Rhapsody in Blue* with the composer at the piano.

The lyrics of "Someone to Watch over Me" were written by Ira Gershwin from a title suggested by Howard Dietz. The song was introduced by Gertrude Lawrence in *Oh, Kay!* in 1926. This superb ballad has in no way diminished in beauty or popularity in the more than fifty years of its existence.

Band 6

Star Dust

(Hoagy Carmichael and Mitchell Parish)

Hoagy Carmichael, vocal, whistling, and piano; Artie Bernstein, bass; Spike Jones, drums.

Recorded May 11, 1942. Originally issued on Decca 8588 (master MG- 5658; original master DLA- 2982-A).

The craggy, winsome countenance, the midwestern drawl, and the folkish laidback singing style of Hoagy Carmichael (b. 1889) fall naturally into those tiresome listings of American phenomena that also include baseball, hot dogs, apple pie, and Disneyland.

As a jazz pianist, as a singer, and as an actor, Hoagy Carmichael has been responsible for an impressive record of memorable performances. But his songs! It is indeed difficult to imagine a world without "Georgia on My Mind," "Rockin' Chair," "Heart and Soul," "Lazybones," "Two Sleepy People," "Ole Buttermilk Sky," "I Get Along Without You Very Well," "Riverboat Shuffle," and the incredible "Star Dust."

Written and first recorded in 1927 (but not published until 1929), "Star Dust" has become one of the most recorded and most performed songs in American history. Its lyric, written after the initial publication of "Star Dust" as a piano piece, has been sung by just about every important pop singer in the world and has become as familiar as the melody. No one, however, quite manages to sing those words as distinctively as the composer, as in this unusual version, complete with whistling.

Sometimes I wonder why
I spend the lonely night
Dreaming of a song?
The melody haunts my reverie,
And I am once again with you,
When our love was new,
And each kiss an inspiration,
But that was long ago:
now my consolation
Is in the star dust of a song.
Beside a garden wall, when stars are bright.
You are in my arms,
The nightingale tells his fairy tale
Of paradise, where roses grew.
Tho' I dream in vain
In my heart it will remain:
My star dust melody,
The memory of love's refrain.

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Band 7

Honeysuckle Rose

(Thomas "Fats" Waller and Andy Razaf)

Fats Waller, piano.

Recorded August 2, 1939. Originally issued on Victor LPT-6001-2 (master E4VP-8248).

As a pianist and organist Fats Waller (1904-1943) was one of the most original and brilliant stylists in both jazz and popular music. As a singer and entertainer he was simply delightful. His sly humor, his superb rhythmic sense, and his irresistible impish charm made a Waller performance a joy. It was happy music that he played and sang, and it was always great fun to be a member of the party that Fats was perennially giving.

But we must never forget that this sometimes outrageously extroverted entertainer was also one of the most prolific and richly inventive popular composers of his time. There is a substantial body of Waller's piano works waiting to be rediscovered. One hopes that he will not have as long a wait as Scott Joplin.

Fats Waller's popular songs, however, are still with us, as lively and infectious as ever. Among them are "Ain't Misbehavin'," "Blue Turning Gray over You," "I've Got a Feeling I'm Falling," "Squeeze Me," and the ever blooming "Honeysuckle Rose."

"Honeysuckle Rose," written for a nightclub revue at Connie's Inn in Harlem in 1929, was largely ignored until the mid-thirties, when big bands as well as singers like Bing Crosby and Mildred Bailey began bringing it to the attention of the public. Lena Horne sang it in *As Thousands Cheer*, a 1943 movie musical, and her very insinuating interpretation became so identified with her that she has rarely been able to perform since without including it in her repertoire.

But it still belongs to Fats Waller, as his rendition here proves.

Side Two

Band 1

Mood Indigo

(Duke Ellington, Albany Bigard, and Irving Mills)

The Jungle Band: Duke Ellington, piano; Arthur Whetsol, trumpet; Joe Nanton, trombone; Albany "Barney" Bigard, clarinet; Fred Guy, banjo; Wellman Braud, bass; Sonny Greer, drums.

Recorded October 17, 1930. Originally issued on Brunswick 4952 (master E-34928A).

Duke Ellington (1899- 1974) once remarked, "My band is my instrument." Certainly no composer ever had a more extraordinary apparatus on which to play out his ideas and make his creative statements.

While a large part of the Ellington oeuvre exists and even flourishes on its own, its greatest impact always came from its performance by the Ellington assembly of superb and perfectly attuned instrumentalists. The sound of his band was unique, and his musicians and their horns were always completely at one with the music. Ellingtonia is a powerful and glorious phenomenon, one of the most remarkable experiences in the entire history of music.

It is impossible to choose any one performance or composition by Edward Kennedy Ellington as the quintessential Duke. Thus I simply and arbitrarily chose one of my favorites, "Mood Indigo," written and recorded in 1930 as "Dreamy Blues" but published in 1931 with its final title.

Sharing composing credits with Ellington for this haunting melody was Barney Bigard, the New Orleans clarinetist featured as soloist here as well as on hundreds of other records that Ellington made during the thirties.

Note: For another Duke Ellington performance, see New World Records NW 274, Jive at Five: The Style-makers of Jazz, 1920s-1940s.

Band 2

Anything Goes (Cole Porter)

From *Anything Goes*. Cole Porter, vocal and piano.

Recorded November 27, 1934. Originally issued on Victor 245825 and LVA- 1003 (master BS-86065-1).

One thing for sure: Cole Porter was not a singer. But then, very little can be said about the vocal skills of his contemporaries, Irving Berlin, George Gershwin, Richard Rodgers, or any number of other major American composers of popular music.

Who cares? From a man whose words and music commanded the talents and care and love of nearly every major singer in the English-speaking world we will willingly suffer tentative pitch, a reedy trill, a volatile vibrato. . . whatever.

This is one of the eight commercial recordings Cole Porter made for Victor at the end of 1934 and the beginning of 1935. Another group of recordings, made privately to demonstrate the songs from *Jubilee*, was released a few years ago on the *Cole* album on Columbia.

"Anything Goes," the title song from the 1934 musical comedy, was introduced with stunning clarity by Ethel Merman, one of Porter's favorite interpreters.

More than any other creator of American popular songs, Cole Porter was able to consistently write lyrics of the highest literary merit and then brilliantly combine them with unforgettable melodies. He was "the top."

In olden days a glimpse of stocking
Was looked on as something
shocking,
Now, heaven knows,
Anything goes.
Good authors too who once knew
better words
Now only use four-letter words
writing prose,
Anything goes.

The world has gone mad today
And good's bad today,
And black's white today,
And day's night today,
When most guys today
That women prize today
Are just silly gigolos.
So though I'm not a great
romancer
I know that you're bound to
answer when I propose,
Anything goes.

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Band 3

Strip Polka (Take It Off! Take It Off!) (Johnny Mercer)

Johnny Mercer, vocal; the Pied Pipers, backup vocals; Paul Weston and His Orchestra.
Recorded April 6, 1942. Originally issued on Capitol T-1858 (master T1- 1858).

An easy way to both introduce and sum up lyricist Johnny Mercer to the uninformed would be to list his important songs. Unfortunately the space allotted me is totally inadequate. I will therefore restrict myself to naming just a few: "Autumn Leaves," "Blues in the Night," "Laura," "Moon River," "Accnt- tchu-ate the Positive" and "That Old Black Magic."

But there are hundreds more. Certainly there has been no American lyricist with as impressive a range as the late Johnny Mercer (1909- 1976). His songs, with those of Jerome Kern, Harold Arlen, Richard Whiting, Henry Mancini, Hoagy Carmichael, and more than a dozen other leading composers, add up to one of the most universally entertaining bodies of work in our popular literature.

But Georgia-born John H. Mercer was more than a lyric writer. His engagingly individual jazz-influenced singing style had a warmth, wit, and charm that endeared him to millions of radio listeners and record buyers.

Even many admirers of Mercer sometimes forget that he was a very talented composer. Among his credits are "Something's Gotta Give," "Dream," "I'm an Old Cowhand," and "I Wanna Be Around." His delightful "Strip Polka" has the special distinction not only of being written and sung by Johnny Mercer but was also a hit.

The lyrics to this song are available from the publisher.

Band 4

Sunday in the Park (Harold Rome)

From *Pins and Needles*. Harold Rome, vocal and piano.
Recorded December 20, 1954. Originally issued on Coral CRL57082 (master 4822).

One of the theatrical miracles of 1937 was the success on Broadway of *Pins and Needles*, a topical revue performed by a cast of amateurs and designed for a one-weekend run expressly for the amusement of the members of the International Ladies Garment Workers Union.

The music and lyrics for this modest show were by Harold Rome, a young man whose theatrical experience up to that time had consisted of three summers on the entertainment staff of Green Mansions, an upper-New York State resort hotel with a reputation as an incubator of theatrical talent.

"Sunday in the Park", the hit song from *Pins and Needles*, was introduced by the chorus in the original production. The orchestra for the show consisted of two pianos, one of them manned by Harold Rome, the other by Earl Robinson, who shortly afterward wrote the popular patriotic cantata *Ballad for Americans*.

Harold Rome was born in Hartford, Connecticut, in 1908. He aspired to a career in architecture and was awarded a Bachelor of Fine Arts degree from Yale University, but music paid more in those Depression years. Rome went on to become composer and lyricist of *Sing Out the News* (1938), *Let Freedom Ring* (1942), *Call Me Mister* (1946), *Wish You Were Here* (1952), *Fanny* (1954), *Destry Rides Again* (1959), *I Can Get It for You Wholesale* (1962), and *Gone with the Wind* (1970).

The lyrics to this song are available from the publisher.

Band 5

You Are Never Away (Richard Rodgers and Oscar Hammerstein II)

From *Allegro*. Mary Martin, vocal; Richard Rodgers, piano; orchestra conducted by John Lesko (orchestration by Robert Russell Bennett). Recorded April 11, 1957. Originally issued on Victor LPM-1539 (master H2PP-3462).

The image is somewhat complicated by a number of pragmatic businessman/producer/ music-publisher attitudes and utterances. But there he is: Richard Rodgers, probably the twentieth-century's greatest composer of romantic, falling-in-love-with-love melodies.

The hills are alive with the sounds so magically put together by New York-born (1902), -nurtured, -educated, and -enriched Rodgers. But a performer he isn't.

Therefore, for the purposes of this collection, our options were limited. But, as luck would have it, Rodgers and Mary Martin had made an album together in 1958. On it Rodgers played the piano for the singer, lending her tender and painstakingly uncomplicated support as she breezed through some of his loveliest songs.

It was a rare occasion—and here reproduced is onetwelfth of it. The song is from the relatively shortlived 1947 Rodgers and Hammerstein musical *Allegro*. It was introduced in the show by John Battles and Roberta Jonay.

The lyrics to this song are available from the publisher.

Band 6

A Sleepin' Bee

(Harold Arlen and Truman Capote)

From *House of Flowers*. Harold Arlen, vocal; orchestra arranged and conducted by Peter Matz. Recorded November 22-24, 1965. Originally issued on Columbia OS-2920 (master XSM- 12084).

When those all-too-misused words "great" and "genius" are connected with the name of Harold Arlen, one is not offended or rendered particularly uneasy. Somehow they rest comfortably, even naturally. In consideration of "Stormy Weather alone, I would join a committee to build for Arlen a special shrine of his very own. But then, if you too savor the singular and indelible pleasures of "Blues in the Night," "It's Only a Paper Moon," "Over the Rainbow," "One for My Baby," "That Old Black Magic," "Come Rain or Come Shine," "I've Got the World on a String," "The Man That Got Away," and the selection on this album, then you also will agree and add a contribution to the building fund.

More than any other white American composer of popular music—including George Gershwin—Harold Arlen has effectively stitched into the fabric of his musical creativity the spirit and feeling of the blues. Interwoven in the pattern of his music are the exotic colors of the Hebrew liturgical plaints that enriched his childhood when he sang in the choir directed by his father, Samuel Arluck, a celebrated cantor.

A maddeningly modest man, Harold Arlen has seldom permitted himself the warmth of personal publicity. His public appearances have been rare, but his occasional recordings display an irresistible combination of sweetness and musicality. He is a marvelous singer.

"A Sleepin' Bee" was introduced by Diahann Carroll, Dolores Harper, Ada Moore, and Enid Mosier in *House of Flowers*, which opened at the Alvin Theatre in New York on December 30, 1954.

The lyrics to this song are available from the publisher.

Band 7

Anyone Can Whistle

(Stephen Sondheim)

From *Anyone Can Whistle*. Stephen Sondheim, vocal and piano.

Recorded March 11, 1973. Originally issued on Warner Bros. 2WS-2706 (master S-40465).

No official declarations have been made. There has been no American equivalent of a knighthood. Stephen Sondheim has never even had a song that was number one on the charts. Yet no reasonably intelligent and mature member of the music community will deny that Sondheim is our greatest living lyricist (two of the best shows with Sondheim lyrics are possibly *West Side Story*—1957—and *Gypsy*—1959). That same community is even getting around to admitting that he is now one of our best composers. (For example, the brilliantly original *Company*—1970—*Follies*—1971—and *A Little Night Music*—1971.)

One of the rare instances (perhaps the only one) when Sondheim has not only raised his modest voice in a public arena but also offered his own piano accompaniment is included on this album.

The occasion was a tribute to Sondheim at the Shubert Theatre in New York on March 11, 1973, held for the benefit of the American Musical and Dramatic Academy and the National Hemophilia Foundation. The most moving moment of the evening took place when the celebrity-studded audience of sixteen hundred rose to its feet to cheer and honor the composer-lyricist's performance of his own "Anyone Can Whistle," the title song of the Sondheim-Arthur Laurents musical that opened at the Majestic Theatre in New York on April 4, 1964.

The lyrics to this song are available from the publisher.

Band 8

If My Friends Could See Me Now (Cy Coleman and Dorothy Fields)

From *Sweet Charity*. Cy Coleman, vocal with orchestra. Recorded July 6, 1966. Originally issued on Columbia CS-9378 (master XSM-15109).

Cy Coleman could stop composing tomorrow (heaven forbid!) and do very well for himself singing, playing exciting jazz-flavored piano, and charming just about everybody lucky enough to be within listening distance.

Among our younger (well, youngerish) composers, Coleman inhabits a special niche in that it is possible to detect a distinctive style in his works. Certainly there is a feeling about "If My Friends Could See Me Now," "I've Got Your Number," "Hey, Look Me Over," "Big Spender," and "Real Live Girl" that indicates a definite Coleman touch.

"If My Friends Could See Me Now," written with the late Dorothy Fields, was introduced by Gwen Verdon in *Sweet Charity*, which opened on January 30, 1966, at the Palace Theatre in New York. It is staggering to recall that Neil Simon wrote the book, that Bob Fosse directed, that the original story was by Federico Fellini, and that Shirley MacLaine played the title role in the 1969 film version.

Coleman has been represented on Broadway in 1977 with a very successful new musical, *I Love My Wife*. If there is to be another generation of major theatre composers, one of the few who may be qualified to be mentioned in the same breath as Rodgers, Porter, Kern, Berlin, and Gershwin is Cy Coleman. He is well on the way.

If they could see me now, that little gang of
Mine,
I'm eating fancy chow and drinking fancy wine.
I'd like those stumblebums to see for a fact
The kind of top-drawer, first rate chums I attract.
All I can say is, "Wow-ee! Looka where I am.
Tonight I landed, pow! Right in a pot of jam."
What a setup! Holy cow!
They'd never believe it,
If my friends could see me now!
If they could see me now, that little dusty group,
Traipsin' 'round this million dollar chicken coop.
I'd hear those thrift-shop cats say: "Brother, get her!
Draped on a bedspread made from three kinds of fur."

All I can say is, "Wow! Wait till the riff and raff
 See just exactly how he signed his autograph."
 What a buildup! Holy cow!
 They'd never believe it,
 If my friends could see me now!
 If they could see me now, along with Mister V.,
 Who's waitin' on me like he was a maitre d.
 I hear my buddies saying: "Crazy, what gives?
 Tonight she's living like the other half lives."
 To think the highest brow, which I must say is he
 Should pick the lowest brow, which there's no doubt is me.
 What a step up! Holy cow!
 They'd never believe it,
 If my friends could see me now

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 Wilk, Max. They're Playing Our Song. New York: Atheneum, 1973.

SELECTED DISCOGRAPHY

Harold Sings Arlen. Columbia OS-2920.
 Composers at Play. Harold Arlen and Cole Porter. RCA X LVA-1003.
 The Stardust Road. Hoagy Carmichael. Decca DL-8588.
 If My Friends Could See Me Now. Cy Coleman. Columbia CS-9378.
 Vernon Duke Plays Vernon Duke. Atlantic ALS-407.
 George Gershwin at the Piano. 20th Century-Fox 1313.
 The Best of Johnny Mercer. Capitol T-1858.
 Cole. Cole Porter. Columbia KS-31456.
 And Then I Wrote. Harold Rome. Coral CRL-57082.
 Sondheim, A Musical Tribute. Warner Bros. 2WS-2705.

Side One

Total time 23:11

1 **THE ENCHANTRESS** (Victor Herbert)4:13
 (publ. Warner Bros. Music, a Division of Warner Bros., Inc.)
 Victor Herbert and His Orchestra

2 **HELLO! MA BABY** (Joe Howard and Ida Emerson)3:22
 (Public Domain)
 Joe Howard with Gene Kardos and His Orchestra

- 3 LOVELESS LOVE** (W. C. Handy) 3:15
 (publ. Handy Bros. Music Co., Inc.)
 W. C. Handy's Orchestra
- 4 LIKE HE LOVES ME** (Vincent Youmans and Anne Caldwell) 3:11
 (publ. Warner Bros. Music, a Division of Warner Bros., Inc.)
 Beatrice Lillie, vocal; Vincent Youmans, piano
- 5 SOMEONE TO WATCH OVER ME** (George Gershwin and Ira Gershwin) 3:10
 (publ. New World Music Corp.)
 George Gershwin, piano
- 6 STAR DUST** (Hoagy Carmichael and Mitchell Parish) 2:29
 (publ. Mills Music, Inc.)
 Hoagy Carmichael, vocal, whistling, and piano; Artie Bernstein, bass; Spike Jones, drums
- 7 HONEYSUCKLE ROSE** (Thomas Fats Waller and Andy Razaf) 3:07
 (publ. Anne-Rachel Music Corp.)
 Fats Waller, piano
- Side Two Total time 22:07
- 1 MOOD INDIGO** (Duke Ellington, Albany Bigard, and Irving Mills) 2:56
 (publ. Mills Music, Inc.)
 The Jungle Band: Duke Ellington, piano
- 2 ANYTHING GOES** (Cole Porter) 3:09
 (publ. Warner Bros. Music, a Division of Warner Bros., Inc.)
 Cole Porter, vocal and piano
- 3 STRIP POLKA** (Johnny Mercer) 2:57
 (publ. Edwin H. Morris & Co., Inc.)
 Johnny Mercer with Paul Weston and His Orchestra
- 4 SUNDAY IN THE PARK** (Harold Rome) 1:41
 (publ. Florence Music Co., Inc.)
 Harold Rome, vocal and piano
- 5 YOU ARE NEVER AWAY** (Richard Rodgers and Oscar Hammerstein II) 3:44
 (publ. Williamson Music, Inc.)
 Mary Martin, vocal; Richard Rodgers, piano; orchestra conducted by John Lesko
- 6 A SLEEPIN' BEE** (Harold Arlen and Truman Capote) 4:44
 (publ. Harwin Music Corp.)
 Harold Arlen; orchestra arranged and conducted by Peter Matz
- 7 ANYONE CAN WHISTLE** (Stephen Sondheim) 1:47
 (publ. Burthen Music Co., Inc.)
 Stephen Sondheim, vocal and piano
- 8 IF MY FRIENDS COULD SEE ME NOW** (Cy Coleman and Dorothy Fields) 2:42
 (publ. Notable Music Company, Inc./Lida Enterprises, Inc.)
 Cy Coleman, vocal

Full discographic information for each selection may be found within the individual discussions of the works in the liner notes.

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