CAST
In Order of Appearance

Peter Forbes ............................................................................................................................ Howard McGillin
Looloo Carroll ....................................................................................................................... Susan Powell
Michael Cummins ................................................................................................................ Jason Graae
May DeVere ......................................................................................................................... Kim Criswell
Billy Baxter .......................................................................................................................... Scott Waara
Mr. Emmit Carroll ................................................................................................................. James Harder
Joyce Wheeler ...................................................................................................................... Karen Ziémba
Mrs. Gladys Carroll ............................................................................................................. Peggy Cass
Violet Hildegarde .................................................................................................................. Kay McClelland
Louis Pernasse .................................................................................................................... Jean LeClerc
Quartet ................................................................................................................................... JQ and The Bandits
FIFTY MILLION FRENCHMEN

OVERTURE  (3:27)
ACT ONE
YOU DO SOMETHING TO ME  (3:06)  
Howard McGillin, Susan Powell
THE AMERICAN EXPRESS  (1:10)  
Company
YOU'VE GOT THAT THING  (2:54)  
Jason Graae
FIND ME A PRIMITIVE MAN  (3:03)  
Kim Criswell, JQ and The Bandits
I WORSHIP YOU  (2:32)  
Scott Waara
DO YOU WANT TO SEE PARIS?  (3:35)  
Howard McGillin, Peggy Cass, Kim Criswell, James Harder, Karen Ziemba, JQ and the Bandits
WHERE WOULD YOU GET YOUR COAT?  (2:58)  
Kay McClelland
AT LONGCHAMPS TODAY  (1:50)  
Company
THE BOYFRIEND BACK HOME  (3:09)  
Kim Criswell
I'M IN LOVE  (2:28)  
Susan Powell
PLEASE DON'T MAKE ME BE GOOD  (3:11)  
Karen Ziemba
YOU DON'T KNOW PAREE  (2:25)  
Howard McGillin
ACT TWO
ENTR'ACTE  (.50)  
JQ and The Bandits
Opening Act Two
SOMEBODY'S GOING TO THROW A BIG PARTY  (1:02)  
IT ISN'T DONE  (1:27)  
Jean LeClerc, JQ and The Bandits
THE QUEEN OF TERRE HAUTE  (2:27)  
Peggy Cass
LET'S STEP OUT  (2:29)  *
Susan Powell, Karen Ziemba
THE TALE OF THE OYSTER  (2:35)  
Kay McClelland
I'M UNLUCKY AT GAMBLING  (3:09)  
Kim Criswell
WHY SHOULDN'T I HAVE YOU?  (1:37)  
Jason Graae, Scott Waara, Kay McClelland, Karen Ziemba
PAREE, WHAT DID YOU DO TO ME?  (1:37)  
Company

*Piano solo, Evans Haile
HOWARD MCKILLIN starred in the Broadway and London productions of *Anything Goes*, for which he received both Tony and Drama Desk Award nominations. He was also nominated for these awards and won a Theatre World Award for his portrayal of John Jasper in *The Mystery of Edwin Drood*. McKillin made his Broadway debut in *Sunday in the Park With George* and appeared in Stephen Sondheim's *Follies: In Concert*. For his role in *La Bohème* with Linda Ronstadt at New York City's Public Theater he received a Drama Desk Award nomination. Off-Broadway roles include Frank in *The Kitchen*, the Captain in *Bonds of Interest*, Simon in *Isn't It Romantic*, and Michael Flaherty in *Playboy of the Western World*. Harder has been seen in numerous films, including *Bananas*, *Author/Author*, *Paternity*, and *The Night They Raided Minsky's*. His television credits include *Search for Tomorrow*, *Stop, Thief!*, *Captain Kangaroo*, and *The Doctors*.

KAREN ZIÉMBA made her Broadway debut in *42nd Street*. For her performance in *Annie Get Your Gun* on Broadway she has appeared in numerous films, including two for Levi's. She also appeared in two feature films and numerous televisions. They have appeared around the world in the role of Jimmy Powers in the Tony Award-winning *Broadway Show City of Angels*. He has also appeared on Broadway in *Welcome to the Club* and *The Wind in the Willows*. Off-Broadway he starred as Marvin in *Annie* and was the winner of the *New York Daily News* Award for Best Musical Actress. Criswell appeared in the concert version of *Sitting Pretty & Carnegie Hall* and *Girl Crazy*. His television credits include *One Life to Live*, *Welcome to the Club*, and *The Front Page*. His Broadway credits include *Tonight at Eight*, *The Illustrated Woman*, and *Almost an Angel*. He received international acclaim for both his theatrical productions and concert work. He has also appeared in two tours of the *Alvin Ailey American Ballet Theatre*. His film credits include *The Nativity*, *Fledermaus*, and *Cats*. His one-woman show, *Doin' Whatever Comes Natural*, premiered at the Shaw Theater in London in September 1991. For her performance in *Side by Side by Sondheim* she received the Helen Hayes Award for Best Musical Actress. Criswell appeared in the concert version of *Sitting Pretty* and *Carnegie Hall* and *Girl Crazy*. His television credits include *Search for Tomorrow*, *Stop, Thief!*, *Captain Kangaroo*, and *The Doctors*.

PATTI CAUSSE made her Broadway debut in *42nd Street*. For her portrayal of *Baby* in *Stardust*, he received a Drama Desk Award nomination. His Broadway credits include *Johnny Pye and the Uncle Tom's Cabin*. For his role in *La Bohème* he received an Tony Award nomination. In *Stardust*, *Snoopy*, and *Doxy* he appeared in *Black Patent Leather Shoes Really Reflect Up!* His Off-Broadway credits include *Forever Plaid*. A Funny Thing Happened on the Way to the Forum*, *Olympus On My Mind*, *Stardust*, *The Three Penny Opera*, and *The Threepenny Penny Opera*. He has also been a guest artist for four seasons with the Minnesota Orchestra. Graae is featured on the New World recordings of *Rabbits in Arms* and *Playing Pretty*. Other recordings include *Strike Up the Band* (Elektra-Nonesuch), *Annie Get Your Gun* (EMI-Angel), and *Forever Plaid* (RCA).

KIM CRISWELL has appeared on Broadway in *Stardust*, *Snoopy*, and *Doxy* he appeared in *Black Patent Leather Shoes Really Reflect Up!* His Off-Broadway credits include *Forever Plaid*. A Funny Thing Happened on the Way to the Forum*, *Olympus On My Mind*, *Stardust*, *The Three Penny Opera*, and *The Threepenny Penny Opera*. He has also been a guest artist for four seasons with the Minnesota Orchestra. Graae is featured on the New World recordings of *Rabbits in Arms* and *Playing Pretty*. Other recordings include *Strike Up the Band* (Elektra-Nonesuch), *Annie Get Your Gun* (EMI-Angel), and *Forever Plaid* (RCA).

JEAN LeCLERC is best known for her portrayals of *Jeremy Hunter* in *ABC-TV's All My Children*. On Broadway, he made his debut as the lead in *Dracula*. In his native Canada, he has performed in major productions of *The Lion In Winter*, *Becket*, and *Waiting for Godot*. He has also appeared with the Houston Symphony in *Berlioz's Lelio* and in the concert version of *Rabbits in Arms* at New York City's Avery Fisher Hall. His film credits include *King of the Whispers* and the made-for-cable television suspense thriller *Justice Express*. On television, LeClerc has been seen in *TJ Hooker*, *The Greatest American Hero*, *The Devlin Connection*, *One Life to Live*, and *As the World Turns*.

JAMES HARDER has appeared in over 140 Broadway, Off-Broadway, and stock productions over the past 32 years. For his role in the lead in the Broadway production of *Very Good Eddie*, he received a Drama Desk Award nomination. Off-Broadway roles include Frank in *The Kitchen*, the Captain in *Bonds of Interest*, Simon in *Isn't It Romantic*, and Michael Flaherty in *Playboy of the Western World*. Harder has been seen in numerous films, including *Bananas*, *Author/Author*, *Paternity*, and *The Night They Raided Minsky's*. His television credits include *Search for Tomorrow*, *Stop, Thief!*, *Captain Kangaroo*, and *The Doctors*.

KAY McCLELLAND originated the role of Bobbi/Gabby in Broadway's Tony Award-winning *City of Angels*. Her previous Broadway appearance was in the leading role of the Baker's Wife in the Tony Award-winning *Into the Woods*. She also appeared in the national tour of *Sugar Babies* with Mickey Rooney and Ann Miller, and *No Way to Treat a Lady* at the Houston Grand Theatre. In regional theatre, she has been seen in a wide variety of roles, including *Petra* in *A Little Night Music*, *Countess Almaviva* in *The Marriage of Figaro*, and *Katherine* in *The Taming of the Shrew*. Film and television credits include *The Equalizer*, *Another World*, and *Neil Simon's The Slugger's Wife*. His film credits include *King of the Whispers* and the made-for-cable television suspense thriller *Justice Express*. On television, LeClerc has been seen in *TJ Hooker*, *The Greatest American Hero*, *The Devlin Connection*, *One Life to Live*, and *As the World Turns*.
ORCHESTRA NEW ENGLAND, based in New Haven, Connecticut, is one of the Northeast's finest and busiest orchestras. O.N.E. has performed throughout the New England states, New York, New Jersey, and in Washington D.C. The group was founded in 1975 by its present music director, James Sinclair, a specialist and scholar of the music of Charles Ives. The Orchestra has recorded Villa-Lobos's opera Magdalena (with Evans Haile conducting) for CBS Records, and two Ives discs, one for Columbia Masterworks and a recent one for Koch International Classics (with James Sinclair conducting), as well as a number of soundtracks for PBS television docudramas.

James Sinclair, Music Director

Members of the Orchestra performing on this recording:

VIOLIN
Raphael Ryger, Concertmaster
Artemis Theodos, Asst. Concertmaster
Daniel Cher
Diane Orson
Spring Berv

Robert Zubrycki, Principal
Kathleen Thomson

HEATHER BIXLER
SVEND RÖNNING

VIOLA
Donna Randall, Acting Principal
Katrina Smith

CELLO
Eliot Bailen, Co-Principal
Steven Thomas, Co-Principal

BASS
Joseph Russo, Principal

FLUTE / PICCOLO
Adrienne Greenbaum, Principal

OBOE
Nobuo Kitagawa

SAXOPHONES / CLARINET
David Bixler
Woody Sadlon
Timothy Moran

HORN
Lisa Pike, Acting Principal

TRUMPET
Charles Bumcrot, Principal
Richard Clymer
Dan D'Addio

TROMBONE
David Kayser

DRUM SET / PERCUSSION
Patrick Smith

BANJO
Sue Burkhart

PIANO
Lawrence Yurman

ORCHESTRA ADMINISTRATION:
Sharon M. Desmond, General Manager
Marjan Wackers, Development Director
Joseph Russo, Personnel Manager
Alice Burnap, Administrative Assistant
When *Fifty Million Frenchmen*, "a musical comedy tour of Paris," opened in New York City on Thanksgiving Eve 1929, it instantly became one of Broadway's biggest hits. Robert Garland in *The Telegram* found it "rich, rowdy, and resourceful," while Brooks Atkinson in *The Times* pronounced it "brisk, crack-brained, smartly accoutred and modishly salacious." To critic Gilbert W. Gabriel, it was "just the best thing of its sort in seven or so years."

The reviewers had high praise for the efforts of the cast—from the energetic slapstick of leading man William Gaxton to the deadpan quips of comedienne Helen Broderick to the song stylings of cabaret artist Evelyn Hoey. There were similar accolades for the snappy book by Herbert Fields and the impressive settings by Norman Bel Geddes, which included a huge slice of the Longchamps racetrack and a full-stage rendering of the Café de la Paix sidewalk. But the best notices were reserved for songwriter Cole Porter, who at the age of thirty-eight was enjoying his first musical comedy hit.

Although Porter was no stranger to Broadway in 1929, his theatrical career had been unorthodox and unsatisfying. Following the failure of his first Broadway musical, a misguided Americanization of Gilbert and Sullivan called *See America First* (1916), Porter had sailed abroad to participate in the work of the Duryea Relief Organization. In April 1918 he enlisted in the French Foreign Legion, and during most of the next decade, he lived primarily in Europe.

Much of Porter's songwriting during these years was done for the amusement of his friends, but occasionally some of his distinctive tunes would find their way back to New York. While sailing to the States in 1919, Porter was approached by producer Raymond Hitchcock, who had heard him playing the piano in the ship's saloon. Hitchcock immediately engaged Porter to provide the score for his annual Broadway revue. The *Hitchy-Koo of 1919* gave Porter his first song hit, "An Old-Fashioned Garden," but future outings proved less successful. A *Hitchy-Koo* follow-up in 1922 closed out of town, and Porter's contributions to the *Greenwich Village Follies of 1924*, largely overlooked by the critics, were all replaced by the time the show went on tour.

By the mid-1920s, Porter's Broadway prospects had scarcely improved. With a couple of flop shows to his credit and only one new hit song (the ebullient "I'm in Love Again"), he and his wife, Linda, contented themselves with more pleasure-seeking pursuits abroad. During that time, producer E. Ray Goetz encountered Porter at the Lido in Venice and persuaded him to write a handful of songs for a "comedy with music" featuring Goetz's wife, Irene Bordoni. The half-dozen tunes that Porter contributed to the Bordoni vehicle, *Paris*, sparked with originality, and instantly gave him new stature as a songwriter. (One of these, "Let's Misbehave," became a hit during the pre-Broadway tour; it was replaced prior to the New York opening by an even more successful number, "Let's Do It.") The same critics who had barely noticed Porter's Broadway contributions of the previous ten years now proclaimed him a significant force in the musical theater. Richard Watts, Jr. lamented, "It is the misfortune of musical comedy that [Porter] writes them so seldom," while Roland Kilbon predicted, "Someday... Cole Porter is going to give Broadway an entire musical show and, when he does, the Messrs. Rodgers and Hart had best look to their laurels."

That day came with *Fifty Million Frenchmen*, as Porter turned out a versatile and winning musical comedy score. In love songs such as "You Do Something to Me," he found a fresh approach to familiar sentiments, while his comedy numbers—including "Where Would You Get Your Coat?" and "I'm Unlucky at Gambling"—were as novel in premise as in execution. Field's script centered around a group of rich American tourists unleashed in the Gallic capital, and Porter, who had long been one of the city's most hedonistic expatriates, responded with songs that celebrated Paris joyfully ("Paree, What Did You Do to Me?") and ruefully ("You Don't Know Paree"), and geographically ("Do You Want to See Paris?").

Porter's score contained, in fact an embarrassment of riches. Six songs (including "I Worship You," "Please Don't Make Me Be Good," and "The Queen of Terre Haute") were dropped during the pre-Broadway tryout while several new ones ("I'm in Love," "The Tale of the Oyster," and "You Don't Know Paree") were added. Musical changes continued even after the New York opening. As late as March 13, 1930, the *Cleveland Plain Dealer* reported, "Unable to amuse himself much in Africa, Cole Porter, loafering his way around the world, sat himself down and composed a new song, called 'Stepping Out.' " "Let's Step Out," as the number was eventually retitled, was added to the show within a fortnight. *Fifty Million Frenchmen* achieved a run of 254 performances on Broadway and was filmed twice, first in 1931 as a nonmusical feature and again in 1934 as a musical two-reeler starring Bob Hope. Yet possibly because of the size of the original production (in addition to its twenty-three speaking roles, there were seventy-five in the chorus—plus several specialty acts), the show was never acquired by a theatrical rental library to be made available to stock and amateur com-
panies. Through the years, most of the original *Fifty Million Frenchmen* materials were thought lost—until the orchestrations surfaced in 1987 at the Tams-Witmark Music Library in New York City.

This discovery prompted a renewed interest in the show that culminated in a concert at the French Institute/Alliance Francaise in the spring of 1991. The concert included not only the songs performed on Broadway, but also many that were dropped in rehearsal and out of town. A script was pieced together from several drafts of Field's libretto, preserving the original plot and dialogue while presenting Porter's score in its most complete New York showcase. This new adaptation, featured on this recording, downplays the original's lavish production values and emphasizes instead its remarkable score, which, as one critic noted in 1929, is indeed "a Cole Porter field day."

**SYNOPSIS**

The year is 1929, the month is June: the season when thousands of Americans invade Paris—and all the Parisians leave town. Among the first arrivals are Mr. and Mrs. Emmit Carroll, a pair of vulgar social climbers from Terre Haute, Indiana. On holiday with their daughter, Looloo, and her school chum, Joyce Wheeler, the Carrolls waste no time storming the Ritz Bar, the place where, according to Mrs. Carroll, everybody meets everybody else. Alas, the Carrolls arrive a full hour before cocktail time, and the bar is empty—except for three thirsty college boys on vacation. One of them, Peter Forbes, has been dragging his buddies, Michael Cummins and Billy Baxter, to every tourist trap in Paris in search of a beautiful girl he spotted on the boat coming over. Peter glances across the bar; and behold!—it's the girl from the boat: Looloo Carroll.

Before Peter has a chance to make his move, however, his pal Billy suggests a little wager: He bets Peter fifty thousand francs that he can't live in Paris without his line of credit and, at the same time, win Looloo's hand in marriage. At the end of one month—that would be July 4th—he must throw a party at the Chateau Madrid, inform Peter that the final race has been fixed: Horse number six, Toujours Moi, will win. May enters and spots Pernasse; knowing that he is a horse fixer, she takes her money, along with Peter's remaining fifty francs, to place a bet on Toujours Moi.

Nearly a week passes before Peter catches up with Looloo, who, in his absence, has taken up with Billy. Forced by the conditions of the bet to keep his job a secret, he explains to Looloo that he has been busy taking people to places of interest. Looloo suggests some activities that appeal to her: the new revue at the Casino de Paris—or perhaps tea at the Crillon; or a drive through the Bois in an open barouche. But Peter, reaching into his empty pockets, realizes that he can only afford to meet Looloo on the corner later, a suggestion that sends her off in a huff. Seething, she allows Billy to flirt with her (*I Worship You*) while Peter returns to work (*Do You Want to See Paris?*).

At a book stall along the Left Bank, Violet is hunting for a copy of a novel that's been banned in the States: *Ulysses*. Billy appears and turns on the charm, but his plea for companionship falls on deaf ears. He moves on, and Violet is left to reflect on the loose morals of the modern world (*Where Would You Get Your Coat?*).

The following Sunday, everybody is off to the races (*At Longbumps Today*). An American horse, Yankee Doodle, seems unbeatable, but Louis Pernasse, manager of the Hotel Claridge, informs Peter that the final race has been fixed: Horse number six, Toujours Moi, will win. May enters and spots Pernasse; knowing that he sometimes moonlights as maitre d' at the Chateau Madrid, she decides to audition her act for him (*The Boyfriend Back Home*). Pernasse offers her a job, then takes her money, along with Peter's remaining fifty francs, to place a bet on Toujours Moi.

Looloo has also chosen Toujours Moi to win the next race. When she bumps into Peter, and realizes that he has only fifty francs to his name, she gives him an additional two thousand to bet and assures him that he can pay her back at a later date. Peter wonders how Looloo can be so generous, and she confesses the reason (*I'm in Love*). As Peter heads for the betting booth, Joyce appears with a dilemma. Michael has proposed to her and told her that if she doesn't accept he'll commit suicide. Should she let him? Or marry him, and kill herself? Looloo insists that it's Joyce's decision, but expresses confidence that her friend will do the right thing (*Please Don't Make Me Be Good*).

At the starting gate, Toujours Moi is unveiled and revealed to be a scrawny old nag. As the race begins, Billy takes great pleasure in announcing how poorly Toujours Moi is running: a bad third, then a bad fourth,
then—suddenly all the other horses turn and run in the wrong direction. Toujours Moi gains the lead. As the horses head for the home stretch, Toujours Moi and Yankee Doodle are neck and neck, and as they approach the finish mark, the winner is—Yankee Doodle. Peter, more depressed than ever, tears up the tickets—but wait! Yankee Doodle is disqualified for running in front of Toujours Moi. Peter has a winning ticket—torn into bits. Looloo rushes in to celebrate their victory, but when Peter reveals his blunder, she refuses to believe him. It's true what her friends have said—he's merely after her money: He was planning on keeping the winnings for himself. Looloo rushes off, leaving Peter alone and inconsolable (You Don't Know Paree).

One week later, Pernasse and his staff are preparing a lavish reception for Mrs. Carroll (Somebody's Going to Throw a Big Party/It Isn't Done), who is scheming to improve her social status by marrying Looloo to an impoverished Grand Duke (The Queen of Terre Haute). When Mr. Carroll learns the cost of the festivities, he stumbles off to the nearest bar. Looloo, meanwhile, is as troubled as her father. Try as she may, she can't stop thinking about Peter—and certainly has no desire to wed a Russian aristocrat. She corners Joyce and suggests an alternative (Let’s Step Out).

Later that evening, Mrs. Carroll bemoans the botched reception: Her husband arrived an hour late, drunk, and Looloo didn't bother to show up at all. Now she'll never get into proper society. Violet, amused by the evening's events, recalls another social climber she once knew (The Tale of the Oyster).

The Fourth of July arrives, and Peter, now working as a dancing man at the Chateau Madrid, is busily preparing a party there that will be the culmination of his month-long travails. The evening begins with May's triumphant debut (I'm Unlucky at Gambling). Then Billy and Michael arrive, still trailing after Violet and Joyce (Why Shouldn't I Have You?); this time, however, the ladies acquiesce. Finally, Looloo appears, and Peter, with only a few minutes till midnight proposes once again. Looloo struggles for an answer—until Pernasse appears and insists that Peter dance with one of the customers. With Peter's menial occupation revealed, Looloo steps away, hurt and embarrassed. Peter turns on Pernasse, but the Frenchman is primed for a fight: He is still smarting over the race tickets that Peter tore up. Looloo overhears and realizes that Peter was indeed telling her the truth that day about tearing up the tickets. She can trust him after all. As the clock strikes midnight, Looloo and Peter celebrate their engagement—and Peter collects fifty thousand francs (Paree, What Did You Do to Me?).

—TOMMY KRASKER

SELECTED BIBLIOGRAPHY


ORCHESTRATIONS

Robert Russell Bennett: Find Me a Primitive Man

Maurice B. DePackh: I'm Unlucky at Gambling

F. Henri Klickmann: Overture; At Longchamps Today; I'm in Love; Please Don't Make Me Be Good; Why Shouldn't I Have You?

Charles Miller: Where Would You Get Your Coat?

Larry Moore: The Boyfriend Back Home (original orchestration was lost)

Hans Spialek: You Do Something to Me; You've Got That Thing; I Worship You; Do You Want to See Paris?; Entr'acte; Somebody's Going to Throw a Big Party; It Isn't Done; Let's Step Out; Paree, What Did You Do to Me?

Unknown: The American Express; You Don't Know Paree; The Queen of Terre Haute; The Tale of the Oyster

Tommy Krasker is a musical-theater archivist who specializes in restoring shows of the Twenties and Thirties. In 1988, he received a grant from the National Endowment for the Arts to prepare a performing edition of Fifty Million Frenchmen.