

# **ROBERTA: A Musical Comedy In Two Acts**

**ADAPTED FROM THE NOVEL BY ALICE DUER MILLER**

**BOOK AND LYRICS BY OTTO HARBACH**

**MUSIC BY JEROME KERN**

Orchestrations by Robert Russell Bennett

## **CAST OF CHARACTERS**

**(in order of appearance)**

Billy Boyden, the Manager	Tally Sessions
Sophie Teale, the Debutante	Laura Daniel
John Kent, the Fullback	Patrick Cummings
Gin Blossom, the Freshman	Justin Keyes
Huckleberry Haines, the Crooner	Jason Graae
Mrs. Teale, the Mother	Jeanne Lehman
Aunt Minnie, Madame Roberta, the Modiste	Diana Montague
Ladislaw, the Doorman	Eamonn Mulhall
Stephanie, the Assistant	Annalene Beechey
Lord Henry Delves, the Friend of Madame Roberta	John Molloy
Scharwenka, the Star Customer	Kim Criswell
Anna, Madame Grandet, the Fitter	Aine Mulvey
Luella LaVerne, the Model	Michele McKenzie
Marie, the Stylist	Christina Whyte
Sidonie, the Presser	Mary O'Sullivan
Joseph, the Pianist at the American Bar	Vincent Lynch
Buyer, Bartender, Café Russe Owner	Stephen Cole
The Collegians, the Orchestra: Adam Alexander, Kyle Guglielmo, Justin Keyes, Michael Marcotte, Timothy McDevitt, Patrick Mellen, Kevin Vortmann	

## **In “Don’t Ask Me Not to Sing”**

Adam Alexander (Bing Crosby)  
Kyle Guglielmo (Rudy Vallee)  
Justin Keyes (Helen Morgan)  
Michael Marcotte (Morton Downey)  
Timothy McDevitt (Arthur Tracy, the Streetsinger)  
Patrick Mellen (Ruth Etting)  
Kevin Vortmann (Ethel Merman)

## **Orchestra of Ireland**

**Conducted by Rob Berman**

## **Orchestra of Ireland**

Fionnuala Hunt, concertmistress

### *First violin*

Nicola Cleary  
Paul O'Hanlon  
Anita Vedres  
Brona Fitzgerald  
Lynda O'Connor  
Karl Sweeney

### *Viola*

Beth McNinch  
Karen Dervan

### *Flute/Piccolo*

Mairead English

### *Clarinet/Bass Clarinet*

Deirdre O'Leary

### *Trumpet*

Colm Byrne  
Niall O'Sullivan

### *Percussion*

Noel Eccles  
Chris Stynes

### *Second violin*

Ken Rice  
Larissa O'Grady

### *Cello*

Gerald Peregrine  
Úna Ni Chanainn

### *Bass*

Dominic Dudley

### *Oboe/English Horn*

Sylvaine Gnemmi

### *Bassoon*

John Herrin

### *Trombone*

Karl Ronan

### *Piano/Celesta*

Vincent Lynch

### *Piano 2*

Andrew Sinnott

### *Stage Band*

Brendan Doyle, alto saxophone  
Niall O'Sullivan, trumpet  
Karl Ronan, trombone  
Jimmy Smyth, guitar/banjo  
Vincent Lynch, piano  
Noel Eccles, drums  
Francis Magee, tuba

**DISC ONE** [TT: 65:50]**ACT ONE**

1. No. 1, Let's Begin (Billy, John, Sophie, The Collegians) 4:12
2. No. 2, Lindy Hop (Orchestra) :52
3. No. 3, Madrigal (John, Huck, Billy, The Collegians) 3:07
4. No. 4, You're Devastating (Huck, John, Sophie) 4:07
5. Dialogue 1 (Mrs. Teale, Sophie, Huck, John, Billy, The Collegians) 3:55
6. No. 5, Finaletto (John, Huck, Billy, The Collegians) 1:54
7. Dialogue 2 (Aunt Minnie, Ladislav, Stephanie) 1:11
8. No. 6, You're Devastating: Stephanie's Reprise (Stephanie) 2:03
9. Dialogue 3 (Aunt Minnie, Lord Henry) 1:42
10. No. 7, Yesterdays (Aunt Minnie) 1:58
11. Dialogue 4 (Mrs. Teale, Sophie, John, Lord Henry, Aunt Minnie) 2:59
12. Dialogue 5 (Huck, John, Scharwenka) 1:36
13. No. 8, Something Had to Happen (Scharwenka, Huck) 2:51
14. No. 9, Rhapsody in Prose (Huck) 2:30
15. Dialogue 6 (Stephanie, John) 1:29
16. No. 10, The Touch of Your Hand: Aunt Minnie's Death (Aunt Minnie, Stephanie, Ladislav) 4:38
17. No. 11, Scene and Trio (Scharwenka, Luella, Sidonie, Anna, Marie) 2:47
18. No. 11A, Scene and Sidonie's Reprise (Lord Henry, Ladislav, John, Stephanie, Sidonie) 3:21
19. No. 11B, Opening of Scene 4 (Stephanie, Huck, Sophie, Mrs. Teale) 2:01
20. No. 12, Fashion Show (Huck, Billy, John, Stephanie, The Collegians) 5:49
21. No. 13, I'll Be Hard to Handle (Scharwenka) 4:11
22. No. 14, "Yesterdays" Dance (Orchestra) 3:30
23. No. 15, Act One Finale (Sophie, John, Lord Henry, Scharwenka, Stephanie, Mrs. Teale, Buyers, The Collegians) 3:07

**DISC TWO** [TT: 74:37]**ACT TWO**

1. No. 16, Entr'Acte (Orchestra) 1:32
2. No. 17, Hot Spot (Scharwenka, Anna, Marie, Sidonie, Billy, The Collegians) 3:59
3. Dialogue 7 (Huck, Stephanie, Lord Henry, John) 1:16
4. No. 18, Scene: Smoke Gets in Your Eyes (Stephanie, John, Huck) 5:46
5. Dialogue 8 (Huck, Stephanie) 1:25
6. No. 19, Let's Begin: Reprise 1 (Huck, Stephanie) 2:29
7. No. 20, Dance Scene (Sophie, Stephanie, Huck, Billy) 2:30
8. Dialogue 9 (John, Stephanie, Bartender, Lord Henry, Scharwenka) 3:41
9. No. 21, Something Had to Happen: Reprise (Lord Henry, Scharwenka, John) 2:59
10. Dialogue 10 (Huck, John, Scharwenka) :51
11. No. 22, Let's Begin: Reprise 2 and Sewing Dept. Dance (Huck, John, The Collegians) 2:01
12. No. 23, Don't Ask Me Not to Sing (Huck, The Collegians) 5:13
13. No. 24, The Touch of Your Hand: Party Performance (Stephanie, Ladislav, John, Huck) 3:32
14. No. 24A, Scene Change (Huck, John) 1:16
15. No. 25, Wardrobe Scene (Stephanie, John, Luella, Sidonie, Marie, Anna) 4:32

16. No. 26, Clementina (Scharwenka, Billy, Mrs. Teale, Sophie, Ensemble) 4:05  
 17. No. 27, Reprises: I'll Be Hard to Handle & Let's Begin (Scharwenka, The Collegians) 2:46  
 18. No. 28, Finale Ultimo (Owner, Ladislav, Stephanie, John, Huck, Scharwenka, Mrs. Teale, Sophie, Lord Henry) 2:52  
 19. No. 29, Appendix: Armful of Trouble (Huck, Sophie, Billy, Mrs. Teale) 7:40  
 20. No. 30, Appendix: I Won't Dance (Scharwenka, Huck) 3:12  
 21. No. 31, Appendix: Lovely to Look At (Stephanie, The Collegians) 3:32  
 22. No. 32, Exit Music (Orchestra) 2:54  
 23. No. 33, Song: Smoke Gets in Your Eyes (Stephanie) 4:32

## **SYNOPSIS**

### **DISC ONE**

#### **ACT ONE**

In the late 19th century, debutante Minerva Roberts scandalized her wealthy New England family by eloping to Europe with a married Swedish violinist. When the affair ended, Minnie depended on the protection of wealthy men before falling in love with a marquis, Paul, who left his fortune on his death to his wife and children. Penniless, Minnie Roberts refashioned herself as dressmaker Madame Roberta, becoming the greatest designer in Paris. Her efforts on behalf of France during the Great War have made her a national treasure. Now, her health failing, she's nearly seventy and missing the family that ostracized her years before. Only one of them has reached out to her, her great-nephew John Kent, and she's invited him to visit her in Paris.

It is spring, 1933, and the Alpha Beta Pi fraternity is throwing a party at Haverhill, a New England college. Billy Boyden, manager of Huck Haines and his orchestra, watches an amorous freshman and his girlfriend. Football star John Kent is engaged to debutante Sophie Teale, who's unhappy and angry over John's dancing skills. In fact, there's very little John does to make Sophie happy.

#### **No. 1. Let's Begin** (Track 1)

John may not dance, but Billy does. Sophie likes the way he moves.

#### **No. 2. Lindy Hop** (Track 2)

John's best friend, Huck Haines, presents John with a trophy. Now radio stars, Huck and the band, The Collegians, will be sailing to Paris for an engagement at the Cafe Russe.

#### **No. 3. Madrigal** (Track 3)

John has booked passage to Paris on the same ship that Sophie and her mother are taking to Europe. She's not pleased at his news, but he has told Aunt Minnie about her and how she's like the girl in the song that Huck's singing. John sings the refrain to her.

#### **No. 4. You're Devastating** (Track 4)

It's bad enough that John hates her gown, but it's worse that people might suspect they were engaged. Sophie's not happy, and that's not pretty.

#### **Dialogue 1** (Track 5)

The engagement is over. Billy, Huck, and The Collegians persuade John to join their trip to Paris. It will do him good, and maybe Aunt Minnie can help.

**No. 5. Finaletto** (Track 6)

In Paris, Aunt Minnie, her assistant Stephanie, and her doorman Ladislav wait to close the shop. Temperamental *chanteuse* Clementina Scharwenka is making a fitting difficult. To make matters worse, Sophie Teale and her mother are late for their fitting. There's been no word from John, who's sent a piece of sheet music with some nonsense about a fiancée.

**Dialogue 2** (Track 7)

Stephanie likes the song that John sent. She's almost memorized it.

**No. 6. You're Devastating: Stephanie's Reprise** (Track 8)

Minnie has been in poor health and Lord Henry Delves stops by to check on her. She's putting her affairs in order, and she could use his help with her great-nephew John when he arrives.

**Dialogue 3** (Track 9)

She's burning old love letters and thinking of the past. Lord Henry is concerned that her will is unsigned.

**No. 7. Yesterdays** (Track 10)

John has finally arrived in Paris. Mrs. Teale is not happy to see him, but she and Sophie are off to Deauville, and those gowns must be ready before they leave. John's engagement to Sophie is a surprise to Minnie.

**Dialogue 4** (Track 11)

Tired of abusing the ladies in the fitting room, Scharwenka takes her tantrum to Minnie's office, where she screams, behaves badly, slaps Stephanie, and then takes a good look at John. Such shoulders. She likes what she sees.

**Dialogue 5** (Track 12)

Huck shows up in search of John. Scharwenka recognizes Huck's name from the radio. Artist, I salute you!

**No. 8. Something Had to Happen** (Track 13)

Perhaps Huck and the band could add that something extra to the next Roberta fashion show? He pitches the idea to Aunt Minnie.

**No. 9. Rhapsody in Prose** (Track 14)

She likes the idea, and Huck leaves with good news for the band. Pretending to be asleep, Aunt Minnie observes John's farewell to Stephanie.

**Dialogue 6** (Track 15)

While Ladislav and Stephanie sing her to sleep, Aunt Minnie dies. Her unsigned will falls to the floor. Unaware, they tiptoe out.

**No. 10. The Touch of Your Hand: Aunt Minnie's Death** (Track 16)

A week has passed. During a fitting, Scharwenka gossips about the situation with the fitter Anna, the presser Sidonie, the stylist Marie, and American model Luella, who models the new gown for Scharwenka.

**No. 11. Scene and Trio** (Track 17)

Minnie's unsigned will means that her estate has gone to her only living relative, John. He would prefer to see everything go to Stephanie and return to the States. Ladislav's insistence that Stephanie was cheated leads to an ugly scene. Stephanie proposes a partnership to John.

**No. 11A. Scene and Sidonie's Reprise** (Track 18)

It's the day of the fashion show. Huck and Stephanie have become good friends. As usual, Sophie and Mrs. Teale are late.

**No. 11B. Opening of Scene 4** (Track 19)

Huck hosts the fashion show. There's this green dress that John dislikes. Stephanie is more than happy to take it out of the showing.

**No. 12. Fashion Show** (Track 20)

Scharwenka models the new Roberta wedding gown.

**No. 13. I'll Be Hard to Handle** (Track 21)

This is followed by "Shadows of Silver," Luella's dance with the models.

**No. 14. "Yesterdays" Dance** (Track 22)

The fashion show is a huge success, and the buyers and the Teales are very enthusiastic. To the dismay of both Scharwenka and Stephanie, Sophie moves in for the kill.

**No. 15. Act One Finale** (Track 23)

**DISC TWO**

**ACT TWO**

**No. 16. Entr'Acte** (Track 1)

Before Stephanie throws them out of the workroom, Scharwenka shows the staff, Billy, and The Collegians why the new gown is wrong for her act.

**No. 17. Hot Spot** (Track 2)

Huck arrives, looking for Billy, who has the band arrangements for tomorrow's annual Roberta party. John surprises Stephanie and Lord Henry with the news that he will not be there. He has a date with Sophie.

**Dialogue 7** (Track 3)

Stephanie responds with a Russian proverb.

**No. 18. Scene: Smoke Gets in Your Eyes** (Track 4)

Huck offers Stephanie some advice. If she wants John, she'll have to fight for him.

**Dialogue 8** (Track 5)

Perhaps for her date with John Sophie should wear that green dress. Remember? The one John didn't like in the fashion show?

**No. 19. Let's Begin: Reprise 1** (Track 6)

Sophie takes the green dress. It's perfect for dancing, and Billy dances. Dance with me, Billy.

**No. 20. Dance Scene** (Track 7)

At Willy's American Bar, John hates the gown, and once again, she tells him exactly what she thinks about him. He no longer finds her devastating.

**Dialogue 9** (Track 8)

Scharwenka is more than happy to console him. After two martinis, he finds her irresistible.

**No. 21. Something Had to Happen: Reprise** (Track 9)

Huck arrives, breaking up Scharwenka's seduction attempt. You're coming to Stephanie's party.

**Dialogue 10** (Track 10)

Huck and John leave for the party, where Billy, Luella, and the sewing department entertain the guests with a dance.

**No. 22. Let's Begin: Reprise 2 & Sewing Dept. Dance** (Track 11)

Huck and The Collegians perform their specialty number.

**No. 23. Don't Ask Me Not to Sing** (Track 12)

Dressed as a peasant girl and a cavalry officer, Stephanie and Ladislav perform the duet from Shardaski's opera, *The Last Night*.

**No. 24. The Touch of Your Hand: Party Performance** (Track 13)

Believing Stephanie loves Ladislav, John decides to return to Scharwenka. Huck chases after him.

**No. 24A. Scene Change** (Track 14)

In the fitting room, Anna, Marie, Sidonie, and Luella fall over each other looking for something Stephanie can wear to the Café Russe. John shows up, but defenses are up on both sides, and Stephanie sends him away. Anna has found in storage a ballgown belonging to Stephanie's mother, the grand duchess. They dress her as royalty.

**No. 25. Wardrobe Scene** (Track 15)

At the Café Russe, Billy consoles Sophie. The crowd cheers when Scharwenka makes a grand entrance.

**No. 26. Clementina** (Track 16)

Well, maybe one song. Scharwenka and The Collegians entertain the crowd.

**No. 27. Reprises: I'll Be Hard to Handle & Let's Begin** (Track 17)

Elegantly dressed, Ladislav and Stephanie enter the Café Russe, and the owner is thrilled to see her. Ladislav is not thrilled to see John, however, but there's also this matter of Ladislav's being Stephanie's cousin. At Huck's prompting, John and Stephanie reach an understanding. At last.

**No. 28. Finale Ultimo** (Track 18)

## **KERN'S CAREER AND LIFE**

Jerome David Kern was born in Manhattan on January 27, 1885 to middle-class parents, Fannie Kakeles Kern and Henry Kern. It is probable that Kern learned about music and the piano from his mother, a skilled pianist. He later recalled that, at an early age, he joined his mother and two brothers in playing eight-handed piano concerts for his father. At the age of eleven, his family moved to Newark, New Jersey. When he was a junior at Newark High School, he was asked by the senior class to write the spring musical in March 1901. Following that, he was commissioned by the Newark Yacht Club to write the score for a musical satire in January 1902.

Leaving high school in early 1902, he pursued further musical education outside Heidelberg, Germany for several months. Returning to the United States, he was employed by music publisher, Edward B. Marks, at his firm Lyceum; the firm published his first song, "At the Casino," in September 1902. Before his second song, "In a Shady Bungalow," was published in May 1903, Kern had enrolled in the New York College of Music, where he studied counterpoint with Austin Pierce, piano with Albert von Doenhoff and harmony and composition with Alexander Lambert and concert pianist Paolo Gallico, father of author Paul Gallico.

On the advice of composer Ernest Ball, Kern sought work at the music publishing firm T.B. Harms in 1903, at the time headed by Max Dreyfus. Dreyfus was said to have been "blessed with an exceptional ear for up-and-coming talents" and would go on to sponsor many young composers such as George Gershwin (1917), Vincent Youmans (1921), and Richard Rodgers (1925) well before they became famous.

Dreyfus placed two of Kern's songs into a British musical import, *An English Daisy*, which opened in January 1904. Eleven Kern songs added to *Mr. Wix of Wickham* (September 1904) drew the attention of Alan Dale of the *American*: ". . . its music, by Jerome D. Kern, towers in such an Eiffel way, above the average . . . that criticism is disarmed. . . ."

Kern songs were interpolated into more than twenty musicals, operetta imports, and revues between 1904 and 1913, when his first full score for *The Red Petticoat* opened in November 1913. However, it was the interpolation of five songs into the British musical *The Girl From Utah* (August 1914) that changed Kern's life forever. An orchestra played two of those five songs ("You're Here and I'm Here" and "They Didn't Believe Me") at his aunt's wedding, prompting a young George Gershwin to inquire about the origin of the music. "Kern was the first composer who made me conscious that most popular music was of inferior quality, and that musical-comedy music was made of better material. I followed Kern's work and studied each song that he composed."

According to one of Kern's biographers, "Victor Herbert heard the score of *The Girl From Utah* when it was first completed: Max Dreyfus had Kern play it for Herbert at the Harms office. 'This man,' Herbert told Dreyfus, 'will inherit my mantle.' When Herbert died in 1924, thirty-eight-year-old Jerome Kern was one of the pallbearers with Max Dreyfus, John Philip Sousa, George Gershwin, and others. With Herbert's passing, Kern became the most venerable, distinguished composer in the American musical theatre."

The 1920s may be considered the second phase of Kern's theatre career. The first period of apprenticeship and growth culminated in the series of successful musicals, written with Guy Bolton and P.G. Wodehouse, now referred to as "the Princess Theatre shows." These intimate, witty, and very American musical comedies included *Very Good Eddie*, *Have a Heart*, *Oh, Boy!*, *Leave It to Jane*, and *Oh, Lady! Lady!* By the 1920s, Oscar Hammerstein II, Anne Caldwell, and B.G. De

Sylva had worked with Kern on *The Night Boat*, *Zip Goes a Million*, *Sally*, *Stepping Stones*, *The City Chap*, and *Sunny*, among others.

The 1927 epic musical *Show Boat* introduced the third phase of Kern's career as a composer of fully integrated musicals including *Sweet Adeline*, *The Cat and the Fiddle*, *Music in the Air*, *Roberta*, *Very Warm for May*, and the London show, *The Three Sisters*. Kern's collaborator on *The Cat and the Fiddle* and *Roberta*, Otto Harbach, stated that Kern "was delighted when a song had good motivation. He also had an astute critical sense for good dialogue and plot development." Oscar Hammerstein II (with whom Kern wrote the rest) stated, "He didn't think a score is important unless it is linked to a good libretto. He was always more intense about story and characterization than about music."

Kern also wrote scores for films—Billie Burke's *Gloria's Romance*—and film adaptations of *Show Boat*, *Sally*, *Sunny*, *The Cat and the Fiddle*, *Sweet Adeline*, and *Music in the Air*. His first original film score, *I Dream Too Much*, was followed by *Swing Time* (Academy Award for Best Song "The Way You Look Tonight"), *High, Wide, and Handsome*, and *The Joy of Living*. Following the Broadway failure of *Very Warm for May*, Kern returned to Hollywood. His last films include *You Were Never Lovelier*, *Cover Girl*, *Can't Help Singing*, and *Centennial Summer*.

In May 1942 Hammerstein suggested a musical adaptation of Lynn Riggs' play *Green Grow the Lilacs*, but Kern turned down the opportunity because he thought the musical problems posed by the play were too tricky for successful resolution. When Hammerstein's adaptation of Riggs' play with Richard Rodgers, now titled *Oklahoma!*, opened on March 31, 1943, Kern sent along his congratulations, even while he must have realized the mantle had passed once again.

As producers of *Annie Get Your Gun*, Rodgers and Hammerstein invited Kern to write the score with Dorothy Fields. Returning to New York to work on the new musical and a revival of *Show Boat*, Kern suffered a cerebral hemorrhage and died on November 11, 1945. President Truman summed up the feelings of most Americans in his wire to Kern's family: "His melodies will live in our voices and warm our hearts for many years to come, for they are the kind of simple, honest songs that belong to no time or fashion. The man who gave them to us earned a lasting place in his nation's memory."

## **PARIS AND THE WORLD OF ROBERTA**

There may be scores by Jerome Kern more transcendent than that for *Roberta*, but no show better displayed the international nature of 1933 Paris. Both Alice Duer Miller's novel and the musical were based upon a number of unspoken but known facts: the fact that Paris since the 1860s had been the center of women's fashion; the fact that Paris was nearly occupied by the Germans in the Great War; the fact that Paris set up refugee centers for Russians fleeing the overthrow of the Czar; the fact that after the Great War Paris welcomed any number of American writers, painters, sculptors, composers, and performers, such as Ernest Hemingway, F. Scott Fitzgerald, Aaron Copland, Duke Ellington, Sidney Bechet, and Josephine Baker.

In August 1914, the German Army opened the Western Front by invading Luxembourg and Belgium before occupying Lille and important industrial regions in northern France, which they governed with harsh, repressive measures. In a relentless push to capture Paris by September, the German forces drove back the Allied French and British forces under Commanders-in-chief Joseph Joffre and Sir John French to the Marne River, a tributary of the Seine.

This Allied retreat set the stage for the First Battle of the Marne, September 5–12, 1914. On September 6, the German army came close to breaking through General Michel-Joseph Maunoury's Sixth Army, but the French lines held because of the addition of six thousand French reserve infantry troops, who were ferried from Paris in six hundred taxicabs. General Franchet d'Esperey's Fifth Army's strike against the German Second Army on September 8 resulted in German Chief of Staff Helmuth von Moltke's order to retreat, which ended at a point north of the River Aisne. There the Germans dug trenches, settled in, and trench warfare dragged on for four more years. But Paris had been saved.

Yet, for most Parisians, it was a bleak period of survival and waiting. The city was filled with war wounded and refugees; everything from fuel to food to electricity was strictly rationed. Parisians suffered from zeppelin attacks, measles and typhoid epidemics, unrelenting anxiety as the war dragged on, and continual mourning for sons and husbands killed in the war. During the winter of 1917–18, the Spanish influenza killed thousands.

In June 1918, the Germans made one last attempt to take Paris. Four divisions of British soldiers joined the French to protect the Marne. Joined by two divisions of American soldiers, the Second Battle of the Marne sent the Germans in full retreat, and the Armistice was declared on November 11, 1918. One-tenth of the French population was killed or missing in the war; 90,000 of them were Parisian. The city emerged from the war bloodied but unbowed, and Paris quickly resumed its place as capital of the arts during what became known as *les années folles*, “the crazy years.”

In the summer of 1921, composition/harmony professor Nadia Boulanger joined the faculty of the Conservatoire Américain at Fontainebleau. One of Boulanger's first students was Aaron Copland, followed by such students as Virgil Thomson, Marc Blitzstein, Walter Piston, and Robert Russell Bennett. In 1923, the École des Beaux-Arts at Fontainebleau for American artists followed the program of the Conservatoire Américain in the spheres of painting, sculpture, and architecture.

Following the 1917 October Revolution, Russians fled west through Finland and Sweden. Long a refuge for displaced artists, Paris had welcomed over the years such artists as writers Oscar Wilde, Gertrude Stein, and Ivan Bunin; composers Frederic Chopin, Igor Stravinsky, and Kurt Weill; performers George Balanchine, Alexandra Danilova, and Lotte Lenya. The Russian aristocrats who escaped with their possessions lived in luxury, and those who escaped with little but the clothes they wore became urban legend on stage and page.

In Jacques Deval's 1933 *boulevard* comedy, *Tovarich*, Prince Mikail Alexandrovitch Ouratieff and his wife, Grand Duchess Tatiana Petrovna work as butler and maid for a wealthy French family and hold the Czar's fortune in trust. In the 1936 Kaufman and Hart comedy, *You Can't Take It With You*, the Grand Duchess Olga Katrina works as a cook at Childs Restaurant. Her uncle, the Grand Duke Sergei, is an elevator man. In *Gowns by Roberta*, the Grand Duchess Stephanie and Prince Ladislav are reduced to working as a personal assistant and doorman to a couturier house.

In 1920, Anna Anderson was institutionalized in a Berlin asylum following a suicide attempt. By 1922, rumors circulated that she was the Grand Duchess Anastasia, youngest daughter of Czar Nicholas II, who had survived the execution of her family on July 17, 1918. French playwright Marcelle Maurette's drama *Anastasia*, adapted by Guy Bolton, kept Anderson's claims alive, even

though a 1927 private investigation funded by the Czarina's brother Ernest Louis, Grand Duke of Hesse, identified Anderson as a Polish factory worker Franziska Schanzkowska. Other impostors claiming to be the late grand duchess turned up as well, and Alice Duer Miller may have found her heroine Stephanie in the rumors that Anastasia had survived the execution of her family.

In real life, Grand Duchess Maria Pavlovna supplied the French fashion industry with bead and sequin embroidery through her company, Kitmir. Gaining a foothold in the world of Paris couture was no small feat. The French had established themselves as authorities on etiquette and style in the reign of Louis XIV, whose Versailles court became the arbiter of European taste and fashion. Following the French Revolution and Napoleonic Wars, the struggling French fashion industry did not re-establish itself until the 1860s with the first modern couture house established by Charles Frederick Worth, who dominated fashion between 1858 and 1895.

During the late nineteenth century, such couturiers as the Callot Sisters, Doucet, Paquin, and Poiret established themselves. The publication of *Vogue* in 1892, with other popular magazines for ladies, promoted the fashion industry; and new fashion houses established by Vionnet, Chanel, Lanvin, Lelong, and Patou arose in the early twentieth century. Fashion magazine *L'Art et la Mode* declared, "Fashion lovers can recognize a particular couturier's style from fifteen paces: Vionnet's draping, Patou's *chic*, Lucien Lelong's fluidity."

Lucien Lelong did not design himself, relying instead on an expert design staff that included at various times Balmain, Dior, and Givenchy. In 1926, Lelong launched his own perfume line with his ABC collection, followed in 1927 with his N perfume in honor of his second wife and model, Princess Natalie Paley, first cousin of Czar Nicholas II. That same year, Elsa Schiaparelli entered the field with her collection of knitwear; the following year, she launched "Pour le Sport," a collection of bathing suits, ski-wear, and the *culotte*, a divided skirt similar to shorts.

Madeleine Vionnet, now considered one of the most influential fashion designers of the twentieth century, may be the most likely model for Alice Duer Miller's Madame Roberta. She moved to London, working first as a hospital seamstress and later as a fitter for dressmaker Kate Reily. She returned to France, working for the Callot Sisters and later for Doucet before opening her own fashion house in 1912. In the 1920s, Vionnet changed the world of fashion when she introduced the bias cut, a technique of cutting cloth diagonal to the grain, enabling the cloth to cling to the wearer and move with the body. The bias cut and her urbanely sensual approach to couture remain a strong influence on contemporary fashion and style.

### **ROBERTA: CREATING THE SHOW**

*Roberta*, a musical comedy by Jerome Kern and Otto Harbach, opened at New York's New Amsterdam Theatre on November 18, 1933, and played through July 21, 1934 (295 performances). Following their previous collaboration, *The Cat and the Fiddle*, and Kern's 1932 show with Oscar Hammerstein II, *Music in the Air*, the new musical, *Gowns by Roberta* (its original title), was intended to follow a similar structure: a chic, sophisticated tapestry of song, dance, and dialogue weaving in and out of each other. Like *The Cat and the Fiddle*, which had been set in Brussels, the show would present a comedic clash between Old World Europe and brash New World America.

Published by Grosset & Dunlap in spring 1933, Alice Duer Miller's novel, *Gowns by Roberta*, was a coming-of-age romance about a young American's growth from naïve college athlete to

sophisticated owner of his Great-aunt Minnie's Parisian fashion house. In the novel, Minnie Roberts is unwell, pushing seventy, and missing the family that shunned her following her scandalous life as a courtesan. Still possessing a keen mind, as well as a kind and nurturing attitude, she finds in her great-nephew a surrogate son when, lost in Paris, he turns up at her door. Perhaps to redeem the fallen woman and inspired by Gertrude Stein's volunteer work as an ambulance driver in the Great War, the novelist gave Minnie a heroic part in the French war effort that Harbach's adaptation ignored.

Still, Harbach's stage adaptation kept much of the novel's essence. The novel provided John's entanglements with the New England debutante Sophie Teale, the Polish predator Scharwenka, and the exiled Russian princess Stephanie. For comedy, as well as an excuse for musical numbers, Harbach created the characters of Huck, Billy, and the band. The novel's wealthy man-eater Scharwenka became the principal comedienne, a temperamental *chanteuse*. Unlike the novel, his libretto made Stephanie a more passive heroine, needing Huck's assistance since she lacked the cunning to fight Sophie for John's affections.

On May 26, 1933, *The New York Times* alerted the public to producer Max Gordon's next show, *Gowns by Roberta*. Jerome Kern's score was in the hands of Kern's team-of-choice, orchestrator Robert Russell Bennett and conductor Victor Baravalle, Kern's musical director for eight shows, including most recently *Show Boat*, *Music in the Air*, and *The Cat and the Fiddle*. Clark Robinson and Russian-born Kiviette would design the scenery and costumes, with Madame Tafel and Max Koch in charge of the gowns and furs. Saks Fifth Avenue provided the clothing for debutante Sophie Teale.

In July, Ukrainian emigré Tamara [Drasin] and vaudeville comic Bob Hope were signed to play Stephanie and Huck. German-Polish Lyda Roberti was cast as Scharwenka, and tenor William Hain, who had replaced Howard Marsh as Grace Moore's romantic interest in the operetta *The Dubarry*, was cast as Ladislav. George Murphy was Gordon's choice for John Kent, but, following Kern's unhappiness with Murphy's singing, young operatic baritone Ray Middleton, who would later create leading roles in *Annie Get Your Gun*, *Love Life*, and *Man of La Mancha*, was offered the role of John Kent. Murphy agreed to play Billy Boyden. The California Collegians, a seven-man novelty act who had appeared in Max Gordon's revue *Three's a Crowd*, signed to play Huck's band. On September 3, *The New York Times* announced that sixty-eight year old Fay Templeton would play Aunt Minnie. The turn-of-the-century star was semi-retired, occasionally appearing in limited runs of Gilbert and Sullivan. Three weeks later, the newspaper reported that choreographer Tamara Geva had left the production and José Limón would replace her.

On October 21, 1933, *Gowns by Roberta* began its three-week tryout at Philadelphia's Forrest Theatre. The program coyly credited the show's direction to "The Authors" (Kern), who encouraged Bob Hope's improvised lines since they were getting laughs. Many of Hope's adlibs eventually became part of Harbach's final libretto. The reviews for the musical were unenthusiastic, and, after the first week's tryout, Max Gordon brought in director Hassard Short, who refused program credit, to re-stage the show.

Kern was unhappy with Short's taking over the show, but he placed the show's success before his own feelings. Short's demands for scenery and costume changes added \$35,000 to the \$80,000 budget, and much of his work changed the show's form to a more traditional musical comedy. Much underscoring was removed, and numbers were reshaped. In the short time before the Broadway opening, these changes occurred:

1. Perhaps because of her arthritis or weight, Miss Templeton's role was reduced from two scenes to one.
2. The actresses playing Sophie and Mrs. Teale were replaced for being too sympathetic.
3. Sophie's fling with Billy became far less obvious.
4. Imogene Coca's small role as Baby Face and a trio of Russian street singers were written out.
5. Two numbers, "Clementina" and a long Act Two dance number, "The Remnant," for George Murphy, Nayan Pearce, and the dancers, were heavily trimmed.
6. "Armful of Trouble," was dropped.
7. A new song was added for Lyda Roberti. To help his nephew, Bernard Dougall, break into the theatre, Harbach gave him a Kern melody, and Dougall wrote the lyrics for "I'll Be Hard to Handle."
8. The show's title was shortened to *Roberta*.

At some point, John Kent's Great-aunt Minnie became his Aunt Minnie, but there is no documentation that this change occurred before the Broadway run. The change first appears in the 1935 film and the stock-amateur rental libretto.

The reviews were not bad, simply not ecstatic enough to draw a crowd. *New York Times* critic Brooks Atkinson liked Fay Templeton and Tamara very much, found Bob Hope smug, and Miss Roberti "coarse, shrill, and gauche, which are virtues upon occasion." Although he found "You're Devastating" workmanlike, he liked "Smoke Gets in Your Eyes" and the duet "The Touch of Your Hand." Still, he thought Kern's score fulfilled its purpose without being as good as *Show Boat*. *New York Sun* critic Richard Lockridge felt the show was handsome, but not funny. *Variety* predicted a short run, but Max Gordon refused to close the show, believing that word of mouth would build an audience. His prediction proved true, and attendance was good by Christmas. The popular success of "Smoke Gets in Your Eyes" also did much to keep the show running into July 1934.

During the show's run, the movies beckoned. Bob Hope left the show in March to make short films in Astoria, NY, before taking leading roles in his last Broadway shows, *Say When*, *The Ziegfeld Follies of 1936*, and *Red, Hot, and Blue*. His first full-length film was *The Big Broadcast of 1938*. Fred MacMurray, the California Collegians' saxophone player, and George Murphy left the show in early July 1934. Percy Launders and Bobby Jarvis replaced them. Lyda Roberti also left the show in July, five months before her film *College Rhythm* was released. Odette Myrtil, who had played a role similar to Scharwenka in the Harbach-Kern *The Cat and the Fiddle*, replaced her.

Fay Templeton, Tamara, Ray Middleton, and Odette Myrtil starred in the post-Broadway tour. Comedian Marty May played Huck. Veteran actress Flavia Arcaro, who had created leading roles in *The Chocolate Soldier* (1909), *Have a Heart* (1917), and *Dearest Enemy* (1925), played the small role of "The Buyer," perhaps to stand by for Miss Templeton. Beginning in Boston on September 24, 1934, the tour moved on to Baltimore, then played mostly one-week stops before reaching Chicago, where it ran for two months. It then played several two- or three-day performance stops before closing in Montreal on March 16, 1935.

In March 1935, RKO Radio Pictures released the film version of *Roberta*, starring Irene Dunne, Randolph Scott, Ginger Rogers, and Fred Astaire. The film kept only a few songs from the show and added two new Kern songs, "I Won't Dance" from the Jerome Kern-Oscar Hammerstein II

London show *The Three Sisters*, lyrics adapted by Dorothy Fields, and “Lovely to Look At,” with lyrics by Fields, who also provided additional lyrics for “I’ll Be Hard to Handle” and “Let’s Begin.”

MGM remade the film in 1952 as *Lovely to Look At*, starring Kathryn Grayson, Howard Keel, Red Skelton, Ann Miller, and Marge and Gower Champion. Although it included more of the Broadway score than the 1935 film, it kept none of the original plot beyond the inheritance of a fashion house. For television, Bob Hope played Huck Haines in two adaptations. Anna Maria Alberghetti, Howard Keel, Janis Paige, and Lilli Valenti played Stephanie, John, Scharwenka and Aunt Minnie in the 1958 broadcast, produced by Hope’s older brother Jack. Bob Hope produced the second adaptation in 1969 with Michele Lee, John Davidson, Janis Paige, and Ann Shoemaker as Stephanie, John, Scharwenka, and Aunt Minnie.

Four post-1934 librettos in the Harbach papers in the New York Public Library show that Harbach continued to play with the libretto for *Roberta* until his death. The text remained essentially the same as the stock-amateur rental libretto, but the musical program changed. One draft from the late 1940s appears to have been revised for Edwin Lester’s Los Angeles Civic Light Opera production directed by Sterling Holloway and starring Tom Ewell as Huck Haines. This production added “Lovely to Look At” to the Act One fashion Show and replaced the Act Two “Hot Spot” with “I Won’t Dance” for Billy and Luella.

Harbach’s final revision added several songs from *The Cat and the Fiddle*, as well as the two film songs. At that time, he made one excellent decision that he may have regretted not thinking of sooner: he moved Stephanie’s reprise of “You’re Devastating” from its original position (No. 6) to the scene between Stephanie and John just before “The Touch of Your Hand.”

## **RECONSTRUCTION**

It would be inaccurate to call this recording the 1933 Broadway version of *Roberta*. Too little exists to establish an authentic text for what opened on November 18, 1933. Primary sources in the Kern Collection of the Library of Congress are Otto Harbach’s lyric sheets and copyright libretto, Robert Russell Bennett’s full scores for most of the show, musical bits and pieces, and the original orchestra parts for “Hot Spot.” These, along with Harbach’s original scenario outline for the stage adaptation found in his papers in the Billy Rose Theatre Collection of the New York Public Library, are the materials closest to establishing an opening night text.

Since there were only three weeks for director Hassard Short to make production changes between the tryout and Broadway opening, it’s likely that much of Harbach’s work was patching the holes created by Short’s revisions. Once Fay Templeton’s role was cut from two scenes to one, much of the material in the Prologue and first scenes in Paris was rewritten or cut and pasted. The Tams-Witmark stock-amateur rental package for *Roberta* may be the edition most representative of Short’s changes to the show, but it can only be considered a secondary edition, assembled after the show’s initial run and post-Broadway tour. Its orchestra parts are clearly copied from the original Bennett scores, but there is no evidence that all of the textual changes were made before the Broadway opening night. We know, for instance, that the entire scene for “Smoke Gets in Your Eyes” was revised during the Broadway run. It is this revised scene that exists in the rental libretto.

Once it was determined to record the full scores in their original shape, it was necessary to establish a recording text and tailor that text to fit the scores. Since the dialogue, music, and lyrics were meant to flow in and out of each other, it seemed necessary as well to include enough spoken dialogue to continue the story between musical numbers, much like a radio play. The libretto for this recording is a *conjectural text* intended to tell the story as clearly as possible and to support the score's original intentions as fully as possible.

While most of Bennett's full scores exist in the Kern Collection of the Library of Congress, the score for one complete number, "Hot Spot," is missing along with scores for such numbers as the Fashion Show, the "Yesterdays" dance, the Wardrobe Scene, those scores in which the material was copied from other, existing scores. New scores for these numbers were reconstructed from the rental orchestra parts, which were clearly copied from Bennett's original scores.

The vocal score for *Roberta* was published in 1952, nineteen years after the original production opened. It represents the rental version of the show, but it is not necessarily useful since the score and rental libretto are often unclear about the logistics of assembling score and dialogue. For example, "You're Devastating" first appears in the score as three separate sections: a thirty-two bar instrumental refrain for "Band on Stage," followed by Huck's verse and refrain. This printed information for the third section comes at the end of Huck's song:

*Cue:* "What a pretty idea."  
*John sings refrain of* "You're devastating."

Every note of music for this sequence is in the orchestra parts to be played by the full orchestra; the rental materials contain no performance material for any "Stage Band" number in this score. It's clear that, since Huck is singing with his band, they should be playing, not the orchestra. Should Huck's song with the band be the same orchestration as John's song to Sophie? The accompaniments have different emotional values for each singer. For the recording, the number was assembled as one number: stage band and Huck's refrain with the band under dialogue, followed by John's refrain to Sophie, which would use Bennett's original orchestration for the full orchestra.

This led to questions about The Collegians, the name chosen for the recording's stage band, rather than "The Huckleberry Haines Orchestra." The 1935 film named the band "The Wabash Indianians;" but using Harbach's original name for them in his copyright libretto, "The Collegians," was also a nod to The California Collegians, the variety group who played the band in the original show. A practical reason for there being no performance material for the stage band would certainly be the difficulties of casting these seven roles for a stock or amateur production.

Still, it was necessary to reconstruct their material for the recording, and that would require two separate groups of musicians on the recording: seven actors to perform and a seven-piece ensemble to record those instrumental sections of the score. Occasionally the vocal score called for a singing "Quartette," [*sic*] and the recording adopted the conceit that, when four Collegians sang, three of them accompanied the quartet. On "Let's Begin," piano, tuba, and drums accompany the four singers. There are no vocal arrangements for this vocal group, and new ones were created for the recording.

Confirming what instruments the California Collegians played was difficult since the instruments changed with the personnel. The script mentioned a violin, but research produced no photo of

anyone holding a violin. We settled on a band of piano, drums, banjo-guitar, tuba, trombone, trumpet, and alto sax; and all “Stage Band” moments were orchestrated for this ensemble. Shortly before recording, Elliot J. Cohen produced a photo of the original *Roberta* Fashion Show. Two players hold no instruments but five men play guitar, drums, sax, trumpet, and violin! There was no time to rescore the stage band material.

The Fashion Show photo implied that The California Collegians played along with the orchestra, as the band does in the 1935 film version, but it was felt that on the recording they should be regarded as a separate entity. The listener should be aware of two different instrumental ensembles playing throughout the score. The best way to explain the decisions made for the recording is to examine each number separately:

### **No. 1. Let’s Begin**

The music for the Prologue is taken from an Act Two party number, “The Remnant,” that played in the Philadelphia tryout for George Murphy as Billy, Nayan Pearce as Luella, and the ladies. By the Broadway opening, it was shortened to “Sewing Dept. Dance,” still featuring Murphy and Pearce. In Philadelphia, John Peters as Gin Blossom sang the verse to “Let’s Begin” and Imogene Coca as Baby Face sang the refrain. Her role was written out during the tryout, and John Peters stayed with the show as one of the ensemble. The vocal score assigns this song to the “quartette,” but the libretto assigns it to Billy and cuts the verse. This is Bennett’s complete score.

### **No. 2. Lindy Hop**

In the Philadelphia tryout, Sophie’s fling with Billy behind John’s back was much more blatant. In the original Prologue, Aunt Minnie, who had come to the dance with John, was aware of Sophie’s duplicity. Following the Madrigal and Huck’s presentation of the cup to John, Minnie observed Billy and Sophie ending their dance in a hot embrace. When “Armful of Trouble” was cut from the show and Hassard Short completely reworked the opening number, this dance music, which had occurred after “You’re Devastating,” was used to end the revised “Let’s Begin.”

### **No. 3. Madrigal**

This is the first complete recording of the number. The published vocal score omits the eight bars of canon for the men following the first eight bars. This is Bennett’s full score for the number.

### **No. 4. You’re Devastating**

A new orchestration was created for the stage band accompanying Huck’s verse and refrain. John’s refrain is sung to Russell Bennett’s orchestration of the refrain from No. 6.

### **No. 5. Finaletto**

The rental materials and published score omit the wonderful scene-change music taking the cast and audience from New England to Paris. This is Bennett’s full score.

### **No. 6. Stephanie’s Reprise: You’re Devastating**

This is Bennett’s full score for the song.

### **No. 7. Yesterdays**

Fay Templeton, the original Aunt Minnie, was a true contralto. Since Bennett’s full score for this number is in E-minor, which lies very low in the voice, it was certain that a transposition would be made for whoever played Aunt Minnie. Diana Montague was offered two possible alternate keys, and she chose A-minor. The brass parts were then rewritten to put them back into a lower range for the number.

### **No. 8. Something Had to Happen**

The song may be titled “Something Had to Happen;” but the lyric in the score is “Something’s gotta happen.” Perhaps this first refrain in the copyright libretto should have been restored:

*Something had to happen  
So I just took a sensible point of view,  
And I did the things that I had to do,  
Things I was mad to do.  
Venus caught me nappin’  
Or call it Fate that happened to pick on me  
And that made me happen to pick on you!*

### **No. 9. Rhapsody in Prose**

Curiously, whenever Huck sits at the piano, he plays with four hands: Bennett’s scores for these moments are written for the two pianists to play much more elaborately than possible for a solo pianist. This is Bennett’s full score, which includes the final thirty bars that were cut from the show. The full text for this sequence exists in the copyright libretto.

### **No. 10. The Touch of Your Hand: Aunt Minnie’s Death**

After eight bars, Bennett’s full score has this direction in Bennett’s hand: “Segue Guitar on stage 32 meas.” The missing guitar solo was discovered in the Kern Collection of the Library of Congress. Bennett’s score is also missing the next eight bars for solo strings and celesta, and this was reconstructed from the rental orchestra parts. The remainder of the number exists in Bennett’s full score.

### **No. 11. Scene and Trio**

In Hassard Short’s revisions, Bennett’s complete score was cut into sections to be played when needed, and this recording is his original full score. The ladies’ trio, which was found in the Kern Collection, is missing in the published vocal score.

### **Nos. 11A. Scene and Sidonie’s Reprise**

Bennett’s score for No. 11 provides the musical content for both Nos. 11A and 11B. It was an editorial decision to begin Sidonie’s humming earlier than indicated in the published score to establish her presence under the dialogue.

### **No. 12. Fashion Show**

This score was rebuilt from the rental orchestra parts.

### **No. 13. I’ll Be Hard to Handle**

There is no documentation of Lyda Roberti’s performance of this number in 1933. Photos show that she was attended by bridesmaids and two pages who possibly sang or danced. Bennett’s score provides no clues, and the published vocal score completely ignores the fact that the first two refrains are sung to two different accompaniments. Kim Criswell had recorded this number for Greg MacKellan in the 1980s, and for John McGlenn in the 1990s. This recording is an adaptation of McGlenn’s routine.

### **No. 14. “Yesterdays” Dance**

The full score for “Yesterdays” has additional notes for the dance arrangement, but there is no complete score for the dance. This score was reconstructed from the rental orchestra parts.

**No. 15. Act One Finale**

This score was reconstructed from the rental orchestra parts. The vocal score ignores the libretto's reference to a choral refrain of "You're Devastating."

**No. 16. Entr'Acte & Opening of Scene One**

The score for this number was reconstructed from the rental orchestra parts.

**No. 17. Hot Spot**

There is no full score for this number, and it was reconstructed from Harbach's lyric sheets and the original orchestra parts in the Kern Collection of the Library of Congress. The two piano parts are missing from the set, and these were reconstructed after a new full score was created. This recording is the original *double entendre* number for Lyda Roberti, which was cut at some point after the original production to twenty-three measures with a rather awkward new set of lyrics:

*Hold 'em high! You are going for a ride!  
Can't you see! Everywhere it is much too tight!  
Every seam is goin' to rip, I can hardly take a breath  
Let me get this damn thing off.  
Look at my legs! I can't take a decent step.  
Look at that! What the hell am I to do?  
Hold 'em high, I refuse to wear the thing,  
I refuse to wear the thing.  
I demand another dress!*

**No. 18. Scene: Smoke Gets in Your Eyes**

The show's reviews were not blockbusters, but the popular success of this great Kern song kept the crowds coming to the theatre. Originally presented in three sections separated by dialogue, the scene was later rewritten to give the audience the entire song before the dialogue began. This is the original version of the scene.

**No. 19. Let's Begin: Reprise 1**

This is Bennett's full score.

**No. 20. Dance Scene**

The full score for this number was reconstructed from the rental materials.

**No. 21. Something Had to Happen**

This recording is Bennett's full score, titled "Act II Had to Happen." It begins with the string introduction to the song and Joseph's piano solo is missing. For the piano solo, Vincent Lynch was encouraged to give the published sheet music a cocktail-piano treatment. The published vocal score ignores both the piano solo and the instrumental introduction to the number.

**No. 22. Let's Begin: Reprise 2 & Sewing Dept. Dance**

There is no full score for this number. For this recording, the sung refrain of "Let's Begin" uses the orchestration of No. 19, and the orchestral coda, which acts as curtain music, was reconstructed from the rental parts. The Sewing Dept. Dance, which incorporates music from the introduction to No. 1 and "Hot Spot," is a stage band number in the published vocal score, and it was orchestrated for that ensemble.

**No. 23. Don't Ask Me Not to Sing**

Cut from *The Cat and the Fiddle*, this number was added to *Roberta* as a specialty for Bob Hope and The California Collegians. The number in the published vocal score is much shorter, which may be due to publisher copyrights or a need to simplify it for stock and amateur performances. The recording routine is reconstructed from Bennett's full score and Harbach's lyric sheets. There is one missing *a cappella* section, an "organ" effect, for which there is no existing material. The outline of the routine may be seen in the first ten minutes of the 1935 film. Since the California Collegians are not in the film, it may not be the show's original routine. It was determined there was not enough information to reconstruct this section for the recording.

**No. 24. The Touch of Your Hand: Party Performance**

Bennett's full score for the short waltz is titled "Petite Valse." The orchestration for the duet is the same as No. 10, with a new two-bar ending.

**No. 24A. Scene Change**

The full score for this number was reconstructed from the rental orchestra parts.

**No. 25. Wardrobe Scene**

Reconstructed from the rental parts, the last two sequences of music for this scene are Bennett's score for a "Russian Trio," and the Russian national anthem, "God Save the Czar," composed in 1833 by Alexey Lvov. The "Russian Trio" was originally sung by three Russian streetsingers in a cut scene between Ladislav and Stephanie outside the Roberta establishment.

**No. 26. Clementina**

Much of this number for Lyda Roberti and George Murphy was cut. Perhaps Miss Roberti's Polish accent rendered unintelligible too many words of this rollicking 6/8 tune. Another *double entendre* number was reduced to thirty-two bars of music.

**No. 27. Reprises: I'll Be Hard to Handle & Let's Begin**

The vocal score sets this number in a higher key than Scharwenka's solo in Act One. Perhaps the vocal score is wrong, and someone else, possibly the men, sang it? The original programs mention a Russian singer in the Café Russe scene, but it's more likely he would sing the "Russian Trio" music. Since the number needed to be orchestrated for the stage band, the song was restored to Scharwenka's original key.

**No. 28. Finale Ultimo**

The full score was reconstructed from the rental orchestra parts, in which the last eight measures of orchestra payout are simply a repeat of the previous material with no brass parts to provide a bigger conclusion. A decision was made to add the brass to the orchestration.

**No. 29. Appendix: Armful of Trouble**

In the Philadelphia tryout, this song was the second number in the score. After the first week, it was replaced by a new title, "You Inspire a Mad Desire," which Kern biographer Gerald Bordman claimed was a new song. Since nothing with his title exists in full score, manuscript, or lyric sheet, it's more likely that Harbach wrote a new lyric for the melody of "Armful of Trouble." Hassard Short cut the number completely, but it remained in the show as underscoring. This is the first recording of the complete scene as it exists in Bennett's full score and the copyright libretto. For the stage band section of the score Bennett wrote only the piano part, which was kept in the stage band orchestration.

**No. 30. Appendix: I Won't Dance**

Fred Astaire, who played Huck in the 1935 film of *Roberta*, asked the studio to buy for the film a Kern-Hammerstein number, "I Won't Dance," from their London show *The Three Sisters*. Dorothy Fields rewrote Hammerstein's lyric, and the song was given a swing arrangement. Since Robert Russell Bennett orchestrated the Broadway production of *Roberta*, it seemed fitting to adapt his score from *The Three Sisters* for the *Roberta* stage orchestration.

**No. 31. Appendix: Lovely to Look At**

Bennett's arrangement for the film was transcribed from the soundtrack and orchestrated for the *Roberta* stage orchestration. The vocal arrangement is based on the one in the film.

**No. 32. Exit Music**

New orchestra parts were copied from Bennett's full score.

**No. 33. Song: Smoke Gets in Your Eyes**

It was decided to include a recording of this song in its published form. The orchestration, needless to say, is Robert Russell Bennett's.

—Larry Moore and Sean O'Donoghue

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**Annalene Beechey** trained at The Bull Alley Theatre Company in Dublin. Her theater credits include Cosette in *Les Miserables*, Belle in Disney's *Beauty and the Beast*, Anne in *A Little Night Music*, Dorothy in *The Wizard of Oz*, Johanna in *Sweeney Todd*, Cinderella in *Into the Woods*, and Christine in *The Phantom of the Opera*. Concert highlights include appearances with John Wilson and his Orchestra, Eliza Doolittle in *My Fair Lady* (BBC Proms 2012) and Susie in *The Good Companions* (BBC Radio 3). Her recordings include a solo album, *Close Your Eyes* (Dress Circle), and Rodgers & Hart's *Dearest Enemy* (New World Records). [www.annalenebeechey.com](http://www.annalenebeechey.com)

**Kim Criswell** enjoys a successful career in musicals, recordings, and on the concert stage. On Broadway she appeared in the original casts of *Nine*, *Baby*, and *Stardust*, and *The Threepenny Opera* revival starring Sting. Recent performances include The Old Lady in *Candide* for the BBC, Théâtre du Châtelet, and La Scala; Richard Rodgers's music at Wigmore Hall; Proms concerts with the John Wilson Orchestra; and the film *Hysteria*. Notable recordings include *Anything Goes* (EMI), *Annie Get Your Gun* (EMI), and *Dearest Enemy* (New World Records), and solo albums *The Lorelei* (EMI) and *Back To Before* (JAY).

**Patrick Cummings** has been seen at the Irish Rep in *New Girl in Town*, *Donnybrook!*, and *Transport*. New York appearances include Kenny Solm's autobiographical spoof, *It Must Be Him*, and the Lincoln Center Theatre production of *Happiness*. He has been seen in *Meet Me in St. Louis*, *Les Miserables*, *42nd Street*, and *White Noises*. He made his Washington National Opera debut as Frank Baker in *Show Boat*, a role he repeated for the San Francisco Opera. He was recently seen in a recurring role on the TV series *Hostages*.

Winner of the New York Musical Theatre Festival Award for her role as Sœur Sourire in *The Tragic and Horrible Life of the Singing Nun*, **Laura Daniel**'s roles include Sally in *Jaws: The Musical*, Pat the Park Ranger in *Sasquatched!*, Janis Joplin and Judy Garland in *Hell's Belles*, Barbara in *Johnny on a Spot*, Rita in *Lucky Stiff*, Rita in *Educating Rita*, Audrey in *Little Shop of Horrors*, and Gooch in *Mame*. Films include *Sincerely Yours* (NYU Craft Award—Best Actress), *Laundry*, and *Divine Intervention*. [www.lauradaniel.net](http://www.lauradaniel.net)

**Jason Graae** has appeared on Broadway in *A Grand Night for Singing*, *Falsettos*, *Stardust*, *Snoopy!*, and *Do Black Patent Leather Shows Really Reflect Up?*, as well as the Los Angeles company of *Ragtime*. Off-Broadway, he has been seen in *Forever Plaid*, *Olympus on My Mind*, *All in the Timing*, and *Hello Muddah, Hello Fadduh* (Drama Desk Nomination for Best Actor in a Musical). Cabaret performances have won him two NYC Nightlife Awards and four Bistro Awards. Television credits include appearances with the Boston Pops, Jerry Herman, and Marvin Hamlisch, and guest roles on *Friends*, *Six Feet Under*, and *Rude Awakening*, among others. For five years he was the voice of Lucky for Lucky Charms Cereal. [www.Jasongrae.com](http://www.Jasongrae.com)

**Jeanne Lehman** has been seen in cabaret, numerous TV commercials, and concert appearances throughout the world. Her theater credits include numerous musicals and plays, including *Beauty and the Beast*, *The Sound of Music*, *Company*, *Steel Magnolias*, *Milk and Honey*, *Ancestral Voices*, and *The Grass Harp*. She has appeared in regional productions of *Hello Dolly!*, *I Do! I Do!*, *My Fair Lady*, and others. Recordings include *A Jerome Kern Treasury*, *Broadway Showstoppers*, *Kurt Weill on Broadway* (EMI), and *Victor Herbert: Collected Songs* (New World Records). [www.jeanne-lehman.com](http://www.jeanne-lehman.com)

Originally from Portland, Maine, **Michele McKenzie** teaches in Los Angeles. She enjoys theater, and film, but her greatest passion is spending time with her husband and two children. This is her recording debut.

**John Molloy** has sung with Opera North, Opera Ireland, Opera Theatre Company, the D'Oyly Carte Opera Company, Wexford Festival Opera, and the Royal Opera. His repertoire includes Arthur (*The Lighthouse*), Sarastro (*Die Zauberflöte*), Figaro (*Le nozze di Figaro*), Luka (*The Bear*), Leporello and Masetto (*Don Giovanni*), Le Commandeur de Beaupré (*La Cour de Célimène*), and Trinity Moses (*Aufstieg und Fall der Stadt Mahagonny*). He has sung in concert with The National Symphony Orchestra of Ireland, RTE Concert Orchestra, Orchestra of St. Cecilia, London Gala Orchestra, and the Goldberg Ensemble. His recordings include *Robin Hood* (Naxos) and *Dearest Enemy* (New World Records).

**Diana Montague** enjoys one of the most distinguished and prolific careers in leading opera houses, concert venues, and recording studios. Her repertoire includes major roles in operas by Mozart, Gluck, Strauss, Rossini, Bellini, and Berlioz. Her concert engagements include performances with Sir Georg Solti, John Eliot Gardiner, Seiji Ozawa, and others. Her recordings include *The Turn of the Screw* (Opus Arte), *Falstaff* (Opus Arte), *Iphigénie en Tauride* (Phillips), *Le Comte Ory* (Philips), *Le nozze di Figaro* (Chandos), *Così fan tutte* (Chandos), *Der Rosenkavalier* (Chandos), *Les Béatitudes* (Hänssler), *Les nuits d'été* (Erato), *The Song of Norway* (JAY), and *Kiss Me, Kate* (JAY).

**Eamonn Mulhall** trained at the Royal College of Music and the National Opera Studio in London. His operatic engagements with the Royal Opera, Covent Garden, Slovak National Opera, Scottish Opera, Wexford Festival Opera, and English National Opera, and other venues, have included Handel, Mozart, Rossini, Offenbach, MacMillan, and Weill. Concert performances include appearances with RTE Concert Orchestra, Irish Baroque Orchestra, City of Birmingham Symphony Orchestra, Ulster Orchestra, Irish Chamber Orchestra, Royal Liverpool Philharmonic Orchestra and National Symphony Orchestra of Ireland. His recordings include Beethoven's Irish songs, *Under Milk Wood*, and Victor Herbert's *Eileen* (New World Records).

**Aine Mulvey** has worked with the National Chamber Choir of Ireland, the RTE Concert Orchestra, and Opera Ireland. Based in Dublin, she has worked as a soloist and conductor on BBC radio, Lyric FM and RTE radio and television. Her recordings include Victor Herbert's *Eileen* and Rodgers & Hart's *Dearest Enemy* (New World Records).

**Mary O'Sullivan's** performances with Opera Ireland, Wexford Festival Opera, Scottish Opera, Zürich Opernhaus, Cape Town, and others around the world include such roles as Olympia (*Les Contes d'Hoffmann*), Titania (*A Midsummer Night's Dream*), Nanetta (*Falstaff*), Miss Wordsworth (*Albert Herring*), and Susanna (*Le nozze di Figaro*). Recordings include the title role in Victor Herbert's *Eileen* (New World Records). [www.maryosullivansoprano.com](http://www.maryosullivansoprano.com)

**Tally Sessions** was been seen on Broadway in *Big Fish* and *The House of Blue Leaves* and Off-Broadway in *Yank!*, *The Queen of the Mist*, *Godspell*, and *Anyone Can Whistle* for City Center *Encores!* Tours include *South Pacific*, *Legally Blonde*, and *Dirty Rotten Scoundrels*. A graduate of the University of North Carolina, he has performed with such prestigious regional theaters as The Old Globe, Goodspeed, Westport Playhouse, the St. Louis Muny, Signature Theatre, and Paper Mill Playhouse. He has been seen in the television series *Elementary*. His recordings include *Yank!* (PS Classics), *The Queen of the Mist* (Razor & Tie), and *Big Fish* (Broadway Records). [www.tallysessions.com](http://www.tallysessions.com)

**Christina Whyte** appears regularly as a soloist and ensemble singer in concert, TV, and radio. Opera roles include Handel's *Acis and Galatea* and Cavallieri's *Rappresentazione di Anima e di Corpo*. Recordings include Opera in English with baritone Gerald Finley (Chandos), Victor Herbert's *Eileen* (New World Records), and Rodgers & Hart's *Dearest Enemy* (New World Records).

**Rob Berman** is the music director of New York City Center's *Encores!* concert series, where he has conducted *The Most Happy Fella*, *Finian's Rainbow*, *Anyone Can Whistle*, and *Lost in the Stars*, among others. He has conducted Broadway revivals of *Wonderful Town*, *The Pajama Game*, *Finian's Rainbow*, *The Apple Tree*, *Promises Promises*, and *Irving Berlin's White Christmas*. As Music Director for The Kennedy Center Honors, the CBS annual show honoring five performing artists from all disciplines, he has won an Emmy Award for Outstanding Music Direction. His recordings include *Yank!* (PS Classics), and the *Encores!* cast recordings of *Merrily We Roll Along* (PS Classics), *Pipe Dream* (Ghostlight), and *Gentlemen Prefer Blondes* (Sony Masterworks).

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## **Roberta**

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## **The Foundations of the American Musical Theater**

ROBERTA

*A MUSICAL COMEDY IN TWO ACTS*

ADAPTED FROM THE NOVEL BY ALICE DUER MILLER

BOOK AND LYRICS BY OTTO HARBACH

MUSIC BY JEROME KERN

ANNALENE BEECHEY, KIM CRISWELL, PATRICK CUMMINGS, JASON GRAAE, DIANA MONTAGUE  
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CONDUCTED BY ROB BERMAN

80760-2 [2 CDS]

DISC ONE [TT: 65:50]

**Act One**

DISC TWO [TT: 74:37]

**Act Two & Appendices**

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