Where Have We Met Before?: Forgotten Songs from Broadway, Hollywood, and Tin Pan Alley
New World NW 240

The qualification for inclusion on this record—that a "popular" song has been unjustly unpopular or not very popular, or is no longer popular at all—suggests those various senses in which songs have been characterized as "popular." There is the quantitative, majorative sense; and those modes of measurement that most reliably gauge an era's expressions of preference, along with those vehicles and procedures that are judged most effectively to secure and promote popularity, define the changing social and economic environments of popular music and its creators. Throughout the twenties and even before, such popularity was measured by the sale of sheet music, phonograph records, and player piano rolls, and a songwriter's income was derived chiefly from his royalties from these sources. Sheet music was hawked, performed, and plugged at counters in department stores, five-and-tens, and music stores, where songs were played and sung, on customers' request or at performers' discretion, by the salespersons. Those performers who could carry a tune across the country in their vaudeville acts or on their phonograph records were the primary target of song demonstrators and pluggers (Gershwin, Warren, and Youmans among them) employed by music-publishing houses to beguile, entice, or bedevil the superstars, stars, or even just opening and closing acts. The lifetime of a song, accordingly, was taken to be a theatrical season, during which the musical material of an act remained fixed.

By 1930, three factors fundamentally altered this climate: radio, sound films, and the Depression. The relative musical literacy required to learn or to reproduce songs from sheet music was not required to listen to those songs on the radio. Active amateur performance, centered about a family pianist or ukulelist, was replaced by passive reception of those professionals who could be heard on prime-time network radio: the Clicquot Club Eskimos, the Ipana Troubadours, the Vaughn DeLeaths, Kate Smiths, Crosbys, and Vallees, and that swarm of dance orchestras which broadcast on remote pickups from cities many of the listeners would never visit, from exotic roof gardens, restaurants, and dance floors few of them could ever afford. With such musical gratifications available gratis, player pianos disappeared, sheet music sales declined to near nonexistence, and by 1932 phonograph record sales reached an all-time low of six million (compared with the almost hundred million of but a few years before). Variety, as barometers of popularity, carried lists of "Songs Most Played on the Air" and those "Most Requested" at such sources of radio power as New York's Lexington and Plaza hotels. But, from the songwriter's desperate point of view, to what end was such popularity when royalties from sheet music and records had so declined? At first, there was no compensation whatever for radio performance, with radio stations insisting that such performances were free plugs. Then ASCAP began collecting small licensing fees, which were distributed to its members by a point-classification method that took into account not only, or even primarily, the popularity of a particular song, so that many (particularly new) writers received little or nothing for a "most-played" song. The continuing ASCAP radio-network contention over increased fees culminated in the 1941 radio ban when, for almost a year, no ASCAP music was broadcast, and BMI emerged as its full-fledged rival.

Under these economic circumstances, it is small wonder that most of the songs in this collection are from Broadway shows, for the songwriter who wrote a produced show received a percentage of the box-office receipts, an assured income if the show ran, and a means of having his songs presented —and a few even published or recorded in advance—even if it did not. The only comparable security was in Hollywood, while it lasted. In 1929 and 1930, over one hundred musicals issued from Hollywood's new sound industry, so satiating the public that by the end of 1930 motion-picture-theater operators posted signs outside their theaters reassuring possible patrons that what was being shown was "positively not a musical." And the trainloads of songwriters brought to Hollywood under salary contract to supply those more than one hundred scores were shipped back to Tin Pan Alley, along with the stars of stage and radio whose first, and often last, films had been unsuccessful, including Fannie Brice, Gertrude Lawrence, Beatrice Lillie, George Jessel, Harry Richman, and Rudy Vallee. When, some three years later, the second Hollywood musical phase began, only a few songwriters were placed under contract, and celebrated writers— Gershwin, Kern, Porter, Youmans—were secured on single-picture arrangements.

The Hollywood musicals of those first years understandably took Broadway as their model. There were book shows—operettas and musical comedies—often with the books (and sometimes some of the songs) of Broadway musicals: Show Boat, Rio Rita, The Desert Song, Good News, Follow Through, Heads Up, and many more. And there were revues, successions of acts—musical, comedic, dramatic, and uncategorizable—for which the studios emptied their dressing rooms: MGM's Hollywood Revue of 1929, Warner's Show of Shows, Fox Movietone Follies of 1929 and 1930, and Paramount on Parade. While Hollywood was thus imitating life upon the largely vapid Broadway stage, Broadway (perhaps in need of finding a new justification for its existence and its ticket prices, and surely as a reflection of the Depression and the competition) more directly than ever before began to reflect its remote but explicit historical roots—or, more exactly, root—The Beggar's Opera. That 1728 compound of political satire (directed at the accession of George II) and musical parody (directed at the dramatic and musical conventions of the voguish Italian opera in England) was a book show with a mere sixty-nine ballads drawn from the already popular songs of the time. Many Broadway musicals of the thirties were no longer bland satires of college life, or golfing, or boxing; such book shows as Of Thee I Sing, Face the Music, and Let 'Em Eat Cake and such revues as Ballyhoo of 1932, Americana, As Thousands Cheer, and Parade were incisive political and social satire. And in 1933 The Threepenny Opera, the Brecht- Weill version of The Beggar's Opera, made its own, albeit unsuccessful, Broadway debut.

The sense in which “'popular' song" defines a genre distinct from "'art' song" is, at the borders of the domains, even less clear-cut than that distinction, within the genre, between "popular songs," "show songs," and "movie songs." The differences among these three categories are more likely to be apparent in the words than in the music, for it was assumed that the Broadway show would appeal to a more literate, educated, and affluent audience than the musical film, and therefore the lexicon and references of its lyrics could be more esoteric, just as the musical demands of the tune, particularly in range and melodic details, could reflect its performance on Broadway by trained singers rather than band singers or the real or feigned voices of Hollywood stars. Also, the Broadway song should stand up and continue to attract customers for the run of a show, a hoped-for year or so, while the popular song—because of its primary mode of dissemination, radio—and the movie song were now anticipated to have life spans shortened by their instantaneous national exposure.

The pop song could not but reflect the 2 aesthetic dispositions and business judgments of the popular-music publisher, while the Hollywood song reflected those of a producer and a director (songs, like faces, often were dropped on the cutting-room floor), and the Broadway song those of the show's producer, director, and writers (it was common for songs to disappear, and for new ones to appear, during tryouts and even during the Broadway run). For all their probably different backgrounds, tastes, and training, none of these entrepreneurs was likely to permit or even desire the popular song to change essentially in its conventionally constrained formal patterns or its syllabic fusion of words and music. Although the Broadway tune, in the harmonic and instrumental setting of a knowing theatrical arranger, or the Hollywood ditty, enhanced or engulfed by an equally able arranger and a magnificent mammoth studio orchestra, may have seemed more elaborate and sophisticated than the pop tune, usually heard in the setting of a routine dance orchestra, if you seek a conceptually, structurally original song within the well-defined boundaries of the idiom, you need go no further and could do no better than choose one of Irving Berlin's pop, even sentimental, ballads: "All Alone," with its almost unique avoidance of section-defining melodic repetitions, and with even its final return subtly transformed melodically.

In choosing "hits that never were," there was always the presumption that they were hits that could or might have been. The application of this principle eliminated from consideration those songs, necessarily from shows, often embodying the most celebrated song writers' most ingenious and intricate ideas, that could only have become, or indeed have become, "cult" songs. Rodgers and Hart's "Too Good for the Average Man" and Porter's "Down in the Depths (on the Ninetieth Floor)" are two such songs.

The songs included may not all satisfy the expert's appetite for the genuinely recondite. "You Forgot Your Gloves" surely is vividly recalled by some, but Alec Wilder's reference (see Bibliography) to its "obscurity" is my justification for eagerly rescuing it. "We'll Be the Same" is no doubt occasionally still sung by some of the class of

’32, but, again, Wilder's statement that it is "so little known" and its inclusion in the Rodgers and Hart screen biography Words and Music only as barely heard under dialogue at a party scene played by the party pianist strongly urged its presence here. A few songs are even included that have been revived on recordings; the two Kern songs, for instance, are in the Jerome Kern/All the Things You Are album issued on the valuable Monmouth-Evergreen label, but they are included here in and for their unusual first performances.

The lyrics appear as they are performed on the record, except where-in that pretape, all-or-nothing recording era-a vocalist’s verbal slips were permitted to pass, as in “You Forgot Your Gloves,” or the vocalist appears not to have made it to the microphone in time (or his microphone was not turned on in time) for the beginning of his chorus, as in “Let’s Call It a Day.” Ethel Shutta’s special maternal material in “And So to Bed” and some of the additional material in “Nobody Else but Me” are not included, nor are the lyrics whose publishers did not grant permission.

A selected discography is not included because, unfortunately, even the hits of the period are unobtainable.

And if there is no Berlin, Gershwin, Youmans, McHugh, or Lane (whose “Forget All Your Books” unfortunately never was recorded), their hits are still very much with us.

Side One

Band 1

We'll Be the Same

(Richard Rodgers and Lorenz Hart)
From America's Sweetheart
(Broadhurst Theatre, February 10, 1931)
Arden and Ohman Orchestra: Frank Luther, vocal.
Recorded February 10, 1931, in New York. Originally issued on Victor 22627.

America's Sweetheart, as its title still should suggest, was a musical comedy about Mary Pickford. It was also about Hollywood and the coming of all-talking, all-singing motion pictures. There was a hint of A Star Is Born, for the dramatic crux of the comedy was the reversal of the celebrity roles of the leading lady (played by Harriet Lake, soon to be Hollywood's Ann Sothern) and her leading-man husband (played by Jack Whiting, the musical-comedy star of three decades who was on mutually nonreluctant loan from Warner Brothers, where his career never burned brightly), induced by the summary transition from cinematic silence to sound. The recurrent relevance of the gender-independent lyric of "We'll Be the Same" thus becomes immediately evident.

There was probably some reflection, in Herbert Fields's book for America's Sweetheart, of Rodgers and Hart’s own disaffection with Hollywood as a consequence of their contribution to the first wave of Hollywood musicals: Hot Heiress (1930), with Ben Lyon, Ona Munson, Walter Pidgeon, and none of their better songs. But, following America's Sweetheart, Rodgers and Hart returned to Hollywood for almost four years, contributing distinguished scores to Love Me Tonight, Hallelujah, I’m a Bum, and Mississippi before returning to Broadway with Billy Rose's Jumbo.

"I've Got Five Dollars" was the sole song from America's Sweetheart to become widely known. "We'll Be the Same" was on the other side of the recording by the orchestra of Victor Arden and Phil Ohman, a two-piano team who played from 1925 to 1935 in the pits of many musicals and recorded mainly show tunes with a studio orchestra that performed in a basically society danceband style. Frank Luther was a celebrated soloist, a member of such vocal groups as the Revelers, and even a songwriter.

The sun may rise and shine at night,
Birds swim, and fish take flight,
Heigh-ho, it's still all right:
We'll be the same.

They may have thirteen months in the year,
Nations may disappear,
Heigh-ho, no need to fear:
We'll be the same.

Though Hollywood's screenless,
Boston beanless,
And the sea turn into land.
The country may tumble,
I won't grumble,
I'll be holding your hand.

Though love no longer is in style,
Heigh-ho, we'll only smile:
We've got that flame;
We'll be the same.

Band 2
You Forgot Your Gloves
(Edward Eliscu and Ned Lehac)
From The Third Little Show
(Music Box Theatre, June 1, 1931)
Fred Waring and His Pennsylvanians: Clare Hanlon, vocal.
Recorded May 5, 1931, in New York. Originally issued on Victor 22706.

The Third Little Show—so far the last—was an intimate revue starring Beatrice Lillie and Ernest Truex, with sketches by such as Noël Coward, S. J. Perelman, and Marc Connelly and music by over a dozen songwriters. The hit song was Herman Hupfeld's "When Yuba Plays the Rumba On His Tuba," sung by Walter O'Keefe, but "You Forgot Your Gloves," staged in an easily inferable manner, did not blush unnoticed, as the lavish recording by Fred Waring and His Pennsylvanians attests. Its composer, Ned Lehac, was and remains little known, and this was his best-known song; his collaborator went on to work with Vincent Youmans on the film Flying Down to Rio, the first Ginger Rogers and Fred Astaire musical.

In the revue, "You Forgot Your Gloves" was performed by the singing ingenues, Constance Carpenter (who, over twenty years later, succeeded Gertrude Lawrence in The King and I) and Carl Randall. If the song's apparent obscurity can be attrib- uted, as Alec Wilder concludes, not to its "complexity" (of the "release," presumably) but to "Fate," then what of the fate of another song from the same show: "I'll Putcha Pitcha in the Papers" (by Max and Nathaniel Lief and Michael Cleary; sung in the show by the "Little Show Girls and Boys"), remembered from Rudy Vallee's radio performances but never recorded and so not available for inclusion here, where it belongs.

You forgot your gloves
When you kissed me and said:
"Good-night,"
So I've brought them, you see,
But don't thank me,
It's quite all right.

You forgot your gloves,
And I hope you appreciate
I'm not honest at all,
It's just a stall
For one more date.

What a souvenir to steal from you,
And conceal from you, but then
There's a chance if you receive them, dear,
That you'll leave them, dear, again.

Now forget your heart;
If you're really the kind who loves,
Then you'll part with it, too,
The way that you forgot your gloves.

Band 3
And So to Bed
(Mack Gordon and Harry Revel)
George Olsen's Orchestra: Ethel Shutta and Paul Small, vocals.
Recorded September 2, 1932 in New York. Originally issued on Victor 24125.

Gordon and Revel, individually and collectively, had little success with Broadway musicals. In the year of "And So to Bed" their other collaborations included such relative successes as "Underneath the Harlem Moon" and "A Boy and a Girl Were Dancing," while the musicals Marching By (to which they contributed) and Smiling Faces (the last Fred and Dorothy Stone show, for which they wrote the complete score) only ran briefly. So they went west and within a year began a decade of song successes in films with "Did You Ever See a Dream Walking?" In 1945 Revel returned to Broadway with the musically undistinguished Are You with It?; Gordon remained in Hollywood to write lyrics for a number of other composers, most notably Harry Warren. If Revel's idiomatic range does not match Warren's, his style is often similar enough to suggest why Gordon's lyrics so quickly and comfortably came to match Warren's music.

"And So to Bed" is a characteristic example of the "sophisticated," only quietly commercial popular song— like, as another instance, Gordon and Revel's "An Orchid for You"—which could be interpolated into a Broadway revue. Writers of such higher-brow pop or middlebrow Broadway songs could fit snugly in Hollywood.

George Olsen's orchestra, like many of those of the period, originated in a university (in this case, the University of Michigan) but it was one of the few that made it onto the stages and into the pits of Broadway musicals, only to disappear with the arrival of the swing era. Olsen's then-wife, Ethel Shutta, sang in musicals with the Olsen band, appeared on radio and in clubs as a single before retiring, and returned to the stage in 1971 in Stephen Sondheim's Follies, while Olsen conducted a restaurant in New Jersey that featured his own recordings as background music.

And so to bed,
I pray for the good Lord to bless you;
So to bed,
In dreams I will fondly caress you.
For in dreams you're near and yet so far;
I reach for you, but you're not there my darling.
So to bed,
I leave you for dawn is ascending;
So to bed,
Your kiss is the night's happy ending.
We'll meet again tomorrow when
The moon is soft and low;
So to bed, good-night.

Band 4
How Do You Do It? And ***Riddle Me This***
(E.Y. Harburg and Lewis Gensler)
From Ballyhoo of 1932 (44th Street Theatre, September 6, 1932)
Leo Reisman's Orchestra: Frank Luther, vocal.
Recorded September 6, 1932 in New York. Originally issued on Victor 24132.

Ballyhoo of 1932 was not the successor of W. C. Fields Ballyhoo of 1930 but the theatrical spin-off of the enormously, if evanescently, successful humor magazine Ballyhoo, whose editor, Norman Anthony, coproduced and wrote the sketches for this even more transitorily successful revue. It starred Willie and Eugene Howard and featured Bob Hope, who was allowed three solo comedy spots, including the curtain raiser.

The score, entirely by E. Y. ("Yip") Harburg and Lewis Gensler, suggested little of the broadly and even bawdily satirical character of the magazine and the revue's sketches, and "How Do You Do It?" and "Riddle Me This" are simply characteristically well-made if not strikingly original examples of show songs that never would have been acceptable pop songs, verbally or musically; the first is mildly blue in both respects, while the second is mildly literary and even a little deviant rhythmically. Both were sung in the show by Donald Stewart, and "How Do You Do It?" was further explicated by the Albertina Rasch Speciality Dancers.

In 1932 Harburg already had written "Brother, Can You Spare a Dime?," and "Over the Rainbow" and similar triumphs were just ahead. Three years later Gensler, the composer of a dozen or so Broadway shows and a producer of shows and films, wrote probably the best known of his relatively few well-known songs, "Love Is Just Around the Corner," for the Bing Crosby film Here in My Heart.

Leo Reisman's orchestra, one of the most accomplished society bands, was associated with the Central Park Casino and all that it signified. Around the time of Ballyhoo of 1932 the Reisman orchestra also shared a radio show with the incomparable Lee Wiley, who should have been the vocalist on "How Do You Do It?' Instead, for both songs we again have the indomitable Frank Luther.

How Do You Do It?
How do you do it?
How do you do what you do?
I've been all through it,
But this is something new.

Your kiss is voodoo.
How do you get me this way?
The things that you do
Make other thrills passé.

You took the old-fashioned passion
And reorganized it;
You took the old kind of love,
And demoralized it.

How do you do it?
I ought to drop you, but oh!
How do you do it,
What makes me love you so?

Riddle Me This
Where do we turn, where do we go?
Riddle me this.
Who's the mastermind of the puppet show?
Riddle me this.

Whom do we pay? Who's the croupier?
Riddle me this.
Who's the one that sweeps all the stakes away?
Riddle me this.

Love a little, sin a little;
Play the game and win a little,
Only to lose.
Listen to the money jingle;
Isn't it a funny jingle?
Ending with blues.

What is the song? What is the rhyme?
Riddle me this.
Are there any odds on the wheel of time?
Riddle me this.

Band 5
Where Have We Met Before?
(E.Y. Harburg and Vernon Duke)
From Walk a Little Faster (St. James Theatre, December 7, 1932) Victor Young's Orchestra: Smith Ballew, vocal. Recorded January 21, 1933, in New York. Originally issued on Brunswick 6484.

In spite of the stage presences of Beatrice Lillie and Clark and McCullough, two sketches by S. J. Perelman, and the direction of Monty Woolley (who had also directed America's Sweetheart), Walk a Little Faster moved so slowly through an undistinguished career that even "April in Paris," introduced in the revue by Evelyn Hoey, required revival to escape inclusion here as a forgotten song. The remaining songs, including "Where Have We Met Before?" (sung by John Hundley and Sue Hicks), never had a chance. Vernon Duke—the Vladimir Dukelsky of a large number of forgotten ballets and orchestral and chamber compositions— had bad luck with his shows, particularly and ironically after his greatest success, Cabin in the Sky (1940). But from his first successful Broadway song, "I Am Only Human After All" (The Garrick Gaieties of 1930), through "What Is There to Say?' (Ziegfeld Follies of 1934), "Autumn in New York" (Thumbs Up, 1935), "I Can't Get Started" (introduced by Eve Arden and Bob Hope in the Ziegfeld Follies of 1936), and beyond, he contributed some of the most fastidiously fashioned songs to the repertory of standards and cruelly undeserved "forgottens."

Victor Young, the composer of many songs, arrangements, and movie scores, leads a studio orchestra in the kind of high-society, semishow performance that characterized his ubiquitous presence as radio conductor through the mid-thirties. In 1935, Young went to Hollywood, where for the next twenty years he wrote scores for over 200 motion pictures, including For Whom the Bell Tolls, Golden Earrings, The Greatest Show on Earth, and Around the World in Eighty Days, which was completed shortly after his death in 1956. (For Young's song "Ghost of a Chance," see New World Records NW 248, The Music Goes Round and Around.)

Where have we met before?
Do you remember me?
My heart keeps saying: "You're someone I know."

When have we met before?
Is this the mystery
That started ages and ages ago?

Wasn't knighthood in flower,
When I saw you somewhere,
In a Babylon Tower
Or, perhaps, Berkeley Square?

Where have we met before?
Fate told me instantly
That you'd come back once more,
Destined for me.

Band 6
Let's Call It a Day
(Lew Brown and Ray Henderson)
From Strike Me Pink (Majestic Theatre, March 4, 1933)
Arden and Ohman Orchestra: Frank Munn, vocal.
Recorded October 27, 1932 in New York. Originally issued on Victor 24170.

The movie The Best Things in Life Are Free (1956) celebrated the career of the songwriting team of Lew Brown, Buddy DeSylva, and Ray Henderson, who, together only from 1925 to 1931, managed magnificently to write several smash Broadway musicals (including Good News, Hold Everything, Follow Through, Flying High, and three editions of George White's Scandals) and hit film musicals (including Sunny Side Up and Just Imagine), and at least a dozen very popular songs. When DeSylva became a Hollywood producer, mainly of Shirley Temple films, Brown and Henderson continued on Broadway and in Hollywood for another six years. They never duplicated the success they had had with DeSylva, and Strike Me Pink was distinguished primarily by the often unpremeditated ebullience of Jimmy Durante and Lupe Velez; by the widely heralded —if formally unsubstantiated —subsidy of the revue by that celebrity of the underworld, Waxey Gordon; and by a few of the songs, including "Let's Call It a Day," staged as a quietly satirical duet sung by Carolyn Nolte and Milton Watson. This satirical element may not emerge explicitly from the Arden- Ohman performance, or even from the solo by Frank Munn, remembered perhaps most vividly as the tenor star of the radio program "The American Album of Familiar Music."

The lyrics to this song are available from the publisher.

Band 7
Are You Making Any Money?
(Herman Hupfeld)
From the film Moonlight and Pretzels
Paul Whiteman's Orchestra: Ramona, vocal.
Recorded July 20, 1933, in New York. Originally issued on Victor 24365.

If Herman Hupfeld's "As Time Goes By" had not been revived in 1943 in Casablanca, it surely would have qualified as recalled by but a few. For on its first appearance in the musical Everybody's Welcome (1931), and although it was often sung and even recorded by Rudy Vallee, it was but another in a sparse succession of Hupfeld songs, admitted usually only one at a time to Broadway musicals since they were regarded as too obscure and sophisticated to populate an entire score or to admit broad appeal. His always literate, occasionally intricate, lyrics perhaps did require and surely were enhanced by the impeccable diction of a Vallee (if the verse, as well as the chorus, of “As Time Goes By" had been revived by Dooley Wilson, Bogart would have been confronted by the rhyming of "apprehension" with "[third] dimension" and "weary" with "[Mr. Einstein's] theory"). Hupfeld's not often unusually demanding music yet seemed to create enough commercial obstacles to be acknowledged in his own "Sing Something Simple" (Second Little Show), which was successful because, presumably and as the lyrics asserted, "here's a tune that any child can sing."

The two songs he contributed to Moonlight and Pretzels, "Are You Making Any Money?" and "Gotta Get Up and Go to Work," reflect the Depression ambience of a film whose finale, "Dusty Shoes," celebrated the return to work, thanks to the New Deal's NRA, of the unemployed. The movie shared this ideological position with Golddiggers of 1933 and its Dubin and Warren opening, "We're in the Money." But Roger Pryor (son of band conductor Arthur Pryor) and Mary Brian were not Dick Powell and Ruby Keeler, and Moonlight and Pretzels no longer makes it even to television reruns. "Are You Making Any Money?" was sung by Lillian Miles, the discovery and hit of the film, who nonetheless never recorded the song. In the recording, Ramona (Myers; then Davies) plays the piano and sings in the manner that made her a radio personality of the thirties.

You make time, and you make love dandy;
You make swell molasses candy.
But, honey, are you making any money?
That's all I want to know.

You make fun, and you could make trouble;
You make mistakes; say, that goes double.
But, honey, are you making any money?
That's all I want to know.

You make dates, and you make trains:
I can get that through my head;
It's a cinch, in a pinch, you could make breakfast,
Even make the bed.

You make good when you make a promise;
No, I'm not a doubting Thomas.
But, honey, are you making any money?
That's all I want to know.

Side Two

Band 1
Coffee in the Morning, Kisses in the Night
(Al Dubin and Harry Warren)
From the film Moulin Rouge
Eddie Duchin's Orchestra: Lew Sherwood, vocal.
Recorded December 1, 1933, in New York. Originally issued on Victor 24492.

Harry Warren's remarkable journey as a songwriter went from the Tin Pan Alley of the twenties ("I Love My Baby, My Baby Loves Me," "Where Do You Work-a, John?) through two successful Broadway revues, the first wave of Hollywood musicals, and finally the second wave, launched by his Forty-second Street, and continued for two decades and more than fifty films. From his songs one might have selected the uncharacteristic "Summer Night," which James Melton sang in Sing Me a Love Song; it was and is limitedly known but highly prized by the composer and some others. But "Coffee in the Morning," like "Why Do I Dream Those Dreams?" (sung by Dick Powell in Wonder Bar), is, if not well-remembered Warren, period Warren, from the time of "Shuffle Off to Buffalo" and "We're in the Money." It was written for a flimsy Zanuck film starring Franchot Tone and Constance Bennett (in a double role—sisters) in a showbusiness legend that involved dual mistaken identity, and sung in a production number by Russ Columbo in his last picture but one before his early death. But although Columbo's celebrity had been documented as early as 1931 by and in the song "Crosby, Columbo and Vallee" (with words by Al Dubin, Warren's collaborator for Moulin Rouge and his other films of 1933-38), Columbo made no recording of "Coffee in the Morning."

Eddie Duchin, who did, was a graduate of Leo Reisman's orchestra. His own orchestra succeeded Reisman's at the Central Park Casino, and his fame attained such heights as to have been celebrated in The Eddie Duchin Story (1956), with Tyrone Power portraying Duchin and the piano music performed by Carmen Cavallaro, who had been the relief pianist during the Duchin band's years at the Casino.

I've got a mission, it's just a simple thing,
I've only one ambition, to have the right to bring
you
Your coffee in the morning,
And kisses in the night.

It's my desire to do as I am told,
To have what you require, and never have it cold,
dear:
Your coffee in the morning,
And kisses in the night.

Though wedding bells sound sad and dirgy,
Though wedding ties may spoil the fun,
Without the benefit of clergy,
Oh, I'm afraid it can't be done.

It isn't formal, but with a wedding ring
It's natural, it's normal to give you everything
from
Your coffee in the morning,
Your kisses in the night.

Band 2

What Can You Say in a Love Song?

(Ira Gershwin, E. Y. Harburg, and Harold Arlen)
From Life Begins at 8:40 (Winter Garden Theatre, August 27, 1934)
Richard Himber's Orchestra: Joey Nash, vocal.
Recorded July 13, 1934, in New York. Originally issued on Victor 24679 (24670).

While his brother George was composing his "I Got Rhythm" Variations for piano and orchestra and planning the composition of Porgy and Bess, Ira Gershwin collaborated with Harold Arlen for the first time in the Messrs. Shuberts' very successful revue Life Begins at 8:40, with Bert Lahr, Ray Bolger, and Brian Donlevy. The show's topicality can be inferred from its titular derivation from the inspirational best seller, Walter Pitkin's Life Begins at 40, while its celebration of the life of the stage similarly is signified by the reference to the then traditional curtain time. "What Can You Say in a Love Song?," accordingly, was staged to present love's cyclic eternals, in the 1780 theater by candlelight, in the 1880 theater by gaslight, and in the 1934 theater by spotlight, with each occurrence performed by the singers Josephine Huston and Bartlett Simmons. That the song never attained the popularity of the show's successes, "Let's Take a Walk Around the Block," "You're a Builder-Upper," and "Fun to Be Fooled," may be attributed to the pertinence lost when the song was divorced from its clarifying setting. Surely its multiple reference is scarcely suggested by the performance by Richard Himber's orchestra, an able and even occasionally original band that usually inhabited Manhattan's Central Park South and whose national standing was attained through radio.

Mmm, surrender;
Mmm, so tender;
Mmm, forever more.
What can you say in a love song

That hasn't been said before?

Mmm, so sweetly;
Mmm, completely;
Mmm, je vous adore.
What can you say in a love song
That hasn't been said before?

You are my true love,
Old and new love;
I live for you, love;
You are my guiding star.

Lovers long before us
Sang the same old chorus;
If it worked in days of yore,
Why should I say in a love song
What hasn't been said before?

Band 3
That Lucky Fellow
(Oscar Hammerstein II and Jerome Kern)
From Very Warm for May (Alvin Theatre, November 17, 1939)
Tommy Dorsey's Orchestra: Jack Leonard, vocal.
Recorded October 20, 1939, in Chicago. Originally issued on Victor 26401.

Very Warm for May was one in that now renowned succession of failure with which Oscar HammersteIn II was associated in the decade before the opening of Oklahoma! Although Very Warm for May was codirected, designed, and costumed by Vincente Minelli and contained "All the Things You Are," the musical original book by Hammerstein, concerning a summer-theater venture, apparently could not sustain Kern's last Broadway score and performances by (again) Jack Whiting, (again) Eve Arden, and (in a minor role) June Allyson.

"That Lucky Fellow," sung first in the show by Robert Shackleton and reprised by Grace McDonald (as "That Lucky Lady"), was one of the few current show tunes Tommy Dorsey recorded at the height of his swing-band fame ("All the Things You Are" was on the reverse side). Jack Leonard, who sings on this recording and on "Marie," was Dorsey's most celebrated male vocalist after Frank Sinatra.

That lucky fellow, who gets you,
Who knows you love him, and lets you,
Oh, how he'll laugh when you play the clown,
Oh, how he'll mope while he works in town.

But with each long day behind him,
The failing sunlight will find him
Back in your arms, where he wants to be;
How I'd want those arms, if I were he.

Band 4

Boys and Girls Like You and Me

(Oscar Hammerstein II and Richard Rodgers)

George Stoll's Orchestra: Judy Garland, vocal.

Recorded April, 1944, in Hollywood. Originally issued on Decca 23361.

"Boys and Girls Like You and Me" opened and closed in New Haven in March, 1943, during the tryout of the musical Away We Go, which arrived in New York later in the month as Oklahoma! The song never found its way into another show or film. It was recorded a year later by Judy Garland, strangely coupled with "The Trolley Song" (Meet Me in St. Louts), which became a great hit and one of her staples. "Boys and Girls" became neither. It has been interpolated into stage versions of the Rodgers and Hammerstein television musical Cinderella and has been remarked on by Alec Wilder in American Popular Song, but it still remains virtually unheard, even in this vintage Garland performance.

The lyrics to this song are available from the publisher.

Band 5

Only Another Boy and Girl

(Cole Porter)

From Seven Lively Arts (Ziegfeld Theatre, December 7, 1944)

Benny Goodman's Quintet: Jane Harvey, vocal.

Recorded November 16, 1944, in New York. Originally issued on Columbia 36767.

Erstwhile songwriter Billy Rose's revue *Seven Lively* Arts spanned the cultural spectrum from Beatrice Lillie, Bert Lahr, Benny Goodman, and the songs of Cole Porter to the dancing of Anton Dolin and Alicia Markova and the *Scenes de Ballet* by Igor Stravinsky. This nearly twenty-minute composition had been reduced to excerpts, since Stravinsky rejected Rose's generous offer to have the work's "great success" (at the Philadelphia tryout) transformed into a "sensational success" by permitting Robert Russell Bennett to "retouch the orchestration." (Stravinsky's telegram rejoinder to this request was that he was "satisfied with great success.")

"Only Another Boy and Girl" may not seem verbally characteristics Porter, with no chic catalogue or syntactical inversions, or even as singularly uncharacteristic Porter as "Don't Fence Me In" but the performance by the Benny Goodman Quintet with the rarely heard Jane Harvey reveals swinging attributes not only uncharacteristic of Porter but probably different from those displayed in the performance of the show's singing juveniles, Mary Roche and Bill Tabbert (later the William Tabbert of *South Pacific*).

The lyrics to this song are available from the publisher.

Band 6

Nobody Else but Me

(Oscar Hammerstein II and Jerome Kern)

From Show Boat (Revival; Ziegfeld Theatre, January 7, 1946)

Jan Clayton, vocal.

Recorded 1946. Originally issued on Columbia MM-611.

When Jerome Kern returned to Broadway for the first time since *Very Warm for May* it was for a second revival of *Show Boat*, which Ziegfeld had first presented in 1927. Kern did not live to see this revival, for which he had written a new (and one of his last) songs, "Nobody Else but Me." It preceded the finale and replaced in the words of the program note by Oscar Hammerstein II, "a series of imitations of stars of the Twenities performed….by the original Magnolia, Miss Norm Terris."

This deceptively difficult song was at the apex of that harmonic idiom characterized by such other Kern songs of his last half dozen years as "Long Ago and Far Away," "All the Things You Are," and "All Through the Day." In the revived *Show Boat* "Nobody Else but Me" was sung, as it is on the recording, by Jan Clayton, fresh from her triumph in Rodgers and Hammerstein's *Carousel* and soon to ascend to even broader stardom as Lassie's television "mother."

Verse
I was a shy, demure type
Inhibited, insecure type
Of maid, I stayed
Within my little shell
Till a certain cutie
Told me I was swell
Now I'm smug and snooty,
Confident as hell!

Chorus
I want to be
No one but me;
I am in love with a lover who likes me
The way I am

I have my faults,
He likes my faults;
I'm not very bright,
He's not very bright.

He thinks I'm grand
That's grand for me;
He may be wrong, but if we get along,
What do we care, say we?

When he holds me close,
Close as we can be,
I tell the lad that
I'm grateful and I'm glad that
I'm nobody else but me.

He thinks I'm grand;
That's grand for me;
I get a thrill knowing he gets a thrill
When I sit on his knee.

Walking on the shore,
Swimming in the sea,
When I am with him,
I'm glad the girl who's with him is
Nobody else but me

Band 7
Can't You Just See Yourself
(Sammy Cahn and Jule Styne)
From High Button Shoes (New Century Theatre, October 9, 1947)
Orchestra directed by Milt Rosenstock: Lois Lee and Mark Dawson, vocals.
Recorded October 12, 1947, in New York. Originally issued on Victor 45-0037A.

It is not necessary to proceed as far forward in time as 1947 to discover an undeservedly unremembered Jule Styne song. "Some Other Time," from Frank Sinatra's 1944 film *Step Lively*, would have done beautifully. But the score of the first

Broadway musical by a composer who already had contributed to some two dozen films and written a string of popular hits since 1926, while it contained two successes that were musically less individual than many of those from his films, offers in “Can’t Just You See Yourself” a specimen of Hollywood Styne already adapted to a Broadway stage that had been rurally electrified by *Oklahoma!* Perhaps because they were intended to mirror a simpler time and place-1913 New Brunswick, New Jersey-“Papa, Won’t You Dance with Me” and “I Still Get Jealous” suggest little of the later Styne, but “Can’t You Just See Yourself” fits comfortably in the evolution from “Anywhere” to “The Party’s Over.”

The song was performed in the musical by Lois Lee and Mark Dawson, the romantic leads (a role scarcely suited to the male star, Phil Silvers). Their performances on the original-cast recording, with the studiously scrupulous diction of the male singer and the sometimes inscrutable diction of the female, are characteristic of those renditions of the preceding two decades required to fill an unamplified theater and perhaps intimate why songs were sometimes recorded by others than the show’s singers.

The lyrics to this song are available from the publisher.

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Side One

Total time 24:36

1 WE'LL BE THE SAME (Richard Rodgers and Lorenz Hart) 2:53
(publ. Warner Bros. Music, A Division of Warner Bros., Inc.)
Frank Luther with Arden and Ohman Orchestra

2 YOU FORGOT YOUR GLOVES (Edward Eliscu and Ned Lehac) 2:54
(publ. Robbins Music Corporation)
Clare Hanlon with Fred Waring and His Pennsylvanians

3 AND SO TO BED (Mack Gordon and Harry Revel) 3:19
(publ. Miller Music Corporation)
Ethel Shutta and Paul Small with George Olsen's Orchestra

4 HOW DO YOU DO IT? and RIDDLE ME THIS
(E. Y. Harburg and Lewis Gensler) . . . . . .2:47 & 3:00
(publ. Warner Bros. Music, a Division of Warner Bros. Inc.)
Frank Luther with Leo Reisman's Orchestra

5 WHERE HAVE WE MET BEFORE?
(E. Y. Harburg and Vernon Duke) 2:52
(publ. Warner Bros. Music, A Division of Warner Bros., Inc.)
Smith Ballew with Victor Young's Orchestra

6 LETS CALL IT A DAY (Lew Brown and Ray Henderson) 3:17
(publ. Chappell & Co.)
Frank Munn with Arden and Ohman Orchestra

7 ARE YOU MAKING ANY MONEY?
(Herman Hupfeld) 3:05
(publ. Warner Bros. Music, A Division of Warner Bros., Inc.)
Ramona with Paul Whiteman's Orchestra

Side Two
Total Time 23:45

1 COFFEE IN THE MORNING, KISSES IN THE NIGHT
(Al Dubin and Harry Warren) 3:31
(publ. Warner Bros. Music, A Division of Warner Bros., Inc.)
Lew Sherwood with Eddie Duchin's Orchestra

2 WHAT CAN YOU SAY IN A LOVE SONG?
(Ira Gershwin, E. Y. Harburg, and Harold Arlen) 3:09
(publ. New World Music Corp.)
Joey Nash with Richard Himber's Orchestra

3 THAT LUCKY FELLOW (Oscar Hammerstein II and Jerome Kern) 3:08
(publ. T. B. Harms Company)
Jack Leonard with Tommy Dorsey's Orchestra

4 BOYS AND GIRLS LIKE YOU AND ME (Oscar Hammerstein II and Richard Rodgers) .3:09
(publ. Williamson Music, Inc.)
Judy Garland with George Stoll's Orchestra

5 ONLY ANOTHER BOY AND GIRL (Cole Porter) 2:58
(publ. Chappell & Co.)
Jane Harvey with Benny Goodman's Quintet

6 NOBODY ELSE BUT ME (Oscar Hammerstein II and Jerome Kern) 4:06
(publ. T. B. Harms Company)
Jan Clayton

7 CAN'T YOU JUST SEE YOURSELF (Sammy Cahn and Jule Styne) 3:15
(publ. Edwin H. Morris & Co.)
Lois Lee and Mark Dawson with orchestra directed by Milt Rosenstock

Full discographic information and a complete list of the performers for each selection may be found within the individual discussion of the works in the liner notes.

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