

MUSIC BY JEROME KERN • LYRICS BY P.G. WODEHOUSE • BOOK BY GUY BOLTON

# *Sitting Pretty*



William Pennington ..... *Richard Woods*  
Bill Pennington ..... *Davis Gaines*  
Judson Waters ..... *Paul V. Ames*  
Babe LaMarr ..... *Beverly Lambert*  
May Tolliver ..... *Paige O'Hara*  
Dixie Tolliver ..... *Judy Blazer*  
Horace Peabody ..... *Jason Graae*  
Uncle Jo ..... *Merwin Goldsmith*  
Mrs. Wagstaff ..... *Paula Laurence*  
Empress Eugenie ..... *Roberta Peters*

**and the Princess Theatre Ensemble**

Ladies and Gentlemen of the Ensemble: Keith Bernardo, Deborah Colet, Margery Daley, Brian Gow, Mike Harmon, Bryan Landrine, James Mahady, Linda Milani, Beverly Myers, Robert Vincent Smith, Sally Ann Swarm, Carrie Wilder.

conducted by John McGlinn

80387-2 (2 CDs)



# *Sitting Pretty*

## OVERTURE (7:16)

### ACT ONE

#### IS THIS NOT A LOVELY SPOT? (4:40)

*Richard Woods, Davis Gaines, Paul V. Ames, Beverly Lambert, Chorus*

#### YOU ALONE WOULD DO (3:16)

*Davis Gaines, Beverly Lambert*

#### WORRIES (3:53)

*Paige O'Hara, Judy Blazer, Davis Gaines*

#### BONGO ON THE CONGO (5:21)

*Jason Graae, Paul V. Ames, Merwin Goldsmith*

#### MR. AND MRS. RORER (3:07)

*Judy Blazer, Jason Graae*

#### THERE ISN'T ONE GIRL (5:30)

*Davis Gaines*

#### A YEAR FROM TODAY (4:26)

*Davis Gaines, Paige O'Hara*

#### SHUFFLIN' SAM (4:33)

*Judy Blazer, Chorus*

#### ACT ONE FINALE (7:40)

*Company*

### ENTR'ACTE (3:14)

### ACT TWO

#### OPENING ACT TWO (5:11)

*Chorus*

#### DAYS GONE BY (3:01)

*Roberta Peters*

#### ALL YOU NEED IS A GIRL (3:43)

*Davis Gaines, Paige O'Hara, Chorus*

#### TULIP TIME IN SING SING (3:35)

*Merwin Goldsmith*

#### ON A DESERT ISLAND WITH YOU (5:28)

*Paige O'Hara, Judy Blazer*

#### THE ENCHANTED TRAIN (5:03)

*Paige O'Hara, Davis Gaines*

#### SHADOW OF THE MOON (4:48)

*Judy Blazer, Male Chorus*

#### SITTING PRETTY (3:25)

*Jason Graae, Judy Blazer*

#### FINALE ULTIMO (2:05)

*Company*

### APPENDIX

#### OPENING ACT ONE (original version) (3:46)

*Chorus*

#### ALL THE WORLD IS DANCING MAD (4:14)

#### I'M WISE (3:33)

#### JUST WAIT (3:09)

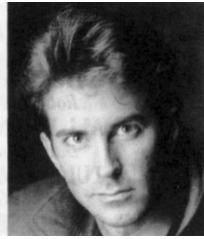
*Davis Gaines, Paul V. Ames, Merwin Goldsmith, Jason Graae*



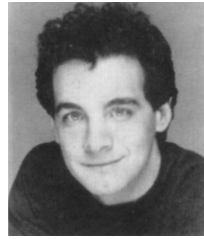
JUDY BLAZER has performed at Carnegie, Avery Fisher, and Alice Tully Halls as well as throughout Italy, and was a vocal soloist in the American Ballet Theatre's production of *Everlast* at the Metropolitan Opera House. Among her numerous credits, Blazer has corded the role of Billie in *Babes In Arms* (New World Records), appeared on "In Performance at the White House" (PBS), and portrayed Ariel on CBS' *As the World Turns*. Most recently, she starred on Broadway in *Me and My Girl* and *A Change in the Heir*.



PAIGE O'HARA sang the role of Ellie May on the EMI recording of *Show Boat*. She portrayed Diana Devereaux on *Of Thee I Sing* and *Let 'Em Eat Cake* (CBS Masterworks), and Mabel on the London concert version of *Mack and Mabel* (First Night label). O'Hara recreated the role of Ellie May in the revival of *Show Boat*, and appeared as Edwin Drood in *The Mystery of Edwin Drood*. Her credits include concert performances of Jerome Kern's *The Cat and the Fiddle* and *Sitting Pretty* at Carnegie Recital Hall.



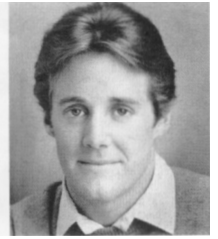
DAVIS GAINES recently appeared on Broadway as Raoul in *The Phantom of the Opera*. He performed in the New York revival of *Camelot* with Richard Burton, and toured with Carol Channing in *Hello Dolly!* as Cornelius Hackl. Gaines made his New York City Opera debut as Robert Mission in *The New Moon*, and portrayed Gaylord Ravenal in *Show Boat* with the Minnesota Opera and Opera Omaha. His credits include appearances in *The Cat and the Fiddle* at Carnegie Recital Hall and, Off-Broadway, in *She Loves Me* and *Forbidden Broadway*.



JASON GRAAE has appeared on Broadway in starring roles in *Stardust*, *Snoopy and Do Black Patent Leather Shoes Really Reflect Up?* He was a soloist in Twyla Tharp's ballet *Everlast*, with the American Ballet Theatre at the Metropolitan Opera House. Graae had a lead role in *Babes in Arms*, both in concert at Avery Fisher Hall and on the recent New World Records recording. His Off-Broadway credits include *Olympus On My Mind*, *Showing Off*, *Just So*, *Promenade*, and *Featherbottom*.



MERWIN GOLDSMITH has performed many times on Broadway, most recently as Lord Battersby in *Me and My Girl*. Other Broadway credits include *Minnie's Boys*, *Chemin de Fer*, *Rex*, *The Visit*, *Slab Boys*, and *Dirty Linen*. Off-Broadway he was nominated for the *Variety* Critics Poll for the role of Jacob Hooper in *Wanted*, and played Alcindoro in *La Bohème* at the Public Theater. Goldsmith's extensive credits include numerous appearances on radio, television, and in films, most recently in *Making Mr. Right*.



PAUL V. AMES portrayed Evelyn Oakleigh on the national tour of *Anything Goes*, and Teddy Egbert in the New York revival of Cole Porter's *The Gay Divorce*. Off-Broadway he has had leading roles in *The Mikado*, *Annie Get Your Gun*, and *Damn Yankees*. Ames's wide range of credits includes *H.M.S. Pinafore*, *Two Gentlemen of Verona*, *The Music Man*, *Blithe Spirit*, and *Man and Superman*. He recently performed in Jerome Kern's *The Cat and the Fiddle* at Carnegie Recital Hall, and has made numerous appearances in television commercials.



BEVERLY LAMBERT is noted for her work in opera companies worldwide. Recently she played Magnolia in *Show Boat* at the Houston Grand Opera and at the Cairo Opera in performances for Egyptian President Mubarak. She has performed leading roles with the New York City and Canadian operas, and was featured in *Broadway Applauds Lincoln Center*; at Avery Fisher Hall. On Broadway Lambert has appeared in *Nine* and *Show Boat*, and on television in *The Guiding Light* and *One Life to Live*.



RICHARD WOODS has performed in numerous Broadway productions over the past forty years, from *A Midsummer Night's Dream* to the musical *Coco*; from *You Can't Take It With You* and *Deathtrap* to *War and Peace*. He has appeared in the films *Mr. North*, *Miller's Crossing*, and *To Forget Palermo*. Woods performed in the concert production of *Sitting Pretty* at Carnegie Recital Hall, and his numerous television credits include *Sherlock Holmes*, *The Guiding Light*, and *Let Me Hear You Whisper*.



PAULA LAURENCE is well known for her work on stage and screen. Cole Porter wrote her first musical role for her, *Something For the Boys*, and she performed on Broadway with Orson Welles in *Horse Eats Hat* and *Dr. Faustus*. Laurence appeared with the New York City Opera in *Orpheus in the Underworld*, and in the film *Crossing Delancey*. The recent revival of vintage musicals has led to many starring roles for her in shows at Carnegie Recital Hall, Town Hall, and the Goodspeed Opera House.



ROBERTA PETERS has been a star of the American musical scene since her surprise debut at the Metropolitan Opera as Zerlina in Mozart's *Don Giovanni*. A leading soprano at the Met for 35 consecutive seasons, a record unequalled in that theater's annals, she has performed extensively on concert and recital stages across the American continent, as well as in musical comedy, film, and on television. Peters has also performed at the Salzburg Festival, the Bolshoi Theater in Moscow, and, more recently, in the People's Republic of China.



JOHN MCGLINN is one of America's leading authorities on the music of Jerome Kern, Cole Porter, George Gershwin, Richard Rodgers, and Vincent Youmans. As a performing artist, scholar, writer, and director, he is dedicated to the restoration of American musical theater, often using original scores and texts. Among his critically acclaimed recordings are the world premieres of the original versions of *Show Boat*, *Anything Goes*, and eight Jerome Kern overtures, as well as two Gershwin albums.

# Finding the Bliss

*Sitting Pretty* was the sixth (and last) collaboration of Jerome Kern, P. G. Wodehouse, and Guy Bolton. Between 1917 and 1920 the triumvirate had created five musicals (*Have a Heart*, *Ob, Boy! Leave it to Jane*, *Ob, Lady! Lady!!*, and *Sally*) that not only introduced many song hits, but also did much to lay a foundation for modern musical comedy. That claim has been made for many composers and writers, and each great author in his time has expanded the musical's field of vision; Kern and his collaborators were the first, however, to take the musical comedy firmly out of the loosely structured revue format while avoiding the trappings of European operetta. Ruritania was replaced with Long Island, and Balkan princes became elevator boys and stockbrokers. The books were funny and consistent, and the scores were small-scale wonders, full of charm and delicacy.

These shows have become known as the "Princess Theatre" musicals, because of the long run of *Ob, Boy!* at the Princess in 1917, followed by *Ob, Lady! Lady!!* in 1918. The Princess was a tiny jewel box of a theater (now demolished) on 39th Street in New York City, seating only 300 people. Intimacy was the rule, and close attention was paid to details in book, music, and scenery. Only one set per act was possible, and the orchestra had only twenty players. Even though three in the series (and, later, *Sitting Pretty*) played at other theaters, the style of the Princess Theatre pervaded them all.

After 1920 the authors went their separate ways (although Wodehouse continued to work separately with both Kern and Bolton on other projects) until 1924.

*Sitting Pretty* was conceived by Bolton and Wodehouse as a vehicle for the Duncan Sisters, a famous vaudeville team, and was to be produced by Sam Harris and have a score by Irving Berlin. Berlin was delayed in beginning work on it, and as a result the services of the Duncans were lost. Without the Duncan Sisters, Harris and Berlin lost interest in the project. Kern, who had read the libretto in London the year before, was eager to compose the score, and so, more by accident than by design, the famous trio was reunited for one final effort.

The mid-1920s are generally considered to be the low point in Kern's composing career. Few of his shows were big hits (*Sunny* being the most famous) and many were out-and-out flops (*The City Chap*, *Dear Sir*, and *The Bunch and Judy*). Specifically, the critics began to carp about the lack of truly distinguished melodies. Upon closer study, however, I am continually amazed at the beauty and originality of these shows.

I suspect the reason for the public's disappointment with Kern's output during this period was that he wasn't giving them what they expected—he was refusing to repeat himself. In spite of all that has been written about Kern's showmanship and willingness to sacrifice his music for the good of the show, it becomes clear as one studies these scores that he was determined to expand his range as a composer, within the confines of the Broadway theater. If the end of World War I caused a re-evaluation of society's attitudes and mores, so for Kern it began a new creative

search. The world that had produced his great Princess Theatre hits was changing, and he was too sensitive a musician not to change with it.

From a compositional point of view, *Sitting Pretty* represents an important advance for Kern, one that would culminate in the quasi-operatic *Show Boat* of 1927.

Although he was certainly no stranger to the romantic ballad, the greater part of Kern's work up to this point had focused on sprightly dance rhythms—polkas, fox trots, waltzes, and two-steps. Dance orchestras in the teens and twenties devoured such tunes and spread their popularity, and composers knew the value of writing a danceable melody.

With the score of *Sitting Pretty* (and his other great score of 1924, *Dear Sir*) Kern's adherence to those standards began to change. Suddenly the melodies have a longer span and the vocal range increases. Slow songs are as prevalent as peppy ones. Even rhythmic songs like "The Enchanted Train" seem grounded in the context of the show, and would sound odd played on the dance floor. Perhaps this was partly the reason for Kern's famous edict banning the score of *Sitting Pretty* from being broadcast or recorded by dance bands—he wanted the score to be heard only in the theater, in the context for which it was created. Unlike many of the composers of the day, he was passionate on this point, and articulate about it:

None of our music now reaches the public as we wrote it except in the theatre. It is so distorted by jazz orchestras as to be almost unrecognizable.

A composer should be able to protect his score, just as an author does his manuscripts. No author would permit pirated editions of his work in which his phraseology and punctuation were changed, thereby giving to his work a meaning entirely different from what he intended.

The psychological moment has arrived not only for the revival of the tuneful, melodious and mannerly musical play...but also for a revolt against the manner in which all music, even classic, is currently rendered through the sources which reach the popular ear. The public, through the cabaret and radio broadcasting, is not getting genuine music, only a fraudulent imitation.

The trouble with current popular musical rendition is that it runs everything into the same mold, utterly heedless of the original nature of the score and of the right of the composer, whether living or dead. Increasingly in the course of the last five years I have noted . . . that this debasement of all music at the hands of cabaret orchestras has grown by leaps and bounds.

As Kern flexed his muscles as a composer, there was inevitably an increase in emotional range as well. He often talked about the need for a score to have a particular tone, a style unique to itself. In this he echoes Verdi and his particular care for the *tinta*, the color of each of his operas. In *Sitting Pretty* we can hear Kern moving away from the song-to-song-to-song approach, and beginning to give each score a sense of emotional unity (thematic and motivic unity was not to come until *Show Boat*).

What particular flavor, then, did Kern find for this score? For me, it's a sense of yearning for an unobtainable ideal, the melancholy of unfulfilled longing. All the major characters have a song (or duet) in which they long for a state of bliss that doesn't exist in the real world—or even in their fairy-tale stage world.

The Princess Theatre shows were famous for their efforts to integrate book and score to a degree that hadn't been attempted in American musical comedy. The plots, however inane, were at least consistent, and the songs (for the most part) had something to do with what was going on in the story.

These plots, in the hands of Bolton and Wodehouse, have their own sort of twisted logic, and create a world in which the worst possible jokes roam with impunity (“Lower your voice!” “I can’t! I’m a tenor!”). It strikes me, having now performed most of the Bolton/Wodehouse/Kern canon, that Bolton and Wodehouse allowed themselves the wildest flights of fancy, knowing that the ballast for their nonsense would be supplied by Kern’s music, all warmth and charm and truth. That is certainly the case with *Sitting Pretty*.

The dichotomy between the frivolity of the book and the richness of the score is amazing. It shouldn’t work, but it does. In the last minutes of the show, Horace and Dixie declare their love for each other:

I want to sit  
Before the lights were lit  
On chairs that fit just two  
For I’d give half the city  
If I were sitting pretty,  
Sitting pretty, little lady, with you.

Amid all the giddiness, ghastly puns, and general high spirits, such a moment of distilled sweetness can pierce the heart. Such is the power of this gentle, silly little show.

It may be Wodehouse’s greatest gift as a lyricist that he is capable of retaining a true warmth and sincerity at the core of even his most frivolous lyrics. In song after song, it seems that he really *believes* this stuff. Kern obviously believed it too; for long-breathed melody and emotional depth this score is unrivaled until *Show Boat*.

Wodehouse, the most forgotten and underappreciated of the major lyricists, makes a contribution to the score that is as vital as Kern’s, for the lyrics help paint a picture of idealized happiness as moving as it is simple. Wodehouse takes the commonest elements of daily life and transmutes them into the apotheosis of loving and being loved. In Wodehouse’s world, Paradise isn’t a castle in Spain or even a cabin in the sky—it’s a bungalow in Quogue, and you reach it by riding the Enchanted ‘Train

(a/k/a the Long Island Rail Road):

Dear magic train that brings you home again,  
How I shall wish it could fly!  
How I shall worry and want it to hurry  
And stare at the clock as the minutes crawl by!  
Down at the gate I shall listen and wait,  
Oh, how excited I’ll be!  
And how I’ll cheer it each night when I hear it  
Bringing you back to me!

Coupled with Kern’s music, you can see the fireflies and smell the honeysuckle on the evening air. It is a heart-stopping moment.

The same pair of lovers, May and Bill, part near the end of the first act with a duet, “A Year From Today,” in which they plan their future when Bill returns from his quest to prove himself. The unbridled optimism of the lyric is set to music of aching sadness as they dream of making up for lost time:

Bees in the clover will hum this refrain:  
“Winter is over and spring’s here again!”  
And oh, what a lot we shall both have to say  
When you come back a year from today!

What writer today would dare write such a lyric, much less this couplet, so wide-eyed, childlike, and unashamed:

And then we’ll have our fling—  
Ice cream and everything!

It would be fashionable to say that it was a better world back then. Well, it probably wasn’t, but at least more people were willing to dream of one.

*Sitting Pretty* marked another radical departure for Kern, in his use of the overture. Later Kern shows would dispense with an overture entirely (*Music In the Air* and *Roberta*) or exploit it to dramatic ends (*Show Boat* and *Sweet Adeline*). The overture to *Sitting Pretty* is unique in Kern’s output. In lieu of the standard potpourri of hit tunes, Kern devised a little symphonic poem entitled “A Journey Southward,” depicting a train ride from New York to Florida (anticipating the events of Act Two). The music contains everything—the train whistle, the clanging bell, the wheels on the trestle, even the escape of steam from the engine (all the strings sliding down the fingerboard!). The weird unresolved chord which concludes the piece must have been as puzzling to 1924 audiences as the final chord of *Madama Butterfly* must have seemed in 1902.

How I envy those who are about to hear this music for the first time! But make no mistake, *Sitting Pretty* isn’t for everybody. Cynics, realists, and the world-weary need not apply.

—JOHN McGLINN

*This essay was based on an article that appeared in The New York Times on April 9, 1989.*

#### EDITORIAL NOTES

This recording of *Sitting Pretty*, is based almost entirely on the original orchestral manuscripts of Robert Russell Bennett, Max Steiner, and Hilding Anderson. These manuscripts were discovered in the now-famous Warner Brothers Music warehouse in Secaucus, N.J.

Only one song was missing: the opening number "Is This Not a Lovely Spot?" A lyric existed in the script, but no trace of the music could be found. While perusing the vocal score of Kern's 1922 musical *The Cabaret Girl* I noticed the song "The Pergola Patrol," which contains in several places the line "Is this not a lovely spot?" Knowing Kern's penchant for re-using songs (especially those from shows composed specifically for London) I compared the lyric for "Is This Not a Lovely Spot?" to the music for "The Pergola Patrol." The fit was perfect, and it was plain to me that Kern had used this song again for *Sitting Pretty*. Russell Warner orchestrated the song in the style of the original, and it is recorded here in that form.

#### APPENDIX MATERIAL

As an appendix we have included several songs that were intended for the original production but not used.

1) Opening Act One (original version) was the opening used in the out-of-town tryout, and eliminated in favor of "Is This Not a Lovely Spot?" Unfortunately the lyric for the first half of the song (in which the orphans steal into the garden to pick flowers) is lost, and only the second half of the lyric exists. Therefore, the first half of the song on this recording is recorded in instrumental form only

2) "All the World Is Dancing Mad" appears in no out-of-town program, but the full score was found in Secaucus. No lyric is known to survive, and it is recorded here as an instrumental.

3) "I'm Wise" is another song found among the Secaucus manuscripts, but again, it is not listed in any known program. As with "All the World Is Dancing Mad," no lyric survives, and it is recorded here with orchestra.

4) "Just Wait" was written as the big comedy number for Act One, but was dropped during the tryout. This accounts for echoes of the music for this song being heard in the underscoring in the Finale of Act One. "Bongo on the Congo" (originally in Act Two) was brought forward to replace it.

It is worth pointing out that many times songs were orchestrated with only working titles, often before the final lyric was written. There are many instances of this throughout Kern's work, and titles on orchestral manuscripts can vary from the final published titles. For example, there are two songs that were dropped during the out-of-town tryout of *Sitting Pretty* that have never been traced. The first is "Ladies Are Present," sung in the second act by Horace, Bill, and Dixie. The other is another second-act song, "A Romantic Man," sung by Horace and the female chorus. It is possible that these two songs are "All the World Is Dancing Mad" and "I'm Wise" under different titles. Conversely, they may have nothing to do with each other.

#### A NOTE ON THIS EDITION

The restoration of the orchestrations and the copying of the orchestral parts for this edition of *Sitting Pretty* were made possible through a generous grant by Mr. and Mrs. Lester S. Morse, Jr., who also funded the concerts at Carnegie Recital Hall in April 1989, upon which this recording is based.

—J.M.

#### SELECTED DISCOGRAPHY

*Show Boat* (original cast, 1932 revival). Helen Morgan; Frank Munn; Paul Robeson; Countess Albani; James Mellon. Victor Young conducting. CBS Special Products A-55.

*Show Boat* (original orchestrations). Frederica Von Stade; Jerry Hadley; Teresa Stratas. London Sinfonietta, John McGlinn conducting. Angel A2-49108

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Raymond, Jack. *Show Music on Record*. New York: F. Ungar, 1982.



# SYNOPSIS

## ACT ONE

On the grounds of Mr. Pennington's summer home in Far Hills, New Jersey, the friends of Bill Pennington (the old man's nephew) convene for a coaching party and picnic (IS THIS NOT LOVELY SPOT?). Bill's girlfriend, Babe (a chorus girl of note), questions young Bill about his prospects, but he deflects the question (YOU ALONE WOULD DO).

As the stage clean, Dixie and May Tolliver, identical twin sisters from the orphanage next door, sneak over the garden wall to pick flowers. They are discovered by Bill, to whom they recount their family history. They explain sadly that they doubt they will ever be adopted, and all three reflect on the hard knocks life can dish out (WORRIES).

Old Mr. Pennington summons his relatives to the estate to announce he has disinherited them all. He intends to create a new family by adopting a young boy and a young girl and breeding "fewer but better Penningtons." Pennington introduces his adopted son, an uncouth young man named Horace. Shocked and dismayed, all the relatives (except Bill) depart in a huff.

Left alone, Horace is confronted by his Uncle Jo, a jewel thief. It is revealed that Horace's adoption is part of Uncle Jo's plan to rob the Pennington estate during a big house party. They are interrupted by Bill's best friend, Judson. To distract Judson from the real purpose of Uncle Jo's visit, Horace and Uncle Jo discuss big-game hunting in Africa, and Judson joins in enthusiastically (BONGO ON THE CONGO).

Dixie meets Horace in the garden, and they are instantly drawn to one another. Horace reveals that Mr. Pennington plans to adopt one of the orphans from the asylum to be his bride, and he hopes it may be Dixie, especially after she recounts to him some of her favorite recipes. Their hopes for domestic bliss run high (MR. AND MRS. RORER).

After the song, Dixie encounters and inadvertently insults old Mr. Pennington. He vows immediately that she will never be the one he adopts. Meanwhile, Babe, discovering Bill has been disinherited, abruptly calls off their engagement. Sadly, Bill observes that "gold diggers used to be forty-niners: now they're perfect thirty-sixes" (THERE ISN'T ONE GIRL).

May climbs over the garden wall and hears Bill's song. She gives him a pep talk, and he realizes at once that this is the girl for him. He decides to go out into the world and seek his fortune, and when he returns he will seek May out and lay his fortune at her feet (A YEAR FROM TODAY).

Uncle Jo has not been idle. In order to infiltrate the Pennington house even farther, he manages to have himself hired as Horace's private tutor, much to Horace's dismay (He is convinced Uncle Jo will give the game away). The orphanage matron and Mr. Pennington meet in the library to discuss the adoption of the lucky orphan. All in all, it has been an eventful morning, and Dixie, ever the optimist,

recalls the cheery philosophy of an old man "back home in Clayville" (SHUFFLIN' SAM).

Mr. Pennington makes his selection. Horace wants him to adopt Dixie, whom he loves, but Pennington selects May, who loves Bill. As hearts are broken on all sides, Dixie and May are separated (ACT ONE FINALE).

## ACT TWO

Act Two begins six months later, at Mr. Pennington's winter estate in Florida. A lavish costume ball is in progress, celebrating May's "coming out." The guests, dressed in the period of the 1850s, dance polkas, lancers, and waltzes (OPENING ACT TWO). A party guest, dressed as Empress Eugenie of France, steps forward to sing a reverie (DAYS GONE BY).

Bill appears at the party to offer his services to his uncle. In the six months since Act One he has become a famous private detective, and offers to protect the house and the guests. Pennington declines his offer. Bill sees May, who is overjoyed to see him. He tells her she was the inspiration for his success (ALL YOU NEED IS A GIRL). May is still very unhappy, however. She misses Dixie terribly, and longs to see her.

Horace and Uncle Jo plot their caper. Jo plans to strike after the party, when the ladies are asleep. Horace, newly educated, begins to have doubts about the enterprise, having learned from going to the movies that criminals always end up in jail. Uncle Jo wistfully remembers his dear old prison days (TULIP TIME IN SING SING).

Dixie suddenly appears at the party. She has prevailed on her new employer, the famous New York dressmaker Jeanette, to send her to Florida to fit May's party dresses herself—so here she is! May is elated to see her sister. The twins dream of the day when they can be together always (ON A DESERT ISLAND WITH YOU).

Horace is as glad to see Dixie as May is. He passionately declares his love for her (and her cooking). They resolve to marry in spite of everything. Bill seeks out May and proposes. They sing of their future in a little bungalow somewhere, and of the enchanted conveyance that will take them there—the Long Island Rail Road (THE ENCHANTED TRAIN).

Horace, out of love for Dixie, resolves to go straight. He tells her he can never be hers, and that he is not worthy of her. They dance one dance, and he departs. Sadly, Dixie gazes at the sky, left with only the Man in the Moon for a dancing partner (SHADOW OF THE MOON).

Uncle Jo almost makes off with the jewels, but a newly reformed Horace manages to foil his escape. Overjoyed, Dixie accepts Horace's proposal (SITTING PRETTY). He gives Dixie the credit for recovering the missing jewels, leading Mr. Pennington to give his blessing to their marriage—and May and Bill's in the bargain. All ends happily (even for Uncle Jo!) (FINALE ULTIMO).

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#### DAYS GONE BY; IS THIS NOT A LOVELY SPOT?

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#### OVERTURE

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THERE ISN'T ONE GIRL; YOU ALONE WOULD DO (I WANT ONLY YOU); OPENING ACT TWO.

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ALL THE WORLD IS DANCING MAD; I'M WISE; JUST WAIT

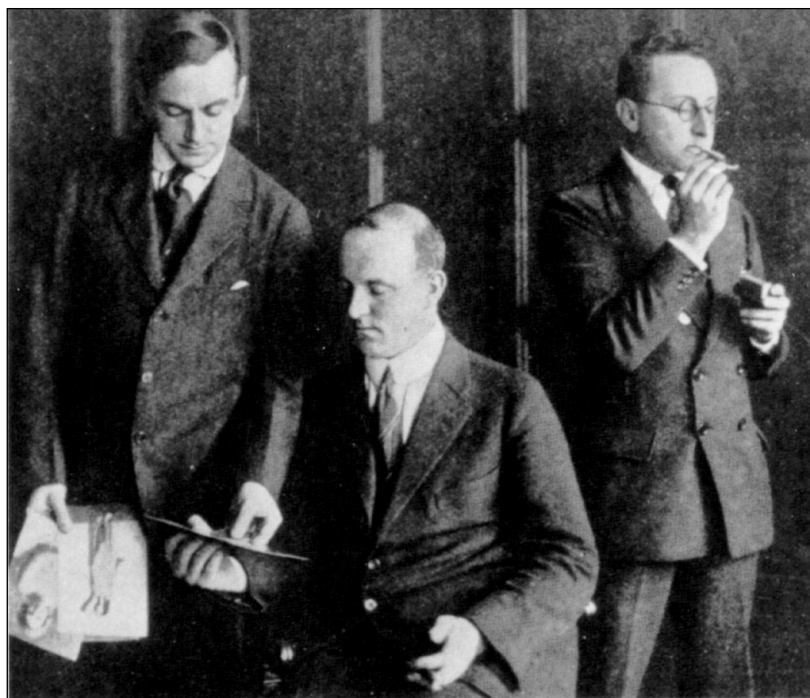
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#### OPENING ACT 1 APPENDIX

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Guy Bolton, P.G. Wodehouse, and Jerome Kern

courtesy Museum of the City of New York



Producer: Elizabeth Ostrow  
Engineer: Paul Goodman  
Assistant engineers: Vincent Caro, Mike McMackin  
Recorded September 5-8, 1989, at RCA Studio A, New York  
Editing: Henk Kooistra, Brad Michel

Chorus directed by William Hicks  
Associate conductor: Sue Anderson  
Based on performances produced by Carnegie Hall at Weill Recital Hall  
Cover design: Bob Defrin

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