WITHDRAWN

No longer the property of the Boston Public Library.
Sale of this material benefited the Library.
WRITTEN BY
HUGH FORDIN
AUTHOR OF "GETTING TO KNOW HIM: A BIOGRAPHY OF OSCAR HAMMERSTEIN II"
PUBLISHED BY CROSSROADS UNGER

PHOTOGRAPHS, EXCERPTS AND QUOTATIONS
TAKEN FROM "JEROME KERN: THE MAN AND HIS MUSIC
IN STORY, PICTURE AND SONG"
COPYRIGHT © 1974 T.B. HARMS COMPANY
NEW EDITORIAL CONTENT BY DEAN KAY & SHARON HIGGINS

JEROME KERN COMMEMORATIVE STAMP
DESIGNED BY JIM SHARP
COPYRIGHT © 1984 U.S. POSTAL SERVICE. USED BY PERMISSION.

COVER COURTESY OF BETTY KERN MILLER
# TABLE OF CONTENTS

## JEROME KERN COLLECTION

### THE MAN AND HIS MUSIC

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kern On Broadway</td>
<td></td>
</tr>
<tr>
<td>The Earl And The Girl—1905</td>
<td>3</td>
</tr>
<tr>
<td>How’d You Like To Spoon With Me?</td>
<td>8</td>
</tr>
<tr>
<td>The Girl From Utah—1914</td>
<td>13</td>
</tr>
<tr>
<td>They Didn’t Believe Me</td>
<td></td>
</tr>
<tr>
<td>Oh Boy—1917</td>
<td>19</td>
</tr>
<tr>
<td>Till The Clouds Roll By</td>
<td></td>
</tr>
<tr>
<td>Leave It To Jane—1917</td>
<td>25</td>
</tr>
<tr>
<td>The Siren’s Song</td>
<td></td>
</tr>
<tr>
<td>Cleopatterer</td>
<td>29</td>
</tr>
<tr>
<td>Sally—1920</td>
<td>33</td>
</tr>
<tr>
<td>Look For The Silver Lining</td>
<td></td>
</tr>
<tr>
<td>Whip-Poor-Will</td>
<td>38</td>
</tr>
<tr>
<td>Good Morning Dearie—1921</td>
<td>43</td>
</tr>
<tr>
<td>Ka-Lu-A</td>
<td></td>
</tr>
<tr>
<td>Sunny—1925</td>
<td>48</td>
</tr>
<tr>
<td>Who</td>
<td>52</td>
</tr>
<tr>
<td>Show Boat—1927</td>
<td>60</td>
</tr>
<tr>
<td>Bill</td>
<td></td>
</tr>
<tr>
<td>Can’t Help Lovin’ Dat Man</td>
<td>64</td>
</tr>
<tr>
<td>Make Believe</td>
<td>70</td>
</tr>
<tr>
<td>Ol’ Man River</td>
<td>75</td>
</tr>
<tr>
<td>Why Do I Love You?</td>
<td>81</td>
</tr>
<tr>
<td>You Are Love</td>
<td>86</td>
</tr>
<tr>
<td>Sweet Adeline—1929</td>
<td>92</td>
</tr>
<tr>
<td>Don’t Ever Leave Me</td>
<td></td>
</tr>
<tr>
<td>Why Was I Born?</td>
<td>97</td>
</tr>
<tr>
<td>Cat And The Fiddle—1931</td>
<td>106</td>
</tr>
<tr>
<td>The Night Was Made For Love</td>
<td></td>
</tr>
<tr>
<td>She Didn’t Say Yes</td>
<td>101</td>
</tr>
<tr>
<td>Music In The Air—1932</td>
<td>110</td>
</tr>
<tr>
<td>I’ve Told Ev’ry Little Star</td>
<td></td>
</tr>
<tr>
<td>The Song Is You</td>
<td>115</td>
</tr>
<tr>
<td>Roberta—1933</td>
<td>119</td>
</tr>
<tr>
<td>Smoke Gets In Your Eyes</td>
<td></td>
</tr>
<tr>
<td>The Touch Of Your Hand</td>
<td>124</td>
</tr>
<tr>
<td>Yesterdays</td>
<td>129</td>
</tr>
<tr>
<td>Very Warm For May—1939</td>
<td>133</td>
</tr>
<tr>
<td>All The Things You Are</td>
<td></td>
</tr>
</tbody>
</table>

### Kern In Hollywood

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roberta—1935</td>
<td>140</td>
</tr>
<tr>
<td>I Won’t Dance</td>
<td></td>
</tr>
<tr>
<td>Lovely To Look At</td>
<td>147</td>
</tr>
<tr>
<td>I Dream Too Much</td>
<td>152</td>
</tr>
<tr>
<td>Swing Time—1936</td>
<td>158</td>
</tr>
<tr>
<td>A Fine Romance</td>
<td></td>
</tr>
<tr>
<td>Pick Yourself Up</td>
<td>162</td>
</tr>
<tr>
<td>Waltz In Swing Time</td>
<td>168</td>
</tr>
<tr>
<td>The Way You Look Tonight (Academy Award Winner)</td>
<td>174</td>
</tr>
<tr>
<td>High, Wide And Handsome—1937</td>
<td>180</td>
</tr>
<tr>
<td>The Folks Who Live On The Hill</td>
<td></td>
</tr>
<tr>
<td>Can I Forget You</td>
<td>186</td>
</tr>
<tr>
<td>Joy Of Living—1938</td>
<td>190</td>
</tr>
<tr>
<td>You Couldn’t Be Cuter</td>
<td></td>
</tr>
<tr>
<td>One Night In The Tropics—1940</td>
<td>195</td>
</tr>
<tr>
<td>Remind Me</td>
<td></td>
</tr>
<tr>
<td>Lady Be Good—1941</td>
<td>202</td>
</tr>
<tr>
<td>The Last Time I Saw Paris (Academy Award Winner)</td>
<td></td>
</tr>
<tr>
<td>You Were Never Lovelier—1942</td>
<td>207</td>
</tr>
<tr>
<td>Dearly Beloved</td>
<td></td>
</tr>
<tr>
<td>I’m Old Fashioned</td>
<td>210</td>
</tr>
<tr>
<td>You Were Never Lovelier</td>
<td>214</td>
</tr>
<tr>
<td>Can’t Help Singing</td>
<td>219</td>
</tr>
<tr>
<td>Can’t Help Singing</td>
<td></td>
</tr>
<tr>
<td>Cover Girl—1944</td>
<td>223</td>
</tr>
<tr>
<td>Long Ago (And Far Away)</td>
<td></td>
</tr>
<tr>
<td>Sure Thing</td>
<td>226</td>
</tr>
<tr>
<td>Centennial Summer—1946</td>
<td>231</td>
</tr>
<tr>
<td>In Love In Vain</td>
<td></td>
</tr>
<tr>
<td>All Through The Day</td>
<td>234</td>
</tr>
<tr>
<td>Eulogy</td>
<td>238</td>
</tr>
</tbody>
</table>
He became a rehearsal pianist, and he used this job as a device for selling his own compositions. Here is how it would work: about the third week in rehearsals, when the director, producers and the whole company were pretty tired of the Viennese score they had been rehearsing all that time, Jerry would come back early after lunch and start to tinkle a little tune of his own on the piano. Everyone who came in would say, 'What's that?' ‘Oh, just a little thing of my own,’ Jerry would answer. Pretty soon everyone thought he had discovered a great potential hit. Jerry’s tune had a freshness for them that the over-rehearsed score couldn't possibly have, and the first thing you knew he had interpolated a song into the foreign score!

Kern got songs interpolated into shows with such unlikely titles as MR. WIX OF WICKHAM AND THE RICH MR. HOGGENHEIMER. The songs themselves had pretty unlikely titles, too: “Poker Love,” for example, and “Don't You Want A Paper, Dearie?” His first hit was “How'd You Like to Spoon With Me?” from a show called THE EARL AND THE GIRL. That song, incidentally, is the first in this collection, written in 1905; Kern was twenty.

For the next ten years, his interpolations were taken thicker and faster, through a welter of oddly-named shows: FASCINATING FLORA, MORALS OF MARCUS, MIND THE PAINT GIRL and A WINSOME WIDOW, to name a few. The “interpolation” part of Kern's career was climaxd in 1914 when he wrote one of his loveliest ballads for Julia Sanderson in THE GIRL FROM UTAH: “They Didn't Believe Me.”
In 1915 Kern formed a collaboration with Guy Bolton and P. G. Wodehouse. Together, the three men turned out a series of musicals often referred to as "The Princess Theatre Shows," the Princess Theatre being where most of them were produced. This was a tiny house—capacity two hundred and fifty—on West Thirty-ninth Street. The Princess Theatre shows had much the same invigorating effect on musical theatre that "The Garrick Gaeties" had nine years later. Both were fresh and even startlingly new in sound and form—and both for the same reason: necessity. As Hammerstein describes the Princess Theatre:

There was no room on the stage for large choruses, and so there were no choruses at all except for ensemble quartets and sextets. A revolutionary orchestra was devised by Kern and his orchestrator, Frank Sader. A new instrumentation called for eleven musicians because that was about all the pit would hold. These small shows had an intimate quality and a finesse that could not be matched in the larger houses on Broadway, and for many years the three collaborators were the darlings of the critics as well as the Broadway audiences they strove to please.

Kern's career was now under full steam. In 1915 he was represented in seven productions on Broadway—three of them complete scores. In 1917 and 1918 there were five Kern musicals. One of them, LEAVE IT TO JANE, took him only eight days to write. And not only did the titles of his shows be-

WORKING WITH IRA GERSHWIN ON "COVER GIRL" come less and less outlandish but the titles of his songs were more familiar. The top of his Broadway career was reached in 1927 with the production of SHOW BOAT. I say “top” because although he wrote four successful Broadway shows afterwards SHOW BOAT is generally considered Kern's best and most popular score. It is the only Broadway score, to my knowledge, to contain as many as five standards: "Bill," "Can't Help Lovin' Dat Man," "Make Believe," "Why Do I Love You?," and "Ol' Man River." (This list excludes "You Are Love," which is only slightly less well known than the others.)

After ROBERTA in 1933, Kern wrote mostly for motion pictures. His last show was VERY WARM FOR MAY in 1939. It was a flop, though "All The Things You Are," the first act ballad, will still be around when many of today's hit shows are long forgotten.

WITH OSCAR HAMMERSTEIN II AT HIS CALIFORNIA HOME, 1938

WITH DOROTHY FIELDS AND GEORGE GERSHWIN
In the course of his career, Kern worked with almost sixty collaborators. The lyricists who worked with him most consistently were P. G. Wodehouse, Otto Harbach, Dorothy Fields and Oscar Hammerstein II. According to the latter, Kern was a sharp-tongued, quick-humored man who demanded almost as much from others as from himself. "He could be reasonably tolerant of incompetence, but he could not stand incompetence masquerading as genius," Hammerstein says. "When he met cheapness of any kind he was merciless and shattering."

Vocal affectations also distressed him. Once he was directing an actress who stressed her R's so outrageously that Kern could bear it no longer. When the actress drawled, in her stagy accent, "Tell me, Mr. Kern—you want me to c-r-r-ross the stage, but I'm behind the table. How shall I get ac-r-r-ross?" Kern, gazing at her like an amiable macaw, countered: "Why, my dear, just r-r-roll over your R's!"

In 1945, Kern came East from California not only to attend rehearsals of a revival of SHOW BOAT but also in connection with the score he was about to write, ANNIE OAKLEY, marking his return to Broadway. A few days after his arrival, he collapsed on Park Avenue and was taken to the Welfare Island hospital where he remained in a state of unconsciousness. Hammerstein's description of this is very moving:

He lay unconscious, in the same institution in which Stephen Foster had died. The critical nature of Jerry's condition did not permit his removal to a private hospital. [Kern was moved two days later]. He was in a ward with some fifty or sixty other patients—mental cases, drunks and derelicts for the most part. The doctors had gathered this heterogeneous group together and explained to them slowly and clearly who the new patient was, and asked them to be very quiet and not create the usual disturbances that characterized this room. Not one man disbelieved. The nurse in charge did not go home that night. She extended her duty for that day to twenty-four hours. When Mrs. Kern expressed her gratitude, the nurse answered simply that he had given so much pleasure to her and to the world that she thought she would like to give something to him. It was clear to us all that special consideration and loving care were being granted to this man in a public hospital not because he was wealthy or powerful but because he had devoted almost all his lifetime to giving the world something it needs and knows it needs—beauty.

Jerome Kern died at 1:10 P.M. on November 11, 1945 of a cerebral thrombosis at Doctors Hospital, East End Avenue and Eighty-eighth Street. He was sixty years old.

The songs in this book, selected from over 1,000 songs and 108 complete scores, are divided into two sections: JEROME KERN ON BROADWAY and JEROME KERN IN HOLLYWOOD. They are all in chronological order.

From the MGM Release "Till The Clouds Roll By," © 1946 Loews, Incorporated

ANGELA LANSBURY SINGING "HOW'D YOU LIKE TO SPOON WITH ME?" IN THE 1946 FILMUSICAL "TILL THE CLOUDS ROLL BY."

Edward Laska reminisces about his collaboration with Kern on his first song hit, in 1905, when the composer was twenty:

"I used to hang out at the T. B. Harms offices, and I became acquainted with a chap there who was aspiring to become a composer and he asked me to toss him a lyric sometime... One day while I was walking there I conceived a sort of burlesque love song centered around the word SPOON. Reaching the office, I discovered my young friend as usual at the piano and, as usual playing melody after melody into the atmosphere and never bothering to write them down.

"Get this, Jerry," I said — his full name was Jerome David Kern but he dropped the David right after this song’s publication [he did continue to use his middle initial] — get this. I gave him the title line and a rough rhythm. At once, as though it were an old song he knew, he played a chorus in the exact length of time it takes to play the chorus now — and it was corking. "Swell," I said. "Now shoot me a verse." And again, the same thing happened!

"How'd You Like To Spoon With Me?" became a "swinging sensation" as the advertisements of the time referred to it. Six girls singing on flower-decorated swings floated from the stage into the audiences of New York's Casino Theatre, and later, in London's Gaiety.

Laska adds an interesting anecdote that was contained in a letter he once received from Jerome Kern's wife, Eva Leale: "She told me how she met Jerry when she was seventeen, and when he mentioned that he had composed 'How'd You Like To Spoon With Me?' she thought he was jesting, for since her childhood she had known it and always thought it was an old English song... Sweetly, she added that the little song had been a great part of the beginning of their thirty-five-year romance."
HOW'D YOU LIKE TO SPOON WITH ME

Moderato

Words by EDWARD LASKA
Music by JEROME KERN

She: I don't know why I am so very shy, I
He: Well I should say I'd spoon with you all day, You

always was demure, I never knew what
fascinate me so, You are so cute, you

Copyright © 1905 T.B. Harms Company. Copyright Renewed.
(c/o The Welk Music Group, Santa Monica, CA 90401)
International Copyright Secured All Rights Reserved Made in U.S.A.
silly lovers do, No flirting I'd end
really are a beaut, Through life with you I'd end

dure; In all my life I've never kissed a man, I've gone.
If we were wed our married life would be one

never winked my eye. But now at last I'm
steadily honeymoon, From six A.M. till

going to break the ice So how'd you like to try?
twelve o'clock at night Why all we'd do is spoon.
Refrain

She: How'd you like to spoon with me? He: I'd like to

She: How'd you like to spoon with me? He: Well rather

She: Sit beneath an oak tree large and shady,

Call me little tootsy wootsy baby,
"How'd you like to hug and squeeze?"

"Indeed I would"

"She: Dangle me upon your knees."

"He: Oh if I could"

"Both: How'd you like to be my lovey dov - ey"

"How'd you like to spoon with me?"

"a tempo"

Shortly after Kern had completed his songs for this show his publisher, Max Dreyfus, had him play them for Victor Herbert at the Harms offices. “Max,” Herbert spouted after Kern finished, “someday this young man will inherit my mantle!”

JULIA SANDERSON AND DONALD BRIAN IN “THE GIRL FROM UTAH.”

“They Didn’t Believe Me” is Kern’s first standard and a song that refuses to date because — apart from the easy, fluid melody — the form is still fresh.

The lyric credit is curious — Herbert Reynolds’ name as Kern’s collaborator appears on this song for the first time. And yet, the ASCAP records indicate that Reynolds and Michael E. (M. E.) Rourke were one and the same person. In any event, Rourke/Reynolds collaborated on many of Kern’s songs during the years 1906-1916.
THEY DIDN'T BELIEVE ME

Words by HERBERT REYNOLDS
Music by JEROME KERN

Andante moderato

Copyright © 1914 T.B. Harms Company
Copyright renewed (c/o The Welk Music Group, Santa Monica, CA 90401)
International Copyright Secured Made in U.S.A. All Rights Reserved
E♭7
Makes the living worth the while
Hesitating more or less
So I've got to run away
And you kissed me where I

Cm
round
stood
Tell-ing peo-ple what I've found.
Just like any fellow would.

Refrain (slowly)
Boy: And when I told them
How beau-ti-ful you are

Girl: And when I told them
How won-der-ful you are

They didn't believe me
They didn't believe me!
Me

At

Your lips, your eyes, your cheeks, your hair are in a class beyond compare, You're the loveliest girl

that one could see! And when I tell them,

And I cert'n-ly am goin' to tell them, That I'm the

m

Bbm
man whose wife one day you'll be

They'll never believe me
lieve me That from this great big world you've chosen

me! And when I

From the point of view of output, the year 1917 was a fabulous one for Jerome Kern. January 11th marked the opening of his HAVE A HEART at the Liberty Theatre, and just four nights later on January 15th, another Kern show, LOVE O' MIKE had its first performance at the Shubert. On February 20th, after a five week hiatus, OH BOY!, his third and most successful of The Princess Theatre shows, was next, with its popular "Till The Clouds Roll By."

Another great hit, LEAVE IT TO JANE, the show that took him eight days to write, came along on August 28th, and the last of the quintet for that year, MISS 1917, opened on November 5th.

Though "MISS 1917" boasted a cast and collaborators among Broadway's most prominent, it closed after only 48 performances and is remembered today mostly for one fascinating aspect—its rehearsal pianist was 19-year old George Gershwin. During rehearsal breaks, Gershwin, who idolized Kern, would entertain the entire company by playing his own improvisations of the score. This whole experience struck a familiar chord with Kern. It was a variation on the same theme—reminiscent of his own tinkering during the early days.
Aside from being one of many Kern standards "Till The Clouds Roll By" also served as the title for his screen biography. The Metro-Goldwyn-Mayer picture also turned out to be the last project Kern had a hand in.

Arthur Freed, the brilliant musical specialist and a close friend of the composer's, took charge of producing TILL THE CLOUDS ROLL BY. On September 6, 1945, when principal photography began, Kern was sitting on the side lines in a supervisory capacity.

Satisfied with the proceedings Kern left for New York on November 4th to attend to other business matters. One week later he was dead. When the news reached Freed at the studio he closed down production. Two months later, with an entirely new screenplay, CLOUDS resumed filming.

For the most part, TILL THE CLOUDS ROLL BY was a fictionalized accounting of Kern's career but he would have wanted it that way. During the early script conferences he remarked: "If it tells the truth, it'll be the dullest picture in the world." In any event, the picture stands as a lasting record of Jerome Kern's genius. TILL THE CLOUDS ROLL BY. An M-G-M (Technicolor) Production based on the life and music of Jerome Kern with Robert Walker as the composer. An all-star cast included Judy Garland, Van Heflin, Lucille Bremer, Dinah Shore, June Allyson, Tony Martin, Kathryn Grayson, Lena Horne, and Frank Sinatra. Featuring Cyd Charisse, Gower Champion, The Wilde Twins, Ray McDonald and Van Johnson. Produced by Arthur Freed. Directed by Richard Whorff. Musical Numbers staged by Robert Alton. Musical Director Lennie Hayton. Orchestations by Conrad Salinger. Vocal Arrangements by Kay Thompson. Associate Producer Roger Edens.


Words and Music by JEROME KERN and P.G. WODEHOUSE

Allegretto

She: I'm so sad to think that I have had to drive you from your home so
She: What bad luck, It's coming down in buckets; Have you an umbrella

coolly.

He: I'd be gaining nothing by remaining,
Handy?

He: I've a warm coat, waterproof, a storm coat,

Copyright © 1917 T.B. Harms Company
Copyright Renewed (c/o The Welk Music Group, Santa Monica, CA 90401)
International Copyright Secured Made in U.S.A. All Rights Reserved
What would Missus Grundy say? Her conventions,
I shall be all right, I know.

Later on, too,
kindly recollect them! We must please respect them duly.
I will ward the grippe off, with a little nip of brandy.

My intrusion needs explaining:
I felt my couragewaning. Please, I beg don't mention it! I should not mind a
Or a glass of toadying, You'd find that more sus-
taining. Don't be worried, I entreat, I've rubbers for my
bit, But it has started raining.
feet, So I don't mind it raining.

Refrain (smoothly)

Oh, the rain comes a pitter, pitter,

And I'd like to be safe in

bed. Skies are weeping,
while the world is sleeping,

Trouble heaping on our head.

It is vain to remain and chatter,

And to wait.
for a clearer sky, Hel-ter

skel-ter I must fly for shel-ter

Till the clouds roll

by. Oh, the by.
Leave it to Jane


"Gingerbread on the bandstand, banjos, college blazers, secret fraternity meetings, soft-shoe routines, a touchdown in the last few minutes of the football game and a glorious melodic score by Jerome Kern" is how Emory Lewis described a revival of LEAVE IT TO JANE in his review for Cue Magazine.

Though the plot is simple and lighthearted by today's standards, Alan Dale's review of the 1917 opening for New York American reveals how important LEAVE IT TO JANE was in the transition taking place in musical theatre at the time—a transition, largely spearheaded by Kern, that, when completed, would forever distinguish American musical theatre from shows that were either European in origin or based on European traditions:

"The old timers will soon begin to grieve sorely," wrote Dale, "to tear their hair and gnash their teeth, as they view the new form of rational musical comedy 'getting over' and pushing the old style where it belongs. No more are we asked to laugh at the bottle-nosed comedian as he falls down stairs, no longer is the heroine a lovely princess masquerading as the serving maid, and no more is the scene Ruritania or Monte Carlo. Today is rationally American and the musical show has taken a new lease of life."

Two of the most charming songs from the score are "The Siren's Song" and "Cleopatterer."
THE SIREN'S SONG

Words by P.G. WODEHOUSE
Music by JEROME KERN

Moderato

C6 G7 C6 G+ C6

On an island far away,
Now long years have passed away,

C6 G+ C6

So the old world
Si - rens are a

G G7 C Cdim Dm7 G7

le - gends say,
myth, they say,

G7

Sat wick - ed si - rens.
But you still find them none the less.

Copyright © 1917 T.B. Harms Company. Copyright Renewed.
(c/o The Welk Music Group, Santa Monica, CA 90401)
International Copyright Secured All Rights Reserved Made in U.S.A.
singing their sweet deceitful song. Mariners came
singing today in modern dress. Just the same they

sailing near, Heard that song so soft and clear,
set their snare, Sweetly smiling false and fair,

Answered the call that lured them all. And up on the reef came
Turn a deaf ear when you are near, Or up on the reef you'll

straight to grief. come to grief.
Refrain

C
Come to us, we've waited so long— for you,
Come to us, we've waited so long— for you,

Am
Ev'ry day we'll make a new song— for you,
We'll make life one beautiful song— for you,

C
Come, come, to us we love you
Come, come, to us we love you

A9
Leave so behind the song
Fm7
That's the song

Am6
world and its fretting and we will give you
sirens will sing you, and if you hark, to

rest and forgetting, So sang the sirens
shipwreck they'll bring you, Just as they used to

ages and ages ago.
ages and ages ago.

scherzando

<table>
<thead>
<tr>
<th>E</th>
<th>G7</th>
</tr>
</thead>
<tbody>
<tr>
<td>C9</td>
<td>Ab</td>
</tr>
</tbody>
</table>
CLEOPATTERER

Words by P.G. WODEHOUSE
Music by JEROME KERN

In days of old beside the Nile A
And when she tired as girls will do,
She danced new dances now and then

Of the famous Queen there dwelt;
Bill or Jack or Jim,
sort that make you blush.

Her clothes were few, but
Each time she did them,

full of style; Her figure slim and swelt;
friends all knew, To say good-bye to him.

scores of men Got injured in the rush.
On She

They'd
Asus  A7  A+  Dm6/A  Asus  A7

ev 'ry man that wan - dered by She pulled the The - da
could n't stand by any means, Reproach ful, storm y
stand there, gap - ing. And watch her ag -

A+  Dm6/A  A/C:  Cdim7  Bm7  E7

Bar - ra eye; And ev 'ry one ob - served with awe That her
fare well scenes; To such coarse stuff she would not stoop; So she
tate her spine; It sim - ply used to knock them flat, When she

A/C:  Cdim7  Bmaj7  A7  D  Em7b5  A+

work was swift, but nev - er raw. I'd When
just put poi - son in his soup. When
went like this and then like that. At

Burden or Refrain

D

be like Cle - o - pat - ter - er, Each
out with Cle - o - pat - ter - er, They
danc - ing Cle - o - pat - ter - er, She
If I could have my way, Men al - ways made their wills,
Was al - ways on the spot.
man she met she went and kissed. And she'd dozens on her
gave these poor Egyptian ginks Some-thing else to watch be -

wait-ing list. I wish that I had lived there. Be-
sides the sphinx. Mark Antony admitted

side the Pyramid; For a girl to-day don't
mur-mur "Oh, you kid!" But they never liked to
what first made him skid Was the wibbly, wobbly,

clear the scope That Cleo-pat-ter-er did.
start to feed Till Cleo-pat-ter-er did.
wiggly dance That Cleo-pat-ter-er did.

D.S. al

With SALLY Kern reverted back to a more traditional kind of musical theatre than The Princess Theatre Shows, a theatre dependent on stars, sets, cast, routines and songs.

As Sally, Marilyn Miller dominated the production. "A Degas figure turned American . . . A Titania of the jazz age," proclaimed the noted critic John Mason Brown. One of the unforgettable moments from the show was her delivery of the touching song "Look For The Silver Lining." The critics also found favor with "Whip-poor-will."

THE MULTI-TALENTED MARILYN MILLER WITH LEON ERROL IN A SCENE FROM "SALLY."
Words by BUDDY DeSYLVA
Music by JEROME KERN

Moderato

Boy: Please don't be offended if I preach to you a while,

Girl: As I wash my dishes, I'll be following your plan,

Tears are out of place in eyes that were meant to smile,

Till I see the brightness in every pot and pan.
There's a way to make your very biggest troubles small,
I am sure your point of view will ease the daily grind,

Here's the happy secret of it all.
So I'll keep repeating in my mind.

Refrain (slowly, with warm expression)

Look for the silver lining

When e'er a cloud appears in the

\( \text{Eb} \quad \text{Bb} \quad \text{Cm} \quad \text{Gm} \quad \text{Fm} \quad \text{Eb} \quad \text{Fm} \quad \text{Bb7} \)

\( \text{Eb} \quad \text{F7} \quad \text{Bb7} \quad \text{Eb} \quad \text{Bb7} \)

\( \text{Es} \quad \text{Bb7} \quad \text{Eb} \)

\( \text{P} \quad \text{molto legato} \)

\( \text{Ab} \)

\( \text{Ab} \quad \text{Bb} \quad \text{Eb} \quad \text{F7} \quad \text{Bb7} \quad \text{Es} \quad \text{Bb7} \quad \text{Ab} \)

\( \text{Ab} \quad \text{Bb} \quad \text{Eb} \quad \text{F7} \quad \text{Bb7} \quad \text{Es} \quad \text{Bb7} \quad \text{Ab} \)

\( \text{Ab} \quad \text{Bb} \quad \text{Eb} \quad \text{F7} \quad \text{Bb7} \quad \text{Es} \quad \text{Bb7} \quad \text{Ab} \)

\( \text{Ab} \quad \text{Bb} \quad \text{Eb} \quad \text{F7} \quad \text{Bb7} \quad \text{Es} \quad \text{Bb7} \quad \text{Ab} \)

\( \text{Ab} \quad \text{Bb} \quad \text{Eb} \quad \text{F7} \quad \text{Bb7} \quad \text{Es} \quad \text{Bb7} \quad \text{Ab} \)

\( \text{Ab} \quad \text{Bb} \quad \text{Eb} \quad \text{F7} \quad \text{Bb7} \quad \text{Es} \quad \text{Bb7} \quad \text{Ab} \)

\( \text{Ab} \quad \text{Bb} \quad \text{Eb} \quad \text{F7} \quad \text{Bb7} \quad \text{Es} \quad \text{Bb7} \quad \text{Ab} \)

\( \text{Ab} \quad \text{Bb} \quad \text{Eb} \quad \text{F7} \quad \text{Bb7} \quad \text{Es} \quad \text{Bb7} \quad \text{Ab} \)
blue. Remember some where

the sun is shining And so the

right thing to do is make it

mf' espressivo

shine for you. A heart, full of joy and
Will always banish sadness and strife. So always look for the silver lining. And try to find the sunny side of life.

1. 

life.

2. 

life.
From the MGM Release "Till The Clouds Roll By," © 1946 Loews, Incorporated

JUDY GARLAND IN HER BRILLIANTLY TOUCHING DELIVERY OF "LOOK FOR THE SILVER LINING" FROM "TILL THE CLOUDS ROLL BY." MISS GARLAND PORTRAYED MARILYN MILLER IN THIS FILM.
WHIP-POOR-WILL

Words by BUD DeSYLVA
Music by JEROME KERN

Con moto

Memory takes me back away
While the dusky night bird flew

To an early childhood
To the evening rendezvous

When I stood within a little wood,
In the dell, I've heard the vesper bell,

Copyright © 1919 T.B. Harms Company. Copyright Renewed.
(c/o The Welk Music Group, Santa Monica, CA 90401)
International Copyright Secured All Rights Reserved Made in U.S.A.
fad
ring
I re-
mem-
ber, oh so
As its mu-
sic died a-
well,
way,
And the sky be-
gan to
gray,
I would thrill,
be-
cause the whip-
poor-
will
All was still,
and then the whip-
poor-
will
Would start his

nading,
ing,
Trill-
ing while
Trill-
ing while
stars were rapidly filling the sky.
stars were rapidly filling the sky.

Refrain (gracefully)
Whip-poor-will, I used to love to hear you call to
me. Whip-poor-will, I know he meant the world and

all to me. When the sun had
gone to rest— I could hear you from your nest— Whip-poor-will;

You used to whistle tenderly. And when the

moon would swing— Across the branches of the trees A-

bove, You would sing— Your plaintive little mel-o-
I die of love. Now though you're no

longer near, In my dreams I still can hear

Whippoorwill Ever calling to me.
Good Morning Dearie with book and lyrics by Anne Caldwell. Presented by Charles Dillingham at the Globe Theatre on November 1, 1921. 347 performances. Staged by Edward Royce. Cast included: Louise Groody, Oscar Shaw, William Kent, Ada Lewis, and Harland Dixon. While lavish praise was given to the score as a whole, virtually no critic called specific attention to KA-LU-A, the song that would quickly become the show’s most popular and enduring composition.

**KA-LU-A**

Words by ANNE CALDWELL  
Music by JEROME KERN

Moderato

Where the feath-ered palm trees light-ly sway,
Shad-ows fall from ev’ry haunted pine,

High a-bove the blue Ha-wai-ian
Where the moon-rays on the wa-ter
bay; shine; "Set in opal, There's a road of
rose and pearl, Are my memories of a girl;
spangled blue, That would lead me straight to you;

Could I send a message to her I'd say. Could I only follow the silver line.
When it's moon-light in Ka-lu-a,
Night like

this is divine:

It was moon-light in Ka-lu-a,
When your

kisses met mine:
Although the rose and jasmine bloom as fair,

And love is calling through the scented air, everywhere,

It is lonely in Kalua,

because you are not there.
SUNNY. A musical comedy with book and lyrics by Otto Harbach and Oscar Hammerstein II. Presented by Charles Dillingham at the New Amsterdam Theatre on September 22, 1925. 517 Performances. Staged by Hassard Short. Cast included Marilyn Miller, Paul Frawley, Jack Donahue, Mary Hay and Clifton Webb. [Marilyn Miller's musical numbers staged by Fred Astaire.]

Hammerstein recalls an amusing episode:

Before we went into rehearsal Marilyn Miller returned from Europe and met us in Dillingham's office to listen to the story and score we had written so far. We went through the whole plot and described it, and sang whatever numbers we had written up to that point. She seemed to be listening very attentively. When we were all finished there was a pause, and then Marilyn said, "When do I do my tap specialty?"
SUNNY

Words by OSCAR HAMMERSTEIN II, OTTO HARBACH
Music by JEROME KERN

Moderato

Here you come a-running back into my memory's eye,
Little play-mate once my gay-mate

in a day gone by.
Ragged dresses,

Copyright © 1925 T.B. Harms Company. Copyright Renewed.
(c/o The Welk Music Group, Santa Monica, CA 90401)
International Copyright Secured. All Rights Reserved. Made in U.S.A.
tangled tresses flying o'er the hill, Heav-en bless us!

You've no less a share of Jack than Jill. You fun-ny lit-tle

will-o-wisp-y, Sass-y lit-tle lisp-y

Sun-ny.
Refrain (gracefully)

Never comb your hair Sunny!

mf a tempo

Leave the breezes there Sunny! Let your stock-

-ing fall down, For shocking the town is all-

that you do. Smiling all the while
Tom-——boy, where'd you get your smile

from boy? Little sun-ny girl,

Be my hon-ey girl, I'm for

you! you!

mf a tempo
WHO?

Words by OTTO HARBACH and OSCAR HAMMERSTEIN II
Music by JEROME KERN

Brightly

\[ \text{mf} \]

\[ \text{poco rit} \]

\[ \text{Dm} \]  \[ \text{A7} \]  \[ \text{Dm} \]

He: When a girl's in love with someone, He must be in –
He: Can't say that I'm sure that I know what you're driv -

\[ \text{P a tempo} \]

\[ \text{A7} \]  \[ \text{Dm} \]

Deed a dumb one If her secret he can - not un -
at Den - ny no fur - ther if you choose to feel that

\[ \text{A7} \]  \[ \text{A7+} \]

Copyright © 1925 T.B. Harms Company
Copyright renewed. (c/o The Welk Music Group, Santa Monica, CA 90401)
International Copyright Secured Made in U.S.A. All Rights Reserved
She: Then if I'm in love with some-one,
She: Make your mind up, don't be shy, no

I must wait until there'll come one
Boy, who'll know the

game of ee-nie, me-nie-mi-no
Can be played with

answer when I ask:
ladies when they say:

Refrain (Smoothly)

Who stole my heart
Who makes me dream away?

Dreams, I know, can

never be true.

Seems as tho' I'll

ever be blue.

Who
means my happiness, Who

would I answer: "yes," to?

Well you ought to guess who,
Darned if I can guess who,

no one but you.
From the MGM Release "Till The Clouds Roll By." © 1946 Loews, Incorporated

JUDY GARLAND AND THE MALE ENSEMBLE PERFORMING "WHO" IN KERN'S FILMED LIFE STORY "TILL THE CLOUDS ROLL BY."
Hammerstein tells how SHOW BOAT first started:

One day Jerry called me up and said, "How would you like to do a show for Ziegfeld? It's got a million dollar title, Show Boat. I said, "Isn't that Edna Ferber's new book?" Jerry said, "Yes. I haven't finished it yet, but I've already bought it from Ferber. Get a copy and read it right away." "Is Ziegfeld enthusiastic?" I asked. "He doesn't know anything about it yet," said Jerry.


Perhaps the most dramatic photo of Helen Morgan as she sang "Bill" in "Show Boat."

Perhaps the most famous of all the Wodehouse-Kern collaboration will remain the delicately shaped torch song "Bill," which was written in 1918 but was dropped from OH, LADY! LADY! Two years later it was used in the Marilyn Miller show SALLY. Again it was dropped. Finally, in a revised version by Hammerstein, it came to rest in SHOW BOAT. When Helen Morgan sang "Bill" she made it sound as though it had been written expressly for her by Kern and Hammerstein. And, although the lyric credit reads P. G. Wodehouse and Oscar Hammerstein II, the latter made it a point of writing:

I am particularly anxious to point out that the lyric for the song "Bill" was written by P. G. Wodehouse. Although he had always been given credit in the program, it has frequently been assumed that since I wrote all the other lyrics for "Show Boat," I also wrote this one, and I have had praise for it which belonged to another man.
SHOW BOAT

THE MUSICAL THAT REVOLUTIONIZED THE AMERICAN THEATER

CHARLES WINNINGER IN A SCENE FROM ORIGINAL FLORENZ ZIEGFELD PRODUCTION OF "SHOW BOAT."
B I L L

Words by P.G. WODEHOUSE and OSCAR HAMMERSTEIN II
Music by JEROME KERN

Andante moderato

I used to dream that I would discover
The perfect lover some day.

He can't play golf, or tennis, or polo,
Or sing a solo, or row.

I knew I'd recognize him if ever he
Isn't half as handsome as dozens of

Copyright © 1927 T.B. Harms Company
Copyright Renewed. (c/o The Weik Music Group, Santa Monica, CA 90401)
International Copyright Secured Made in U.S.A. All Rights Reserved
came 'round my way. I always used to fancy then, He'd be men that I know. He isn't tall and straight and slim, And he

one of the God-like kind of men; With a giant brain and a dresseses far worse than Ted or Jim; And I can't explain why he

no-bile head, Like the heroes bold in the books I read, should be just The one, one man in the world for me.

Refrain (very slowly) But along came Bill, Who's not the type at all, You'd meet him on the street and never He's just my Bill, An ordinary boy, He hasn't got a thing that I can
notice him; His form and face, His man-ly grace Are not the kind that you Would brag a-bout; And yet to be Up-on his knee So com-fy and room-y Feels

find in a sta-tue, And I can’t ex-plain, It’s sure-ly not his brain That nat-u-ral to me, And I can’t ex-plain, It’s sure-ly not his brain That

makes me thrill. I love him — Be-cause he’s
makes me thrill. I love him — Be-cause he’s

won-der-ful, — Be-cause he’s just old Bill. — He’s
I don’t know, — Be-cause he’s just my

Bill.
SHOW BOAT (First Revival) Produced by Florenz Ziegfeld at the Casino Theatre on May 19, 1932. 180 Performances. Essentially the same cast as the original production, with the major exceptions of the substitution of Paul Robeson and Dennis King. Including Eva Puck, Sammy White, William Kent, Helen Morgan, and Norma Terris.

SHOW BOAT. (Film—1936) A second screen version with screenplay by Mr. Hammerstein. Produced by Carl Laemmle, Jr. for Universal Pictures. Directed by James Whale. Released on May 14, 1936. Cast included Irene Dunne, Allan Jones, Charles Winninger, Paul Robeson, Helen Morgan, Helen Westley, Donald Cook, Queenie Smith, Sammy White, Hattie McDaniel and Patricia Barry.

MIRIAM HOPKINS, IRENE DUNNE, HELEN MORGAN, DONALD COOK AND CHARLES WINNINGER FROM THE 1936 SCREEN PRODUCTION OF "SHOW BOAT."
Oh listen, sister, I love my Mister man and I can't...

Tell yo' why, Dere ain't no reason why I should love dat man.

Copyright © 1923 T.B. Harms Company. Copyright Renewed.
(c/o The Weik Music Group, Santa Monica, CA 90401)
International Copyright Secured — Made in U.S.A. All Rights Reserved
De an-gels done plan.

De chim-bley's smok-in', De roof is leak-in' in, But he don't-

-seem to care, He can be hap-py Wid jus' a sip of

gin. I ev-en loves him when
Fish got to swim and birds got to fly, I got to love one

man till I die, Can't help lovin' dat man of

Tell me he's lazy,
Tell me he's slow,  
Tell me I'm crazy, maybe, I know,

Can't help lovin' dat man of mine.

When he goes away

cresc. e piu appass.

Dat's a rainy day,
And when he comes

cresc.
back dat day is fine, De sun will shine.

He can come home as late as can be, Home wid-out him ain't

no home to me, Can't help lov-in' dat man of

mine. mine.

1. 
2.

SHOW BOAT. (Revival—1948) A fourth New York production presented by Richard Rodgers and Oscar Hammerstein II at The New York City Center on September 7, 1948 with a cast including Carol Bruce, Norwood Smith, Ruth Gates and Billy House.


From the MGM Release "Show Boat" © 1951 Loew's Incorporated
The game of "just supposing" is the sweetest game I know,

Our dreams are more romantic than the world we see.
And if the things we dream about don't happen to be so,

That's just an unimportant technicality.

Refrain At a slow even pace (expressively)

We could make believe I love you, Only make believe

that you love me. Others find peace of mind in pre-
tend-ing; Could-n't you? Could-n't I? Could-n't we

make be-lieve our lips are blend-ing. In a

phantom kiss, or two, or three? Might as well make be-

lieve I love you, For, To tell the truth, I
IIT Gdu

2. ""

3. last time

Your par-don I

do.

We could do.

do.

doi

ala Valse

smorzando

Dm7

G7

C maj.7

C6

G9

pray,

'twas too much to say,

The words that be - tray

my heart.

We on-ly pre-tend,

You do not of-

C6

Dm7

G7

C

fend,

In play-ing a lov-er's part.

S/CS
In her autobiography, A PECULIAR TREASURE, Edna Ferber describes her emotional response when she first heard this song:

As the writing of the musical play proceeded I heard bits and pieces of the score . . . I had heard "Can't Help Lovin' Dat Man" with its love-bemused lyric . . . I had melted under the bewitching strains of "Make Believe" and of "Why Do I Love You" . . . And then Jerome Kern appeared at my apartment late one afternoon with a strange look of quiet exultation in his eyes. He sat down at the piano. He didn't play the piano particularly well and his singing voice, though true, was negligible. He played and sang "Ol' Man River." The music mounted, mounted, and I give you my word my hair stood on end, the tears came to my eyes, I breathed like a heroine in a melodrama. This was great music. This was music that would outlast Jerome Kern's day and mine. I never have heard it since without that emotional surge.

WILLIAM WARFIELD GIVES HIS MAGNIFICENT RENDITION OF "OL' MAN RIVER" IN THE MGM ARTHUR FREED 1951 FILM VERSION OF "SHOW BOAT."
OL' MAN RIVER

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderato

Colored folks work on de Missisipi, Colored folks work while de white folks play,

Pull-in' dose boats from de dawn to sunset, Git-tin' no rest till de judgment day.
Don't look up an' don't look down, you don't dast make de white boss frown;

Bend yo' knees an' bow yo' head, an' pull dat rope un-till yo're dead.

Let me go 'way from de Mis-sis-sip-pi, Let me go 'way from de white men boss,

Show me dat stream called de riv-er Jor-dan,
Dat's de ol' stream dat I long to cross.

Refrain (very slowly, with deep expression)

Ol' man river, dat ol' man river, He must know sump'in', but
don't say noth-in', He jus' keeps roll-in', He keeps on roll-in' a-

long.

He don't plant 'ta-ters, he
Ab  Cm  Eb  Eb\dim

Bb7  Fm7  Bb9  Eb  Ab

Bb7  Fm7  Bb9  Eb  Ab

Eb  Cdim  D7  Gm  D7  Gm  Cdim  D7

Gm6  Cdim  Gm  D7  Gm  Cm6

Body all ach-in' an' racked wid pain. "Tote dat barge!"
"Lift dat bale," Git a little drunk an' you land in jail.

Ah gits weary an' sick of tryin', Ah'm tired of livin' An'
skeered of dy-in', But ol' man riv-er, he jus' keeps roll-in' a-

long. long.
THE ROMANTIC TEAM OF LAURA LaPLANTE AND JOSEPH SCHILDKRAUT IN THE FIRST "SHOW BOAT" FILM.


SHOW BOAT. (Film) Produced by Carl Laemmle Jr. for Universal Pictures. Directed by Harry Pollard. Cast included Laura La Plante, Joseph Schildkraut, Otis Harlan and Emily Fitzroy. Released on May 17, 1929.

"Why Do I Love You?"

Kern had a blind hatred of the word CUPID; it was a favorite word-symbol of operetta lyricists in the Twenties and therefore represented to Kern everything that was corny and old-fashioned in the Viennese school of musical theater. One day while SHOW BOAT was going through its out-of-town tryout Kern gave Hammerstein a tune to set words to. He had worked on it, as he always did, with infinite patience and unbridled enthusiasm and breathlessly awaited the results of Hammerstein's romp with the Muse. Hammerstein, alone in his hotel room, worked out a lyric titled "Why Do I Love You?", but out of some perverse whimsicality also dashed off another lyric on the opposite side of the paper. He handed the latter side to Kern, who snatched at it, propped it on the piano, and started to sing it in his usual wild, impassioned screech. Here is how it began:

CUPID KNOWS THE WAY
by Oscar Hammerstein II

CUPID KNOWS THE WAY; HE'S A NAKED BOY, WHO CAN MAKE YOU SWAY TO LOVE'S OWN JOY, WHEN HE SHOOTS HIS LITTLE ARROW, HE CAN THRILL YOU TO THE MARROW . . .

After the initial shock, Kern laughed as heartily as Hammerstein. He also laughed a great deal longer, for he subsequently framed the lyric carefully and displayed it prominently in his home for all visitors to see, the author's name clearly visible. The visitors were not told, however, that it had been written as a joke.
WHY DO I LOVE YOU?

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderato

I'm walking on the air, dear, For life is

fair, dear, to lovers;
I'm in the seventh heaven (There's more than seven, my heart discovers),

In this sweet, improbable and unreal world,

Finding you has given me my ideal world.
Refrain (tenderly)

At.

Why do I love you? Why do you love me?

Why should there be two happy as we?

Can you see the why or where for, I should be

the one you care for? You're a lucky boy,
I am lucky too, All our dreams of joy seem to come true. Maybe that's because you love me, Maybe that's why I love you!

YOU ARE LOVE

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Allegretto

Once a wandering ne'er-do-well,
Just a vagrant roving fellow,
I went my way.
Life was just a joke to
tell,
Like a lonely Punchinel,
My role

Copyright © 1928 T.B. Harms Company. Copyright Renewed
(c) The Welk Music Group, Santa Monica, California
International Copyright Secured. All Rights Reserved. Made in U.S.A.
was gay.  

But I knew the joke was aim-less,

Time went on, I liked the game less, for you see,

Some-where lurked a spark di-vine and I kept won-d'ring

whether mine would come to me.
Poco agitato

Then my fortune turned and I found you;

Here you are with my arms around you.

You will never know what you've meant to me.

You're the prize that heaven has sent to me.
Here's a bright and beautiful world all new Wrapped

Tempo di Valse

Refrain (with expression)

You are love, here in my arms

Where you belong, And here you will stay. I'll not let you a-
way; I went day after day with you.

You are spring, bud of romance unfurled,

You taught me to see one truth forever true.
You are love,

Wonder of all the world.

Heaven will always be!
DON'T EVER LEAVE ME

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderato

F F6 B♭6 B♭maj.7 C7 F F6

I was created for one man alone;
It wasn't easy to

P a tempo

Gm7 C7 A E7

find.
Now that I found him, I wonder just how
I could have lived — right up to now — Now I am something com-
pleted by you — I am no one — just part of two.

Refrain (*not fast*)

Don't ever leave me, now that you're here! — Here is where you be-
long. Everything seems so right when you're near.
When you're away it's all wrong. I'm so dependent 

pp poco a poco cresc. 

When I need comfort I always run to you. 

mf allarg. 

Don't ever leave me! 'Cause if you do, 

I'll have no one to run to.
Over the July 4th weekend in 1929 the Oscar Hammersteins were guests aboard the Kerns’ yacht, the Show Boat, anchored off New London, Connecticut. Kern played the melody for this song and Hammerstein, quite touched by its beauty, worked out a lyric titled “Don’t Ever Leave Me” which he dedicated to his wife, Dorothy, whom he had married two months earlier.

HUGH HERBERT, LOUIS CALHERN, IRENE DUNNE, DONALD WOODS, JOSEPH CATHORN AND NED SPARKS IN THE 1935 MOTION PICTURE VERSION OF “SWEET ADELINE.”

Helen Morgan, although not actually starred in Show Boat, walked away with all the singing and acting honors, and was rewarded by having the next Kern and Hammerstein musical, SWEET ADELINE, written especially for her.

The particular area of popular art that Helen Morgan staked out for herself was a severely limited one, but surely no one has ever done more within a chosen area. Like Ruth Etting and Libby Holman, she was a symbol of a particular type of femininity: mournful, gamely vanquished, singing in a brave little voice about the sadder aspects of love. The well-remembered image of Helen Morgan sitting atop a piano and spinning out her songs with a rare artistry has never faded, and in retrospect it seems odd that her voice was the high, sweet instrument it was, rather than the deeper, more sultry sound that her materials appeared to demand. Nevertheless, she epitomized in many respects the end of an era, those disturbing years of the late Twenties and early Thirties, and left behind her a haunting and tantalizing memory.

HELEN MORGAN AND CHARLES BUTTERWORTH IN A SCENE FROM "SWEET ADELINE" IN WHICH SHE INTRODUCED THE MOVING "WHY WAS I BORN?"
WHY WAS I BORN

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Andante con moto

Spend-ing these lone-some eve-nings With noth-ing to do but to live in dreams that I

make up, All by my-self;

Copyright © 1929, 1955 T.B. Harms Company. Copyright Renewed.
(c/o The Welk Music Group, Santa Monica, CA 90401)
International Copyright Secured All Rights Reserved Made in U.S.A.
Dreaming that you're beside me, I picture the prettiest stories only to

wake up, All by myself.

What is the good of me, by myself? L.H.

Refrain

Why was I born? Why am I

con pedale
living? What do I get? What am I trying?

Why do I want a thing I dare n't hope for?

What can I hope for? I wish I knew.

Why do I try To draw you

con pedale
near me? Why do I cry? You never hear me. I'm a poor fool, but what can I do? Why was I born to love you?
SHE DIDN'T SAY "YES"

Words and Music by JEROME KERN

She didn't say "Yes," she didn't say "No," she didn't say "stay," she

She didn't say "Yes," she didn't say "No," she wanted to stay, but

didn't say "go," she only knew that he had spied her there-

knew she should go, she wasn't so sure that he'd be good—
And then she knew he sat beside her there. At first there was heard Not
She wasn't even sure that she'd be good. She wanted to rest All

one little word, Then coyly she took One sly little look And
cuddled and pressed A palpable part Of somebody's heart. She

something awoke and smiled inside, Her heart began beating
loved to be "en rapport" with him, But not behind a bolted

wild inside. So what did she do? I leave it to you, She
door with him. And what did she do? I leave it to you, She
did just what you'd do too.
did just what you'd do too.

They very soon stood beside his Château, They lingered like two poor waifs outside,

She didn't say "yes," She didn't say "no,"
She didn't say "yes," She didn't say "no,"

above her sweet love was beckoning,

want ed it so,
For well she knew 'twas only safe outside. In there it was warm, Out
And yet she knew there'd be a reckoning. She wanted to climb, But

there it was cold The sleet and the storm Said "Better be bold!" She murmured: "I'm not afraid to fall So bid her time And clung to the wall, She wanted to act ad

fraid of ice I only wish that I was made of ice," So
libitum, But feared to lose her equilibrium. So

what did she do? I leave it to you, She did just what you'd do too. D.S.

THE NIGHT WAS MADE FOR LOVE

Words by OTTO HARBACH
Music by JEROME KERN

Brightly

Andantino

The night was made for love,
The night was made for love,
The day has eyes for...
sweet delicate charms, But night time sighs for

strong, hungry arms. To lovingly hold you,

while two lips on fire: Have ardently told you.
of sweet desire. For, like carressing an empty glove,

Is night without some love. The night was made for love,

The night was made for love.
MUSIC IN THE AIR. A musical comedy with book and lyrics by Oscar Hammerstein II. Presented by Peggy Fears and A. C. Blumenthall at the Alvin Theatre on November 8, 1932. 342 Performances. Staged by Mr. Hammerstein and Mr. Kern. Cast included Walter Slezak, Katherine Carrington, Tullio Carminati and Al Shean.

“At last the musical drama has been emancipated,” proclaimed Brooks Atkinson in his New York Times review on the day following the opening of this show. “Jerome Kern and Oscar Hammerstein 2nd have succeeded in telling a romantic story without recourse to the super-anuated formula... What The Cat and the Fiddle gallantly began last season Messrs. Kern and Hammerstein have now completed: a fable that flows naturally out of a full-brimming score.”


“I’ve Told Ev’ry Little Star”

“Jerry got the melodic theme from a bird. He swears it!” Hammerstein wrote his colleague Sigmund Romberg. “He heard a finch outside his window singing the first line and he built a refrain on it.” Kern and Hammerstein were further indebted to the finch because they opened MUSIC IN THE AIR with this very episode: a composer getting inspiration from a bird song. “Incidentally,” Hammerstein added, “Ev’ry Little Star proved to be a stubborn tune and for a whole summer resisted my efforts to set words to it. There were times during those hot August days when I wished the finch had kept his big mouth shut!”
I'VE TOLD EV'RY LITTLE STAR

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Allegretto grazioso

I make up things to say on my way to you,

On my way to you, I find things to say.
I can write poems too, When you're far away,

When you're far away, I write poems too.

But when you are near, my lips go piu espr.

dry, When you are near, I only
Refrain (gracefully)

I've told ev'ry little star, Just how sweet I

think you are, Why have -n't I told you?

I've told rip- ples in a brook,
Made my heart an open book, Why haven't I told
you?

Friends ask me: Am I in love? I always answer "Yes,"

Might as well confess, If I don't, they guess.
May - be you may know it too, Oh, my dar - ling,

if you do, Why have - n't you told me?
THE SONG IS YOU

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Andantino semplice

I hear music when I look at you,
A beautiful theme of ev'ry dream I ever knew,
Down deep in my heart,
I hear it play, I feel it

Copyright © 1932 T.B. Harms Company (c/o The Welk Music Group, Santa Monica, CA 90401)
Copyright renewed.
International Copyright Secured Made in U.S.A. All Rights Reserved
start. Then melt away. I hear music when I touch your hand.

A beautiful melody from some enchanted land, Down deep in my heart, I hear it say, Is this the day?
I alone have heard this lonely strain,

Must it be forever inside of me, Why can't I let it go,

Why can't I let you know, Why can't I
let you know the song my heart would sing, That beautiful

tempo

rhapsody of love and youth and spring, The music is

sweet, The words are true, The song is

you.

triumph
Words by OTTO HARBACH
Music by JEROME KERN

SMOKE GETS IN YOUR EYES

Andante moderato

They asked me how I knew My true love was true.

I of course replied, Something here inside, Cannot be de-

Copyright © 1933 T.B. Harms Company (c/o The Welk Music Group, Santa Monica, CA 90401)
Copyright renewed.
International Copyright Secured Made in U.S.A. All Rights Reserved
They said some-day you'll find, All who love are blind, When your heart's on fire, You must realize Smoke gets in your eyes.

Un poco piu mosso

So I chaffed them and I gay-ly laughed - to think they could doubt my
Yet today—My love has flown away—I am with-
out my love. Now laughing friends de-
ride Tears I cannot hide, So I smile and
say, "When a lovely flame dies, Smoke gets in your eyes."
THE BROADWAY SHOW THAT INTRODUCED THREE GREAT SONGS
"THE TOUCH OF YOUR HAND", "YESTERDAYS" AND "SMOKE GETS IN YOUR EYES"


This was the show that skyrocketed Bob Hope to fame. It was also, by coincidence, the last stage appearance of Fay Templeton, a great Broadway star for over three decades.

"Smoke Gets In Your Eyes"

It took two false starts before this song saw the great light of day. Kern originally had composed it as the signature theme for a radio series but the project collapsed before it went on the air. Again as an instrumental, it was used for a tap routine in SHOW BOAT in front of the show curtain while the scenery was being changed. During the out-of-town tryouts the scene change was eliminated and so was the number. Otto Harbach stumbled across the manuscripts while at work on ROBERTA. "Why not change the tempo," he asked Kern, "if these short notes might be made long notes might it not make an attractive ballad?" Kern agreed, and the end result was "Smoke Gets In Your Eyes."

(The song, thought by most people to be Kern's most well known work, starts on page 98)

FOUR OF THE PRINCIPALS, LEFT TO RIGHT, GEORGE MURPHY, RAY MIDDLETON, TAMARA, AND BOB HOPE.
THE TOUCH OF YOUR HAND

Words by OTTO HARBACH
Music by JEROME KERN

Moderato

You and I

throughout a summer day

Have walked a
s

sun - lit way Or stopped to play.

You and I have wandered hand in hand Throughout a

happy land That we had planned.

I had hoped that our way might end
Where the sky and blue horizon blend.

Yet we've both walked our one last mile,

It's goodbye for a while.
Allegretto con anima

When you shall see flowers that lie on the plain,

lying there sighing for one touch of rain;

Then you may borrow,

Some glimpse of my sorrow,
And you'll understand. How I long for the touch of your hand.
YESTERDAYS

Words by OTTO HARBACH
Music by JEROME KERN

Andantino quasi allegretto

Cm Fm6 Cm Fm6

Yes - ter - days, Yes - ter - days,

Cm Eb6 Cm6 D7

Days I knew as hap - py sweet se - ques - ter’d days.

Copyright © 1933 T.B. Harms Company (c/o The Welk Music Group, Santa Monica, CA 90401)  
Copyright renewed.  
International Copyright Secured Made in U.S.A. All Rights Reserved
Olden days, Golden days,

Days of mad romance and love, Then gay

youth was mine, Truth was mine,

Joyous, free and flaming life forsooth was mine.
Sad am I, Glad am I,

For today I'm dreaming of yesterday,

days...

TONY MARTIN, WHO HAD ONE OF HIS MOST OUTSTANDING SUCCESSES WITH “ALL THE THINGS YOU ARE” AND THE COMPOSER IN 1939.

“All The Things You Are” was one of the most surprising hits Kern and Hammerstein had. They never thought the public would take to it because the middle of the refrain contains three changes of key.
ALL THE THINGS YOU ARE

Moderato

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Time and again I've longed for adventure, Something to make my heart beat the faster. What did I long for? I never really knew.

Finding your love I've found my adventure,
You are the promised kiss of spring-time
That makes the lonely winter seem long.
You are the breath-less hush of eve-n ing That
trem-bles on the brink of a love-ly song. You are the
an-gel glow that lights a star, The dearest
things I know are what you are.
Some day my happy arms will hold you, And

some day I'll know that moment divine, When

all the things you are, are mine!

mine!

ROBERTA was the start of Jerome Kern in Hollywood. (His score for the 1931 film THE MAN IN THE SKY cannot be counted because Warner Brothers cut all the songs and released it as MEN OF THE SKY, a straight picture.) This film version of his recent stage success also served to introduce him to a woman who became one of his most important collaborators: Dorothy Fields.

Miss Fields recounted this to me: “It’s very curious how I first started working with Jerry. Of course, he knew my father and my brothers [her father was the famous Broadway Actor-Producer, Lew Fields, who was also part of that famous comedy team, Weber and Fields. Her brothers were Herbert and Joseph, both Broadway playwrights]. I was working at RKO and Pan Berman, who was producing ROBERTA, asked me if I’d take a couple of days and work on it. He said, ‘we have a seriously uneven melody of Jerome Kern’s that he’s given us to add to the score; it needs a lyric...’ So I wrote ‘Lovely To Look At,’ which absolutely astounded Berman. And he had the nerve to tell Bill Seiter, the director, to go ahead and shoot it — the whole sequence — and Jerry hadn’t even okayed the lyric! Well, I don’t have to tell you Jerry loved it and from then on — he asked for me.”


“Won’t Dance” first appeared in the Kern-Hammerstein London musical THREE SISTERS early in 1934. Later that same year, with the Hammerstein title but an almost totally new lyric by Dorothy Fields and Jimmy McHugh, it served as a brilliant song and dance number for Fred Astaire in the film version of Roberta.
KERN IN
HOLLYWOOD

"MUSIC IN THE AIR" Copyright © 1934 Fox Film Corporation All Rights Reserved Courtesy of Twentieth Century-Fox
I WON'T DANCE

Words by OSCAR HAMMERSTEIN II & OTTO HARBACH
Screen Version by DOROTHY FIELDS & JIMMY McHUGH
Music by JEROME KERN

Moderato

Think of what you're losing
By constantly refusing to
dance with me.
You'd be the idol of France with me!

Copyright © 1934 & 1935 T.B. Harms Company.
(c/o The Weik Music Group, Santa Monica, CA 90401) Copyright Renewed.
International Copyright Secured Made in U.S.A. All Rights Reserved
And yet you stand there and shake your foolish head dramatically. While I wait here

So ecstatically You just look and say emphatically

L'istesso tempo

Not this season! There's a reason!
He: I won't dance! Don't ask me; I won't dance! Don't ask me;

I won't dance, Madame, with you. My heart won't let my feet do things they should do!

You know what? You're lovely, she: And so what?
I'm lovely! He: But oh! What you do to me!

I'm like an ocean wave that's bumped on the shore.

I feel so absolutely stumped on the floor!

She: When you dance you're charming and you're
'Spec'ly when you do the "Continental!" But this feeling isn't purely mental; For heaven rest us, I'm not as besitos. And that's why I won't dance!
Why should I? I won't dance! How could I?

I won't dance! * Merci beaucoup! * I know that

music leads the way to romance: So if I

hold you in my arms I won't dance!
LOVELY TO LOOK AT. (Second Film Version) An M-G-M Picture (Technicolor) released in December, 1952. An adaptation of Roberta which starred Kathryn Grayson, Red Skelton, Howard Keel, Marge and Gower Champion, and Ann Miller. Produced by Jack Cummings [married to Kern's daughter, Betty, at the time]. Directed by Mervyn LeRoy and Vincente Minnelli.
LOVELY TO LOOK AT

Words by DOROTHY FIELDS & JIMMY McHUGH
Music by JEROME KERN

Moderato

Andantino con moto

Clothes must play a part To light an eye,

What appeals to me Is just your charm and dignity; They say a heart;

Copyright © 1935 T.B. Harms Company (c/o The Welk Music Group, Santa Monica, CA 90401)
Copyright renewed
International Copyright Secured Made in U.S.A. All Rights Reserved
gown wear. But just an air, Of great re-
chic. Should you select the right ef-
fect, you cannot pose. You are quite per-
fect from your head down to your
quasi cadenza

He will tell you this.
I am moved to say.
Refrain (gracefully)

Love - ly to look at, De - light - ful to know and

heaven to kiss. A com - bin -

a - tion like this, Is quite my

most im - pos - si - ble scheme come true, Im - a - gine find - ing a dream like you! You're
lovely to look at, It's thrilling to hold you
terribly tight.

we're together, the moon is new, And oh, it's lovely to look at you tonight!

You're

LILY PONS HAS A HANDSOME ACCOMPANIST IN HENRY FONDA IN THE FILM "I DREAM TOO MUCH."
I DREAM TOO MUCH

Words by DOROTHY FIELDS
Music by JEROME KERN

Tempo di Valse moderato

F C7 F7 G7 Db7 C7 F C7 F7

Boy: Stars fade out of the skies Just to

G7 Db7 C7 F(G) F F6 E7

rest in her eyes, Her step is like a slender

daffodil swaying, Her voice is like a muted violin

Copyright © 1935 T.B. Harms Company (c/o The Weck Music Group, Santa Monica, CA 90401) Copyright Renewed International Copyright Secured All Rights Reserved
If you would dance, we'd have a chance to share it too.
I am not gay enough

To share a waltz,

Tonight I boast one of my most unhappy faults.

I dream too much, but if I dream too much

I only dream to touch your heart again.
I close my eyes to see your hand, your smile, your joy in loving me. We dance and sing, we steal a touch of spring.

I dream of every thing we two have known.
And yet my dreams have shown.

Perhaps I dream too much alone.

(Hum) Um-m-m-m Perhaps I dream too much alone.

Arthur Schwartz, the noted composer-producer has an amusing story about Kern and SWING TIME:

Jerry has played the piano for years, but with no particular flair. In fact, what he does to his own tunes at the piano is sheer murder. This is not helped by the fact that he never attempts to "put over" his songs. When he first played the score of SWING TIME for the RKO executives, there was silence. Stony, if not stricken, faces were all over the room. Yet, out of his score for that film came "The Way You Look Tonight," "A Fine Romance" and the bouncy "Pick Yourself Up."

"The Way You Look Tonight" won an Academy Award as the best song of 1936. Also included in the score, the exciting "Waltz In Swing Time."

GINGER ROGERS, AS SHE LOOKS AT FRED ASTAIRE, WONDERS IF THIS COULD BE "A FINE ROMANCE."
A FINE ROMANCE

Words by DOROTHY FIELDS
Music by JEROME KERN

Andantino moderato (sung with sarcasm)

She: A FINE ro-mance! With
(She: A) FINE ro-mance! My

no kiss-es! A fine ro-mance, my friend, this is! We

good fel-low! You take ro-mance, I'll take Jel-lo! You're

should be like a cou-ple of hot to-ma-toes, But you're as cold as
calm-er than the seals in the Arc-tic O-cean, At least they flap their
yes-ter-day's mashed po-ta-toes; A FINE ro-mance! you
fins to ex-press e-mo-tion; A FINE ro-mance! with

won't nest-le, A fine ro-mance, you won't
no quar-rels, With no in-sults, and all

wrest-le! I might as well play bridge with my old maid aunts! I have-nt got a
mor-als! I've nev-er mussed the crease in your blue serge pants, I nev-er get the

This is A FINE RO-MANCE! This is A FINE RO-
Interlude (dialogue)

He: A FINE romance! with no kisses! A
Fine romance! my dear Duchess! Two

He: A FINE romance! with no kisses! A

He: A FINE romance! my dear Duchess! Two

fine old romances, my friend, this is! We two should be like
foxies who need crutches! True love should have the

clams in a dish of chowder; but we just "fizz" like parts of a Seidlitz
thrills that a healthful crime has! We don't have half the thrill that the March of
powder. A FINE romance with no clinches, A
Time" has! A FINE romance, my good woman! My

fine strong "Aged in the wood" woman! You just as hard to

land as the "Ile de France!" I haven't got a chance, This is A FINE RO-
or-chids I send a glance! No! you like cactus plants, This is A FINE RO-

MANCE! A MANCE!
PICK YOURSELF UP

Words by DOROTHY FIELDS
Music by JEROME KERN

Moderato

He: Please teacher, teach me something, Nice teacher,

Dmaj7 D6 Edim7 A9 Dmaj7 D6

A A7 D Em7 A7

D Cmaj7 F#maj7 F6 Gdim C#9

that's not the worst, My two feet haven't met yet,

Copyright © 1936 T.B. Harms Company
Copyright renewed: (c/o The Welk Music Group, Santa Monica, CA 90401)
International Copyright Secured Made in U.S.A. All Rights Reserved
But I'll be teacher's pet yet, 'Cause I'm gonna learn to dance or

burst.

1. She
2. Both

Nothing's impossible I have found, for when my chin is

on the ground, I Pick myself up, Dust myself off,
Start all over again.
Don't lose your confidence
if you slip, be grateful for a pleasant trip.
And
Pick yourself up, Dust yourself off, Start all over again.

Work like a soul inspired, Till the battle of the day is won.
You may be sick and tired, But you'll be a man, my son!

Will you remember the famous men, Who had to fall to rise again? So

take a deep breath, PICK YOUR-SELF UP,

DUST YOUR-SELF OFF, START ALL OVER AGAIN.
He: I'll get some self-assurance if your endurance is great.

I'll learn by easy stages if you're courageous and wait.

To feel the strength I want to, I must hang on to your hand.

May be by the time I'm fifty I'll get up and do a nifty.
WALTZ IN SWING TIME

Words by DOROTHY FIELDS
Music by JEROME KERN

Tempo di Valse

Swing time, swing time,

Music:al guys: have crowned it King. Up to their eyes: They're drowned in

Swing time, swing time.
Pick your-self up, Dust your-self off, And then let's swing!
Tempo I
morendo
Words by DOROTHY FIELDS
Music by JEROME KERN

Andantino

Some day when I'm aw-fly low, When the world is cold,
I will feel a glow just thinking of you.
And the way you look tonight.

Oh, but you're lovely, With your smile so warm,

And your cheek so soft, There is nothing for me but to love you,

Just the way you look tonight.
With each word your tenderness grows,

Tearing my fear a part,

And that laugh that wrinkles your nose

Touch es my foolish heart.

Love ly,
never, never change, Keep that breath-less charm, Won't you please ar-

range it, 'Cause I love you, Just the way you

look to-night, mm mm mm

Just the way you look to-night.
HELEN BRODERICK AND GINGER ROGERS CONGRATULATE VICTOR MOORE AND FRED ASTAIRE ON "THE WAY THEY LOOK TONIGHT."

"The Folks Who Live On The Hill"

This is Kern in his loosest, most rhapsodic mood. There is enough melodic material in this piece for three different songs. Hammerstein's lyrics are pure and sentimental. He was always bothered by the obvious rhyme: "Our veranda will command a . . ."
THE FOLKS WHO LIVE ON THE HILL

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Allegretto

Andantino

G7(C) G7 F G7

Man-y men with loft-y aims, Strive for loft-y

rall

p dolce e semplice

goals, Oth-ers play at small-er games, Be-ing simp-ler souls.

C Cmaj.7 Am7 Dm7 G7(C#) G7 C6

I am of the lat-ter brand; All I want to do Is to find a spot of land

Copyright © 1937 T.B. Harms Company (c/o The Welk Music Group, Santa Monica, CA 90401) Copyright Renewed
International Copyright Secured Made in U.S.A. All Rights Reserved
And live there with you.

Molto sostenuto

Some day we'll build a home on a hill top high,

You and I, Shiny and new a cottage that two can

fill. And we'll be pleased to be called
"The folks who live on the hill!"

Someday we may be adding a thing or two,

We will make changes as any family will,

But we will always be called
"The folks who live on the hill!"

Our veranda will command a view of meadows green, The sort of view that seems to want to be seen. And when the kids grow up and leave us, We'll sit and look at that same old view,
Just we two—Darby and Joan—who used to be Jack—and

Jill, The folks who like to be called What they have always been called

"The folks who live on the hill!"
"Can I Forget You?"

This piece, with its naive, folksongish melody is rather like the songs of Stephen Foster.
CAN I FORGET YOU

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Andante tranquillo

C9 F C7 F F9

Slowly with tenderness

Soon you leave me, This last night is flying, Pale stars are

Bb F C9 C7 C9 F

weeping, Sad breezes sigh When you leave me, Can

C7 F F9 Bb F Gm7 C7

love end with trying? Can love so living so quickly die?

Copyright © 1937 T.B. Harms Company (c/o The Welk Music Group, Santa Monica, CA 90401) Copyright Renewed International Copyright Secured All Rights Reserved
Refrain (slowly)

Can I forget you? Or will my heart remind me that once we walked in a moon-lit dream? Can

I forget you or will my heart remind me, How sweet you made the moon-light seem.
più cantabile ed espressivo

Will the glory of your nearness fade, As

moonlight fades in a veil of rain? Can I for-

get you, When ev'ry night reminds me How much I want you back a-

1. F

2. F

Can gain.

This film marked the sixth appearance for Irene Dunne in a Kern musical. In 1927 she understudied the role of Magnolia in the Broadway production of SHOW BOAT. When the National Company arrived in Los Angeles, with Miss Dunne now in the leading part, she was grabbed by the Hollywood studios. Her roles in Kern filmusicals were: ROBERTA (1935); SWEET ADELINE (1935); SHOW BOAT (1936); HIGH, WIDE AND HANDSOME (1937); and JOY OF LIVING (1938).

When I first heard “You Couldn’t Be Cuter” I wouldn’t believe that it had been written by Kern. It bears none of his characteristics. But that has no validity if you remember that he also wrote that sexy-vamp, “I’ll Be Hot to Handle” for the musical ROBERTA.

As to the lyrics for this song: Dorothy Fields once told me that her son, David, then just an infant, inspired the title.
YOU COULDN'T BE CUTER

Words by DOROTHY FIELDS
Music by JEROME KERN

Lively

Your poise! Your pose! That cute fant-tas-tic nose! You're

might-y like a knock-out, You're might-y like a rose! I'm

sold, I'm hooked! The well known goose is cooked! You
Dm7  G7  B7+  B7  D9  Em  F♯
got me little fella, I’m sunk! I’m gone! I’m hooked!

Refrain-Moderately (in intimate conversational style)

Dm7  G
You couldn’t be cuter Plus that you couldn’t be smarter

G6  Am7  D7
Plus that intelligent face you have a disgraceful

G  D7  G
cresc.
charm for me. You couldn’t be keener, you look so
fresh from the cleaner, You are the little grand slam I'll
bring to my family. My ma will show you an
album of me that'll bore you to tears!

you'll attract all the relatives we have dodged for years and years.
what'll they tell me? Ex-actly what'll they tell me?

They'll say you couldn't be nic-er, couldn't be sweet-er,
cresc. (to the end)

couldn't be bet-ter, couldn't be smooth-er, couldn't be cut-er, ba-by, than you

You are!

You are!
ONE NIGHT IN THE TROPICS. A Universal Picture released in December, 1940. Starred Bud Abbott and Lou Costello and featured Allan Jones, Nancy Kelly and Leo Carillo. Lyrics by Dorothy Fields. "Your Dream (Is the Same as My Dream)" lyrics by Otto Harbach and Oscar Hammerstein II (from the stage production of GENTLEMAN UNAFRAID). Directed by A. Edward Sutherland.

ROBERT CUMMINGS, NANCY KELLY (BACK ROW) SEEM TO OBJECT TO PEGGY MORAN'S HEAD ON ALLAN JONES' SHOULDER.
REMIND ME

Words by DOROTHY FIELDS
Music by JEROME KERN

Moderato

(all triplets to be rendered lazily)

Turn off that charm, I'm through with love for a while

I'm through, and yet You have a

fabulous smile, So if I forget

Copyright © 1940 T.B. Harms Company. Copyright Renewed.
(c/o The Welk Music Group, Santa Monica, CA 90401)
International Copyright Secured All Rights Reserved Made in U.S.A.
Remind me

not to find you so attractive,

That the world is full of men,

When I start to

miss you, To touch your hand, To kiss you, Re-

Remind me
mind me  To count to ten!

I had a feeling when I met you  You'd drive me crazy, if I'd

let you,  But all my efforts to forget you

Remind me, I'm in love again.  I get my

molto rit.
Poco animato (alla Rhumba)

Fm7  Bb7sus  Bb7  Eb

heart well in hand, and I'm certain, That I can take you or leave you alone. Then you "Be-

Fm7  Bb7sus  Bb7  Eb

gin that Beguine" again, And boom! I give in again. I

D7  Gm/D  C7  Fm/C

have a will made of steel my friend. But when it seems about to bend, Re-
Slow Rhumba (seductively)

mind me not to mention that I love you.

Remind me to be sorry that we met.

Although I adore you

mind me to ignore you, You’re one thing
I will regret!

So when your charm begins to

blind me.

I'll simply tie my hands behind me.

Don't let me kiss you, please remind me,

Un-less, my darling you for

get.

"The Last Time I Saw Paris" was not written for LADY BE GOOD nor any other motion picture or stage play. Messrs. Kern and Hammerstein just allowed Arthur Freed to use it in his filmusical.

Hammerstein tells about how the song came to be written:

This was the only song that I've ever written under any kind of compulsion. The Germans had just taken Paris and I couldn't get my mind on anything else at all. I loved the city very much and I hated the idea of it falling. I thought of the enemy tramping through the streets and taking all the gaiety and beauty out of the hearts of the people there. I thought of Mistinguette and her vastly insured legs and her shock of hair that she would shake when she sang. I thought of Chevalier with his straw hat. And, not just the beauty of the parks or the loveliness in the museums but everything that was Paris: good and bad and of high quality and of cheapness. And this was kind of a lament.

When I called Jerry and asked him to write some music for it, he almost fell dead. In all the years we'd been working together, this was the first time I had completed a lyric that he would have to set to music. He always wrote the melody and then I would fit words to it.

Kern took the words down over the telephone and three days later, when Hammerstein arrived on the coast, he was handed the finished manuscript.

Incidentally, both men were quite upset upon receiving news that "The Last Time I Saw Paris" had won an Academy Award. To be sure, they were pleased that the song was such a success, but, it had not been written for a motion picture. Kern saw to it that the Academy changed its rules making only those songs expressly written for a film eligible for an Oscar.

From The MGM Release "Lady Be Good" ©1941 Lewis Incorporated. Copyright renewed 1969 by Lewis Incorporated. Rights reserved.

ALL-STAR CAST, RED SKELTON, ELEANOR POWELL, ROBERT YOUNG, AND JOHN CARROLL WITH ANN SOTHERN, WHO INTRODUCED THE ACADEMY-AWARD WINNING SONG IN THIS PICTURE.
THE LAST TIME I SAW PARIS

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderato

Rhythmically, not too slowly Abmaj7
(in the manner of a simple narrative)

1. A lady known as Paris, Romantic and charming, Has
2. (I'll) think of happy hours, And people who shared them: Old

left her old companions and faded from view.
Women selling flowers in markets at dawn,

Copyright © 1940 T.B. Harms Company (c/o The Welk Music Group, Santa Monica, CA 90401)
Copyright renewed International Copyright Secured Made in U.S.A. All Rights Reserved
Lone-ly men with lone-ly eyes are seek-ing her in vain, Her
Chil-dren who ap-plaud-ed Punch and Ju-dy in the park, And

streets are where they were, but there's no sign of her She has left the Seine.
those who danced at night, and kept their Par-is bright Till the town went dark.

Refrain (simply-with rhythm preserved-not sadly)

The last time I saw Par-is Her heart was warm and gay,
I heard the laugh-ter of her heart in ev-ry street ca-
The last time I saw Paris, Her trees were dressed for spring, And lovers walked beneath those trees, and birds found songs to sing. I dodged the same old taxis that I had dodged for years; The chorus of their
squeaky horns was music to my ears. The last time I saw

Paris, Her heart was warm and gay. No matter how they

change her, I'll remember her — that way.

Fred Astaire, in his autobiography STEPS IN TIME, describes the rehearsals on this film:

Rita and I had a romantic type dance to the song “You Were Never Lovelier.” Keeping the laughs going during the intervals was a part of the day’s work and I always tried to think up some gag to play on Rita. In one instance I called out, “well — here we go — I’m beginning to like this place — it doesn’t get me down anymore, I’m used to it — ready, Rita?”

Up jumped Rita at once and came to me to start our first step together. As I took hold of her two arms she let out one scream and backed away. I had just dipped both my hands and arms in a bucket of ice which we kept for Coca-Cola bottles. That broke up rehearsals for an hour or so.

THE DEBONAIR ADOLPHE MENJOU, THE SULTRY MISS RITA HAYWORTH AND THE FASTEST-FEET IN THE WEST, FRED ASTAIRE.
DEARLY BELOVED

Words by JOHNNY MERCER
Music by JEROME KERN

Poco allegretto

Tell me that it's true,  Tell me you agree,  I was meant for you,

You were meant for me.

Copyright © 1942 T.B. Harms Company (c/o The Welk Music Group, Santa Monica, CA 90401) Copyright Renewed.
International Copyright Secured Made in U.S.A. All Rights Reserved
Refrain-Andante cantabile, ma ben ritmato

Dear-ly be-loved, how clear-ly I see,

Some-where in Heav-en you were fash-ioned for me,

An-gel eyes knew you,

An-gel voi-ces led me to you;
Nothing could save me, Fate gave me a sign;

I know that I'll be yours come shower or shine;

So I say merely, Dearly be-
rall e dim.

loved be mine.
I'M OLD FASHIONED

Words by JOHNNY MERCER
Music by JEROME KERN

Moderato

I am not such a clever one

About the latest

I admit I was never one

Adored by local

Not that I ever try to be a
I'm the type that they classify as saint.

I'm old fashioned, I love the moonlight, I love the old fashioned things;
sound of rain upon a window pane, The

starry song that April sings.

This year's fancies are passing fancies, But

sighing sighs, holding hands, These my heart understands.
I'm old fashioned, But I don't mind it, That's
how I want to be, As long as you a-
greet to stay, old fashioned with
me.

F Gm7 C7 F Am C7
F(G) F Bbmaj7 F+(E) Am7 F6
G9 G7 F C7 F Gm7 C7
F Am Gm7 C7 F G6
YOU WERE NEVER LOVELIER

Words by JOHNNY MERCER
Music by JEROME KERN

Moderately

Eb
(simply)  E♭maj.7  E♭6  E♭  A♭  E♭
I was never able to recite a fable That would make the party

Ab6  B♭  E♭  E♭maj.7  E♭6  Gm
bright; Sitting at the table I was never able

A7  D7  G
To become the host's delight; But now you've
given me my after dinner story,

I'll just describe you as you are in all your glory.

Refrain (Moderately and rhythmically)

You were never lovelier, You were never so fair,

Dreams were never lovelier, Pardon me if I
stare. Down the sky the moon-beams fly to light your face; I can only say they chose the proper place. You were never love-lier, And to coin a new phrase; I was never luck-i-er
in my palm-iest days. Make a note, and you can quote me,

Hon- or bright, You were nev- er love- li- er

than you are to- night.

night.

FOR OPENERS, I THINK THE TITLE OF THIS FILM IS MORE DESCRIPTIVE OF DEANNA DURBIN THAN HER VEHICLE. KIDDING ASIDE, KERN WAS ONCE AGAIN AT HOME WITH A PERIOD PIECE: THE FIRST CALIFORNIA SETTLERS.
CAN'T HELP SINGING

Gracefully

Words by E. Y. HARBURG
Music by JEROME KERN

Hum-ming bird, mock-ing bird, lis-ten to me; I got no
nest, I got no tree. Oh, but I'm hap-py as
Heav-en is wide; I got a song bub-bling in-side:
Refrain (in bright waltz tempo)

Can't help singing of a promise that April is bringing, I am floating along on the crest of a song, There are bells in my heart and they're ringing.
Can't help crowing, Folks don't like it, I know, but I'm glowing. I can't help what they say; Spring affects me this way, And I gotta keep singing all day.

THE CURBSTONE KIDS: GENE KELLY, RITA HAYWORTH AND PHIL SILVERS DANCING ON A BROOKLYN SIDEWALK.

"Sure Thing"

Ira Gershwin, in his book LYRICS ON SEVERAL OCCASIONS, speaks about his work with Kern:

It was in 1939 that Kern was between assignments and I wrote nine or ten songs with him. Nothing ever happened to them although both of us liked several. During this time he played me many other tunes I liked but just didn't get around to. Some four years later, COVER GIRL period, I tried to remind him of a lovely tune of the earlier period by humming a snatch of it. But he had never put it on paper, and couldn't recall it. I told him his daughter Betty had been very fond of this melody, so he called her in and between us and our snatches, it came to him. "Good tune," he said. "What about it?" I told him it had begun haunting me that morning, and if he could split the opening note into two notes, I had a two-word on-the-nose title for the flashback number in the film — one which had a production idea for the choreographer and the designer. When he heard the title, "Sure Thing," with its race-track background, [Kern was an avid racing enthusiast] he said: "Of course — nothing to it — in fact, the two notes make a better announcement."
LONG AGO (AND FAR AWAY)

Words by IRA GERSHWIN
Music by JEROME KERN

Moderately

Con moto

Drear-y days are o-ver. Life's a four-leaf clo-ver.

Ses-sions of de-pres-sions are through Ev-ry

hope I longed for long a-go, comes true.
Refrain (cantabile)

Long ago and far away, I dreamed a dream one day
And now that dream is here beside me.

Long the skies were overcast, But now the clouds have passed:
You're here at last! Chills run

poco cresce.
up and down my spine, A-lad-din's lamp is mine, The dream I dreamed was not denied me. Just one look and then I knew

That all I longed for long ago, was you.
SURE THING

Words by IRA GERSHWIN
Music by JEROME KERN

Moderately

The favorite doesn’t always win, No matter what the odds. Since nobody knows how they’ll come in, I leave it to the gods. So

Copyright © 1943, 1944 T.B. Harms Company. Copyright Renewed.
(c/o The Welk Music Group, Santa Monica, CA 90401)
International Copyright Secured All Rights Reserved Made in U.S.A.
wish me luck, because I'm going to bet on

sentimental hunch my heart is suddenly

set on.

poco rit.

Somehow I'm sure I've found a sure thing in you.
And since I'm only a beginner, A winner I'll

heart has picked you out of the blue

somewhere my heart has picked you out of the blue

Tells me we'll win.

something within

And since I'm only a beginner, A winner I'll

since I'm only a begin - ner.
be.

But, win or lose, whatever comes up, You're

thumbs up with me. One thing I'm sure I'm sure of

cresc.

all my life through If love can figure out a

cresc.

sure thing, that sure thing is you. you.
CORNELL WILDE USES HIS CHARM ON LINDA DARNELL, RIGHT, AS JEANNE CRAIN DISAPPROVES IN “CENTENNIAL SUMMER.”


In 1945, Metro-Goldwyn-Mayer released their exciting new musical, MEET ME IN ST. LOUIS, which centered around the famous fair of 1906 in that city. The story also made overtures to the already legendary LIFE WITH FATHER.

As was Twentieth Century-Fox’s wont, they promptly announced their forthcoming CENTENNIAL SUMMER dealing with a family in 1876 Philadelphia at the time of the Exposition.

Although this old-fashioned tale was ideally suited for Kern’s magical touch, this his 109th and final score, presented problems. The cast was made up of non-singers. Otto Preminger, the film’s producer and director was not what you would call an expert when it comes to musical production. But, most of all, Kern had a difficult time with his collaborator Leo Robin. “I was completely in awe of Kern from the minute we got together,” says Robin, “and it cramped my style a little bit. He used to call me up every day, bugging me: ‘You got anything yet?’ I wanted so much to please him and to measure up to his high standard that I don’t think I did my best work on that picture.”

Kern became increasingly anxious as the weeks progressed until he finally had to call “Yip” Harburg, Johnny Mercer and Oscar Hammerstein 2nd to each do a song. Robin did complete two on his own: “Up With A Lark” and “In Love In Vain.”
IN LOVE IN VAIN

Moderato (whimsically)  
Words by LEO ROBIN
Music by JEROME KERN

Fm  Eb  Dm7  G7  Cm  Cm7

Love can be a blessing, But also most depressing, And

p a tempo

Ab  Abdim  Eb  F7  rit.

I don't mind confessing That I feel mighty

Burthen, Slowly, lyrically

Bb7 // Eb // Eb  Fm7  Bb7
blue! It's only human for anyone to

Copyright © 1946 T.B. Harms Company
Copyright Renewed (c/o The Welk Music Group, Santa Monica, CA 90401)
International Copyright Secured  Made in U.S.A.  All Rights Reserved
I want to be in love, But who wants to be in love in vain?

At night you hang around the house and eat your heart out, And cry your eyes out And wrack your brain.

You sit and wonder why anyone as
ALL THROUGH THE DAY

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderato

I sit alone in the golden daylight,

But all I see is a silver sky;

For in my
Am(maj.9) | Am6 | E9 | E7 | B7 | E7 | Am

fancy I sweep a way light,
And keep my

C6 | Am6 | F7 | Bb
image of the sky,
Just the way we

Em7 | A7
like it, you and I.

Refrain - Moderato (lyrically)

F | C7 | C9 | F | C9 | C7 | C9
All through the day I dream about the night, I
dream about the night, Here with you.

All through the day I wish away the time, Un-

til the time when I'm here with you.

with great breadth

Down falls the sun, I run to meet you.
The evening mist melts away;

Down smiles the moon, And soon your lips recall The

kiss I dreamed of All through the day.

day.
Throughout 1985, the world lit up in celebration of the Centenary of the birth of Jerome Kern. This celebration, orchestrated by The Welk Music Group—publishers of the entire body of Kern's works—honored the composer in the world's top magazines and newspapers, revivals of many of his stage productions, retrospectives of his motion pictures, scholarly reviews of his compositions, cabaret and concert remembrances of his genius, a successful production of a new show featuring his music in London's prestigious West End, and the releases of hundreds of new and existing records to an audience eager to discover or rediscover America's own brand of classical music, invented by Kern. President Ronald Reagan proclaimed January 27, 1985, "National Jerome Kern Day," and the United States Postal Service recognized Kern's unique place in American musical history with the issuance of a stamp commemorating his birth.

1985 reinforced, once again, the timelessness Kern's vision brought to the music he created; it opened the door to new generations who will marvel at the genius who produced music that will be revered as long as music exists.
I have promised myself not to play upon your emotions—or on mine. We, in this chapel, are Jerry's "family." We all know him very well. Each of us knows what the other has lost.

I think he would have liked me to say a few words about him. I think he would not have liked me to offer feeble bromides of consolation—butterfly wings of trite condolence to beat against the solid wall of our grief. He would have known our grief was real, and must be faced.

On the other hand, I think Jerry would have liked me to remind you that today's mourning and last week's vigil will soon recede from our memories, in favor of the bright recollections of him that belong to us.

At the moment, Jerry is playing "out of character." The masque of tragedy was never intended for him. His death yesterday and this reluctant epilogue will soon be refocused into their properly remote place in the picture. This episode will soon seem to us to be nothing more than a fantastic and dream-like intrusion on the gay reality that was Jerry's life.

His gayety is what we will remember most—the times he has made us laugh; the even greater fun of making him laugh. It's a strange adjective to apply to a man, but you'll understand what I mean: Jerry was "cute." He was alert and alive. He "bounced." He stimulated everyone. He annoyed some, never bored anyone at any time. There was a sharp edge to everything he thought or said.

We all know in our hearts that these few minutes we devote to him now are small drops in the ocean of our affections. Our real tribute will be paid over many years of remembering, of telling good stories about him, and thinking about him when we are by ourselves.

We, in this chapel, will cherish our special knowledge of this world figure. We will remember a jaunty, happy man whose sixty years were crowded with success and fun and love. Let us thank whatever God we believe in that we shared some part of the good, bright life Jerry led on this earth.

*(Eulogy delivered by Mr. Hammerstein at the funeral services)*
The Date Due Card in the pocket indicates the date on or before which this book should be returned to the Library. Please do not remove cards from this pocket.