

LYRICNOTESTM

AN ACTIVITY GUIDE FOR KIDS

Frank Loesser



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LYRICNOTES™

AN ACTIVITY GUIDE FOR KIDS

Frank Loesser



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I Believe In You

The lyric from the song “I Believe In You” was written for a musical with one of the longest names in Broadway history: *How To Succeed In Business Without Really Trying*. It was written by Frank Loesser, a man who succeeded in his business – songwriting – by trying his hardest.

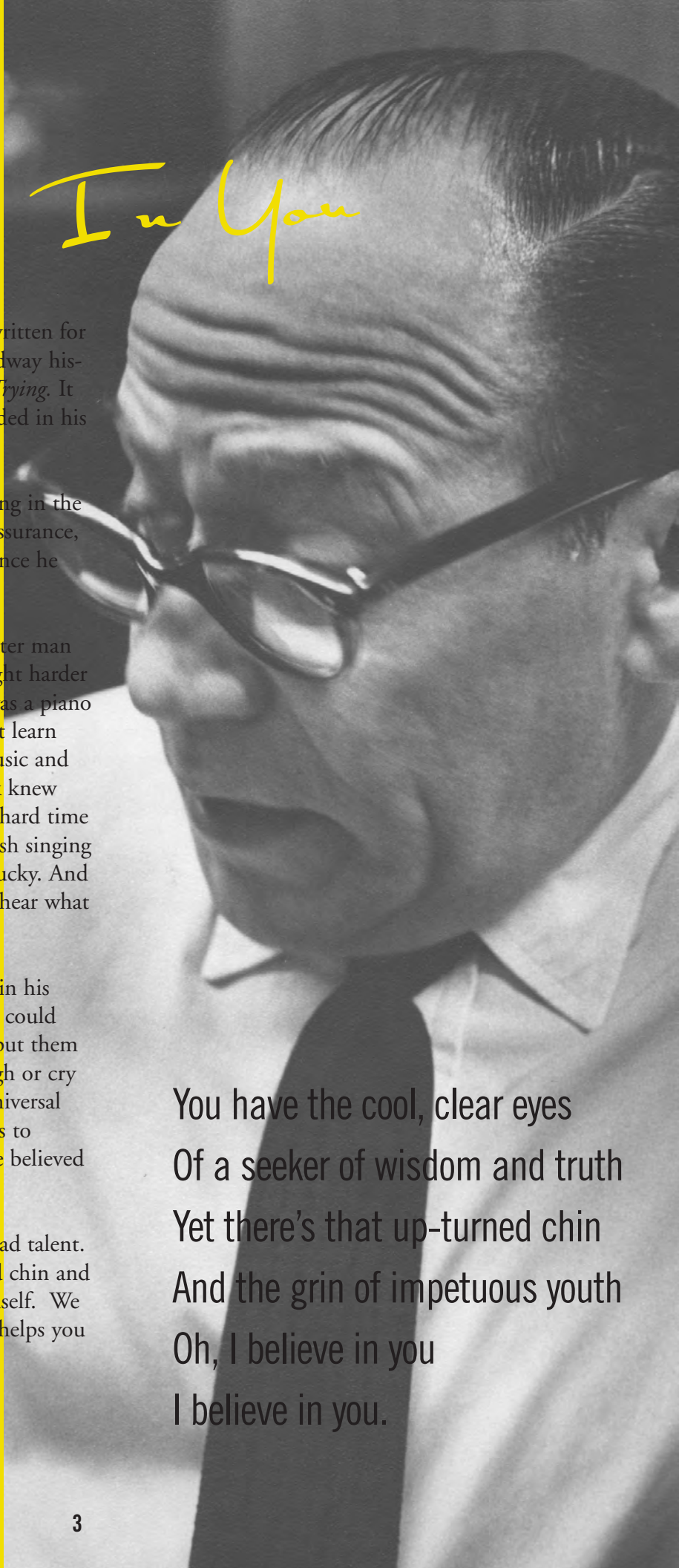
Frank wrote this song to be sung by a man looking in the mirror, singing at his reflection. It’s a song of reassurance, sung by a man trying to give himself the confidence he needs to succeed. Frank knew that feeling well.

Frank worked extra hard to get ahead – as a shorter man (he was 5’6”) he always said he would have to fight harder to get what he wanted. Even though his father was a piano teacher and his brother a piano prodigy, he didn’t learn music from them. He taught himself to write music and play the piano, but he had a terrible voice. Frank knew exactly what he wanted to hear, even if he had a hard time demonstrating it himself. If you were able to finish singing a number without him stopping you, you were lucky. And he wanted it to be loud. He wanted everyone to hear what he had written.

Frank believed in himself, just like the character in his Pulitzer-Prize winning show. He believed that he could take experiences nobody was writing about and put them into words. He believed he could make you laugh or cry with a song. He believed he could capture the universal truths of the human experience, set conversations to music, and fill his songs with jokes and puns. He believed he could, and he did.

Frank had courage and determination. He also had talent. But most of all, he saw in himself that up-turned chin and the grin of impetuous youth. He believed in himself. We hope this guide shows you why. And we hope it helps you do the same.

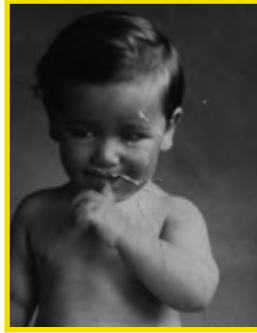
Jo Sullivan Loesser



You have the cool, clear eyes
Of a seeker of wisdom and truth
Yet there’s that up-turned chin
And the grin of impetuous youth
Oh, I believe in you
I believe in you.

Frank Loesser

was born in New York to German immigrant parents on June 29, 1910.



His father, Henry, was a classical music teacher, and his older brother, Arthur, was a child prodigy on the piano. Even though Frank Loesser was very musical, he never took piano lessons. He began writing words

City College of New York. But, shortly after entering, he failed every class except for English and gym, and was expelled again. After college, Loesser began a series of odd jobs, including advertising salesman, editor, and political cartoonist. He had one job at a factory where he screwed the lids on cans. But what he really wanted to do was become a songwriter on Tin Pan Alley.

My Time of Day: Who is Frank Loesser?



to songs when he was a teenager.

Loesser was accepted at the Townsend Harris School, a three-year school for gifted students, but he was expelled before graduation.

At age fifteen, even though he didn't have a high school diploma, he was accepted at

Loesser's first job writing lyrics was for publisher Leo Feist. He and his collaborator, Joe Brandfonbrenner, were paid \$100 a week for all the songs they could write.

None of them were published. He then teamed up with William Schuman, and in 1931 they wrote "In Love with a Memory of You," which was Loesser's first published lyric.

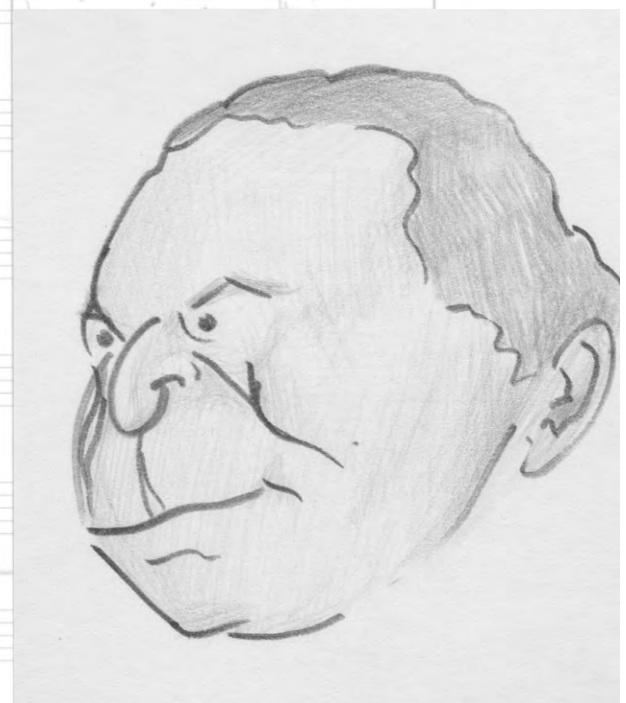
I'm still walking in the moonlight
Where sweet honeysuckles grew,
Just me walking in the moonlight
In love with a memory of you.



Frank Loesser Stamp


Frank Loesser was honored by the U.S. Postal Service in 1999 with a stamp bearing his likeness.

In 1934, Loesser began collaborating with composer Irving Actman. They got a contract with Universal Studios in Hollywood to write songs for movies. Loesser would go on to write lyrics for more than 60 films. When he joined the Army, he wrote songs for popular radio broadcasts.



In 1935, Loesser met a singer, Lynn Garland, who would become his first wife. They had a daughter, Susan, and a son, Johnny.

Free Time



Frank Loesser had a hard time keeping still. He loved woodworking and was a skilled cabinetmaker. Every house he lived in had a workshop where he could go to make furniture. He also liked to doodle with colored pencils and ballpoint pens — he called himself a “ballpointillist.”

Pointillist:

A painter who uses a series of dots to compose a picture. Frank Loesser used the term “ballpointillist” as a play on words.

After World War II, Loesser returned to New York City. He was hired to write the lyrics for a musical adaptation of the British comedy, *Charley's Aunt*. When composer Harold Arlen backed out, Loesser agreed to write the music as well as the lyrics for the show he called *Where's Charley?* This was his first time writing both words and music.

Loesser returned to Broadway with *Guys and Dolls* (recognized as one of the greatest

My Time of Day: Who is Frank Loesser?

Broadway musicals of all time), *The Most Happy Fella*, *Greenwillow*, and *How to Succeed in Business without Really Trying*. In Hollywood, he created the score for the movie *Hans Christian Andersen*.

Frank Loesser met Jo Sullivan when she was cast as the leading lady in *The Most Happy Fella*. The two were married in 1959. They had two daughters, Hannah and Emily.

Loesser founded several music publishing companies, and helped other composers and lyricists launch their careers.

Frank Loesser was regarded as among the most versatile lyricists on Broadway; he won the Oscar, the Tony Award, and the Pulitzer Prize for his work. He died at age fifty-nine in 1969 in New York City, but his legacy survives. His songs live on in movies, television, and the hundreds of theaters that produce his shows each year.



Now You Know

Composer: Someone who writes the music to a song.

Lyricist: Someone who writes the words to a song.

Oscar®: A nickname for the Academy Award, given by the Academy of Motion Picture Arts and Sciences for achievement in movies.



Prodigy: an unusually gifted or talented young person

Pulitzer Prize: Awards established by Joseph Pulitzer and given out annually for achievement in journalism, literature, and music.

Tin Pan Alley: A district in Manhattan associated with musicians, composers, and publishers of popular music. It got its name because the noise of all the songwriters working on their pianos sounded like tin pans clanging together.

Tony Award: The award given by The American Theatre Wing to honor achievement on Broadway.

Versatile: successful in many areas

Try this...

Silly Songs

Frank Loesser was well known for using his lyrics to tell stories about the characters in his Broadway shows. He was also one of the earliest popular lyricists to use humor in his songs. When audiences laughed during his shows, they were not just laughing at the acting – they were actually laughing at the jokes in the lyrics themselves.

Just as Frank got people laughing through lyrics, you can write lyrics about something humorous that happened to you.

1. Think about something that happened to you this past week that made you laugh. Close your eyes and picture this moment clearly.

2. Write a short story about this moment, capturing the details that made it funny. Make sure to include specific information like where it happened and who was there. Your story should have a beginning, middle, and end.

3. Circle the sentences or words in your story that are the most essential. These are the building blocks of your lyric.

4. Begin to tell this story through lyrics with your chosen sentences. It helps to try to rhyme the words at the end of each phrase. See how far you can get in telling your story through song.

Hopefully, anyone who listens to your lyrics will find your story as funny as you did!



I Wish I Were Twins

Frank Loesser's Collaborators

BURTON LANE

February 2, 1912 – January 5, 1997



Burton Lane signed his first contract, with Remick Music Company, when he was just fifteen. In 1937 he was working at Paramount when he heard some of

Frank Loesser's songs. "I was bowled over by Frank's lyrics," he said. "I thought the tunes were nice — but the lyrics were sensational." Burton was able to get Loesser a short contract with Paramount, too. The two wrote songs such as "Howdja Like to Love Me?" "Says My Heart," "The Lady's in Love with You", and "I Hear Music."

IRVING ACTMAN

June 2, 1907 - 1967

In 1935, Irving Actman and Frank Loesser performed nightly at a New York City club called the Back Drop. It was there they were scouted to write the songs (Actman) and lyrics (Loesser) for *The Illustrator's Show*, which appeared on Broadway for 5 nights. They then went to Hollywood and wrote songs together for more than 20 movies. Their first contract was with Universal Studios in 1936, where they were paid \$200 each week to write music for any movie the studio requested. In a letter to his wife, Loesser explained the process this way: "Right now Irving and I are in the throes, trying to knock off a hit out of a situation where the producer orders a certain title, the musical director orders a certain rhythm, the dance director orders a certain number of bars and the composers order a certain number of aspirins." Later, Actman was brought on as the musical director for *Guys and Dolls*.

Frank Loesser's pop songs

Perhaps because both his father and brother were pianists, Frank Loesser shied away from the instrument at the beginning of his career and only wrote the words to songs. He would team up with a composer, who would write the music. Eventually, Loesser would teach himself to play the piano and write both music and lyrics. But he got his start (and his first published songs) working with some very talented composers.

HOAGY CARMICHAEL

November 22, 1899 – December 28, 1981



Hoagy Carmichael began playing piano at age six, and by his twenties he was playing and writing jazz. Frank collaborated with Hoagy on “Small Fry,” originally sung by Bing Crosby. It took them a day and a half to write.

From “Small Fry”

Words by Frank Loesser, music by Hoagy Carmichael

Small fry,
Struttin’ by the poolroom.
Small fry,
Should be in the schoolroom.
My! My! Now you put down that cigarette
You ain’t a grown-up high-and-mighty yet.
Small fry,
Dancin’ for a penny.
Small fry,
Countin’ up how many.
My! My! Just listen here to me —
You ain’t the biggest catfish in the sea.
You practice peckin’ all day long
To some old radio song.

In 1940, Loesser and Carmichael went to Miami to write songs for the cartoon movie, *Mr. Bug Goes to Town*.

But perhaps their most famous work together was “Heart and Soul,” a duet which is often one of the first pieces young students learn on the piano.

From “Heart and Soul”

Words by Frank Loesser, music by Hoagy Carmichael

Heart and soul,
I fell in love with you,
Heart and soul,
The way a fool would do,
Madly,
Because you held me tight
And stole a kiss in the night.

WILLIAM SCHUMAN

August 4, 1910 – February 15, 1992



William Schuman was an accomplished musician, but as a child was more interested in baseball. Frank Loesser was his neighbor in New York City, and the two worked out a way to write two songs at the same time. They would make an outline, and Schuman would work on one song at the piano while Loesser would write lyrics for the other. When they each were finished, they would switch off — Loesser would write lyrics for Schuman’s tune, and Schuman would write music for Loesser’s words. William Schuman later went on to become president of The Julliard School in New York City.

From “Doing the Dishes”

Words by Frank Loesser, music by William Schuman

Who’s that singing in the kitchen,
Drumming on the tub with a knife?
My sweetie and me in close harmony,
Having the time of our lives.
Some fun, dum de dum de dum,
Helping my sweetie along.
Doing the dishes,
Harmonizing a song.

The Studio System

Today in Hollywood, a movie star signs a contract with a motion picture studio to make one film. But in the 1920s and 30s, stars, writers, and composers signed contracts that kept them at only one studio for a set number of years. Composers and lyricists were “under contract” with production companies and were responsible for writing the score to any movie the company made. Studios could control artists’ careers by lending them to other studios or forcing them to do certain work.

I Wish I Were Twins

Frank Loesser's Collaborators

MILTON DeLUGG

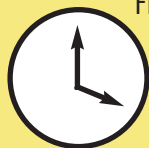
December 2, 1918 –

Milton DeLugg was an accordionist with the Radio Production Unit, an Army unit that produced its own radio shows. Loesser and DeLugg wrote several songs together. DeLugg became Loesser's first musical secretary, writing down the music that Loesser composed in his head.

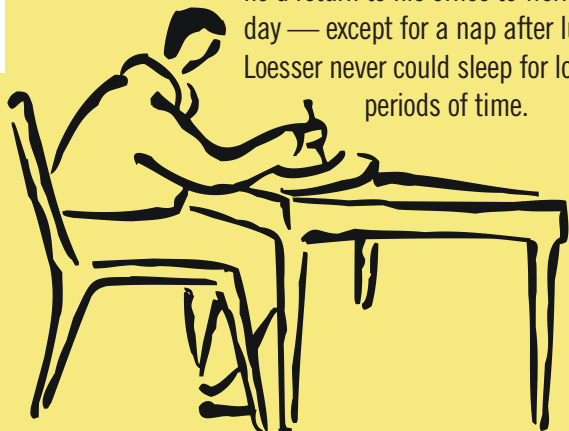
"He always had an idea of the melody but actually couldn't notate it. He'd plunk a little bit on the piano and sing it to me. I would write down what he was singing."

Milton later became the bandleader on the TV hit *The Gong Show*.

My Time of Day



Frank Loesser later developed a unique schedule for working on songs. When writing both the words and music for songs, he always wrote the words first. He would wake at 4 a.m. and write until 8 a.m., when he'd have a drink and a short nap. At 10 a.m. he'd return to his office to work all day — except for a nap after lunch. Loesser never could sleep for long periods of time.



ARTHUR SCHWARTZ

November 4, 1900 – September 3, 1984



Arthur Schwartz taught himself how to play the harmonica and piano by the time he was fourteen. But his father, a lawyer, wanted him to become an attorney, and he was admitted to the New York Bar in 1924. However, he still composed music and wrote songs with Frank Loesser.

Schwartz and Loesser wrote nine songs for the Hollywood wartime revue *Thank Your Lucky Stars* in 1943. Their songs "Love Isn't Born It's Made" "How Sweet You Are" and "They're Either Too Young or Too Old" became standards. The last, which was nominated for an Oscar, comments on the lack of eligible young men for women back at home during World War II.

They're either too young or too old.
They're either too gray or too grassy green.
The pickins are poor and the crop is lean,
What's good is in the Army—
What's left will never harm me.

Traveling Light



Try this...

Crazy Collaboration

Shhhhh

You'll need a piece of paper, a pencil, and a partner.

Write the first line of a song or poem. It should only be about 5 to 7 words. Then, silently pass the paper to your partner, who will write the second line of the poem. Each person takes a turn writing one line. The key here is not to talk at all — it's a silent collaboration. Keep in mind that you're trying to create a poem that makes sense — don't work against each other! After a while, you'll notice that you can't tell who wrote what line!



Now You Know

Contract: An agreement between two or more people, especially one that is written and enforceable by law.

Revue: A production made up of sequence of sketches, dance numbers, and songs.

Score: The music written for a film or play.

Standard: A song which, through widely repeated performance, has become part of the standard jazz repertoire. Standards are part of the Great American Songbook.

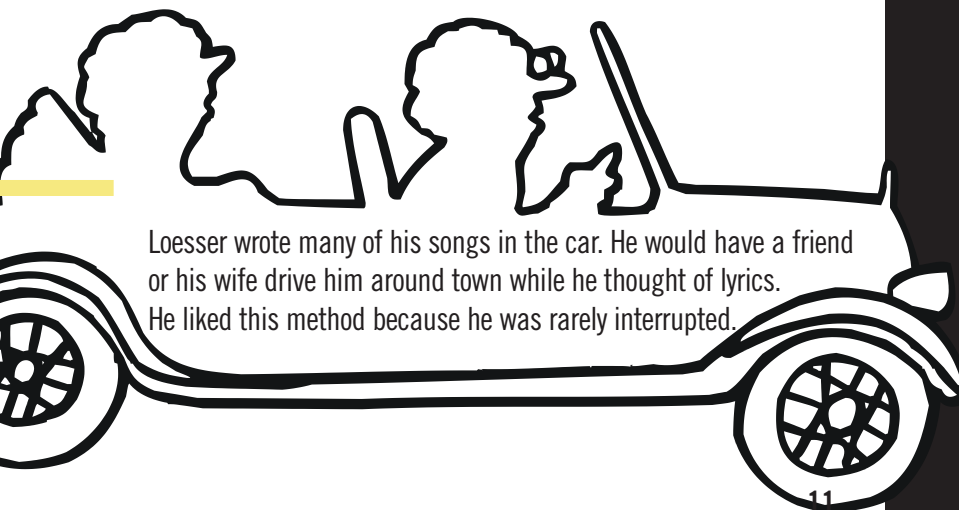
Studio: A company that produces and distributes movies.

I Wish I Were Twins

Frank Loesser collaborated with Joseph Meyer and Edgar De Lange for his first hit song, recorded by "Fats" Waller.

I wish that I were twins,
You great big babykins,
So I could love you twice as much as I do.
I'd have four loving arms to embrace you,
Four eyes to idolize you
Each time I face you.

Loesser wrote many of his songs in the car. He would have a friend or his wife drive him around town while he thought of lyrics. He liked this method because he was rarely interrupted.



The Years Before Us

In the Life of Frank...

June 29, 1910, Frank Loesser born in New York City.

Demonstrates natural musical ability, spends lots of time at the piano.
Loesser begins writing song lyrics.

1923 Enrolls in Townsend Harris High School. He is expelled before graduation.

1925 Is accepted to City College of New York, but drops out shortly after enrolling.

1929 Registers first three songs for copyrights.

1931 Loesser publishes first song "In Love with a Memory of You" with music by William Schuman.

1934 Has first hit song with "I Wish I Were Twins," recorded by "Fats" Waller.

1936 Signs six month contract with Universal Studios.
Marries singer Lynn Garland in Hollywood.

1937 Writes for various Hollywood studios on a per-song basis, then gets contract with Paramount Pictures.

1938 "Heart and Soul" released, music by Hoagy Carmichael.

1942 Loesser writes "Praise the Lord and Pass the Ammunition" which becomes a huge war time hit. Frank enlists in the Army in California.

In the world....

1912 Titanic sinks

1914 World War I begins

1918 Armistice signed, ending World War I

1919 Prohibition: The 18th Amendment outlaws the sale of alcohol (Prohibition)

1920 Women are granted right to vote in U.S.

1921 The radio era begins.

1924 2.5 million radios are in U.S. homes.

1927 First "talkie" (movie with sound), *The Jazz Singer*

1929 Stock market crashes, Great Depression begins.

1930 U.S. population reaches 122 million. 115 million people attend movies weekly.

1932 Franklin D. Roosevelt elected President.

1933 Adolf Hitler comes to power in Germany.

1939 World War II begins.

1941 Japanese attack Pearl Harbor.

1942 Magnetic recording tape invented.



A Timeline

In the Life of Frank...



1943 Transferred to Army Special Services Division in New York.

1946 Returns to Beverly Hills.

1948 Forms Susan Publications Inc., the first of his music publishing companies (named after his first daughter).

Where's Charley? opens.

1949 *Neptune's Daughter* is released, with Loesser's Academy award winning song "Baby, It's Cold Outside."

1950 *Guys and Dolls* opens on Broadway.

1951 Founds Frank Music Corp.
Wins Tony Award for *Guys and Dolls*.

1952 *Hans Christian Andersen* released on film.

1956 *The Most Happy Fella* opens on Broadway.

1957 Frank and Lynn Loesser divorce.

1959 Marries Jo Sullivan.

1960 *Greenwillow* opens on Broadway.

1961 *How to Succeed in Business Without Really Trying* opens on Broadway

1962 Wins Pulitzer prize for *How To Succeed*

1963 Begins working on final two shows, *Pleasures and Palaces* and *Señor Discretion Himself*.

July 28, 1969 Dies at age 59 in New York City.

In the world....

1943 Rodgers and Hammerstein's *Oklahoma!* opens, changing the Broadway musical by integrating songs, dance, dialogue, and drama to tell the story.

1945 End of World War II.

1948 Long-playing record (LP) invented.



1950 1.5 million TV sets in U.S.

1951 Color TV introduced.

1956 Elvis Presley and rock-and-roll become popular.

1958 Stereo recordings introduced .



1961 Alan Shepard makes first U.S. spaceflight.

1963 President John F. Kennedy assassinated.

1964 The Beatles become popular in U.S.

1966 Color TV becomes popular
78 million TV sets in U.S.

1968 Martin Luther King, Jr., assassinated.

July 21, 1969 U.S. astronauts land on moon.



Baby, It's Cold Outside

Loesser's Counterpoint Duets

Frank Loesser is well known for using counterpoint in his duets. In counterpoint, two melodies intertwine to create a conversation. These “musical conversations” between two people highlight the way Loesser was able to demonstrate characters’ differences and similarities through music.

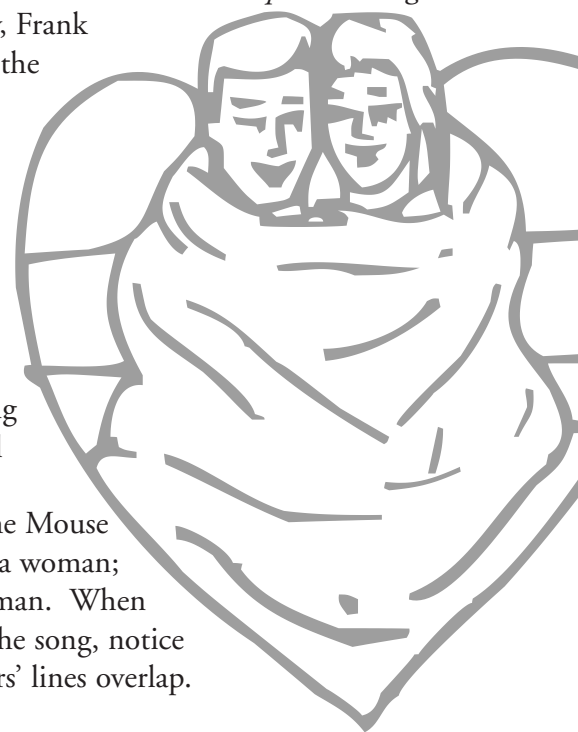
Counterpoint: The technique of combining two or more melodies so that they combine while retaining their individuality.

Contrapuntal: Describing a song that uses counterpoint. A contrapuntal duet.

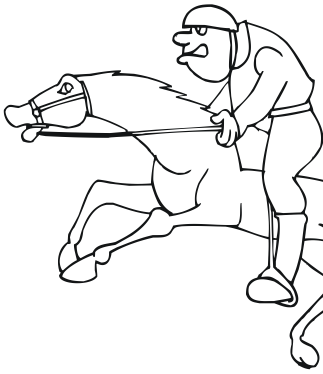
Duet: A song written for two singers.

Loesser’s most famous contrapuntal duet won him his only Academy Award. “Baby, It’s Cold Outside” was introduced in the 1949 film *Neptune’s Daughter*.

But, originally, Frank Loesser wrote the song for him and his wife Lynn to perform at parties. It was most recently used in the movie *Elf*, sung by Will Ferrell and Zooey Deschanel. The Mouse in the song is a woman; the Wolf is a man. When you listen to the song, notice how the singers’ lines overlap.



Mouse: I really can't stay.
Wolf: But baby, it's cold outside!
Mouse: I've got to go way.
Wolf: But baby, it's cold outside!
Mouse: This evening has been —
Wolf: Been hoping that you'd drop in!
Mouse: So very nice.
Wolf: I'll hold your hands, they're just like ice.
Mouse: My mother will start to worry —
Wolf: Beautiful, what's your hurry?
Mouse: And Father will be pacing the floor.
Wolf: Listen to the fireplace roar!
Mouse: So really I'd better scurry.
Wolf: Beautiful, please, don't hurry.
Mouse: Well, maybe just a half a drink more.



Fugue: Music in which a melody is introduced and then imitated by other voices or instruments. A fugue is a type of counterpoint.

“The Inch Worm”

“The Inch Worm” was Frank Loesser’s favorite song from the movie *Hans Christian Andersen*. In the movie, Andersen, played by Danny Kaye, sings the song when he sees the creature outside the schoolhouse.

Children: Two and two are four,
Four and four are eight,
Eight and eight are sixteen,
Sixteen and sixteen are thirty-two.
[Children repeat refrain and continue it beneath the following lines.]

Andersen: Inch worm, inch worm
Measuring the marigolds —
You and your arithmetic
You’ll probably go far.

Inch worm, inch worm
Measuring the marigolds —
Seems to me you’d stop and see
How beautiful they are.

Frank Loesser wrote the opening number for *Guys and Dolls* as a contrapuntal trio. This “Fugue for Tin horns” features three men talking about their bets for the upcoming horserace.

Nicely:
I got the horse right here,
The name is Paul Revere,
And here’s a guy that says if the weather’s clear,
Can do, can do.
This guy says the horse can do.
If he says the horse can do,
Can do, can do.

Benny:
I’m pickin’ Valentine,
Cause on the morning line
The guy has got him figured at five to nine.
Has chance, has chance,
This guy says the horse has chance,
If he says the horse has chance,
Has chance, has chance.

Rusty:
Charlie: But look at Epitaph.
He wins it by a half,
According to this here in the Telegraph.
Big threat, big threat,
This guy calls the horse big threat.
If he calls the horse big threat,
Big threat, big threat.
(...)



Try this...

Frank Loesser’s keen eye for observation led to the song “The Inch Worm,” about a very small animal with an amazing gift. Through observation, you can write about your favorite animal.

Pick your favorite animal, or one that fascinates you and that you’d like to learn more about. Go to the library and research your animal.

Now, write down all the phrases or pieces of information you learn about your animal. How is it described? What makes it unique?

Animal Lyrics

Try writing a lyric using all of the phrases you’ve written. Frank Loesser used mathematical words in his song “The Inch Worm” because the animal can also be used to measure! Can you think of any comparisons for your animal? (Example: A cheetah to a racecar, an owl to a professor, or a lion to a king.)

If you’re feeling brave, set your song to music by singing a melody with the words you’ve written. Don’t worry about making it perfect — just sing whatever comes to mind!

Once in love with Amy

Lyrics from *Where's Charley?*

Frank Loesser was approached by producers Cy Feuer and Ernie Martin to write the lyrics for a musical version of Brandon Thomas's play *Charley's Aunt*. After working with many composers in Hollywood, Loesser wanted to write his own music, too. When composer Harold Arlen had to pull out of the project, Loesser got his chance to write music as well as lyrics. Opening in 1948, *Where's Charley?*, was Frank Loesser's first Broadway musical.

Loesser wanted his music to capture the spirit of the Victorian-era setting of the original play. For inspiration, he listened to music that had been popular in the time period. For *Where's Charley?*, Loesser wrote a waltz, a march, and romantic ballads that evoked the atmosphere of 19th century England.

SYNOPSIS

Two young men, Charley and Jack, invite their sweethearts to lunch to meet Charley's aunt. When the aunt is delayed, and a chaperone is required, Charley impersonates his aunt himself. When the real aunt appears, she takes a false identity to better observe the chaos. The show is filled with mistaken identities, panicked cover-ups, and fast-paced hilarity.

From "Once in Love with Amy"



Ray Bolger, who is best known for playing the Scarecrow in the film *The Wizard of Oz*, was hired to play Charley. For Bolger, the song "Once in Love with Amy," was expected

to be a big hit. When audiences weren't responding the way Bolger thought they should, he turned the number into an audience sing-along.

Once in love with Amy,
Always in love with Amy,
Ever and ever fascinated by her,
Sets your heart afire to stay.
Once you're kissed by Amy,
Tear up your list, it's Amy,
Ply her with bonbons, poetry, and flowers,
Moon a million hours away.

Due to the 1948 Broadway musicians' strike, several musicals could not record a cast album. *Where's Charley?*, was one of them.

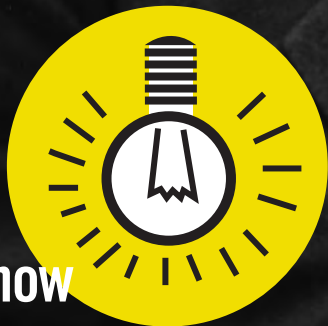


From “Serenade with Asides”

Amy’s guardian, her uncle Mr. Spettigue, sings this song as he ponders his budding relationship with Donna Lucia — who is actually Charley in disguise. Can you tell why he likes Donna Lucia?

If there’s one thing that I hate,
It’s the thought of acquiring a mate.
Especially one with a face like a hatchet,
A voice like a duck, and a figure to match it!

Short of sight and long of tooth,
With a walk that’s decidedly funny —
And yet, and yet
If there’s one thing I love, it’s money!
And since she has oh so much of it,
I’m all for the golden touch of it.



Now You Know

Chaperone: Someone who supervises a gathering of young people. In Britain in the late 19th century, unmarried young men and women were often not allowed to socialize without a chaperone.

Farce: A type of comedic play that often includes rapid shifts in action and emotion, slapstick humor, far-fetched situations, mishaps and confusion, and zany characters. Farces are often fast paced and have many visual gags.

Impersonate: Pretend to be someone you are not.

Salad days: The best time of youth.

From “The Years Before Us”

Frank Loesser captured the spirit of “traditional” school songs in this ode. Does your school have a song?

Now take my heartfelt hand clasp,
Now sigh the farewell sigh,
And may the years before us be
As sweet as the years gone by.

In all the years before us,
Though fortune part our ways,
How fond the recollection of
These merry salad days.

The Oldest Established

Lyrics from *Guys and Dolls*

Guys and Dolls, adapted from the short stories of Damon Runyon, is often considered Frank Loesser's most famous Broadway musical. The 1950 musical captures the essence of the colorful world of New York City in the mid-20th century.

SYNOPSIS

Nathan Detroit bets his gambling friend Sky Masterson that Sky can't convince Salvation Army sister Sarah Brown to accompany him on a trip to Cuba. Meanwhile, Nathan's fiancée of 14 years, singer/dancer Miss Adelaide, tries to convince him to finally tie the knot. The musical is filled with gangsters, gamblers, missionary workers, and showgirls.

From "Adelaide's Lament"

A lament is a cry of sorrow or grief. In this song, Adelaide researches the cause of her perpetual sniffles. What does she find is the cause?

[spoken] It says here:

[sung as she reads] "The av'rage unmarried female,
Basically insecure,
Due to some long frustration, may react
With psychosomatic* symptoms,
Difficult to endure.
Affecting the upper respiratory tract.**"

In other words, just from waiting around
For that plain little band of gold,
A person can develop a cold.

• **Psychosomatic:** A mental state that displays itself in physical symptoms.

• **Upper respiratory tract:** Nose, throat, and trachea.



From "More I Cannot Wish You"

Sarah's grandfather, Arvide, sings this song to Sarah after she becomes frustrated with her relationship with Sky.

Velvet I can wish you
For the collar of your coat,
And fortune smiling all along your way.
But more I cannot wish you
Than to wish you find your love,
Your own true love, this day.

From “Guys and Dolls”

NICELY: What’s playing at the Roxy?
I’ll tell you what’s playing at the Roxy:
A picture about a Minnesota man
So in love with a Mississippi girl
That he sacrifices everything
And moves all the way to Biloxi.
That’s what’s playing at the Roxy.

REFRAIN: When you see a guy
Reach for stars in the sky,
You can bet
That he’s doing it for some doll.

BENNY: When you spot a John waiting out in the rain,
Chances are he’s insane as only a John
Can be for a Jane.

NICELY: When you meet a gent
Paying all kinds of rent
For a flat
That could flatten the Taj Mahal —

BOTH: Call it sad, call it funny,
But it’s better than even money
That the guy’s only doing it for some doll.

- **Roxy:** A theater in New York City.
- **Biloxi:** A city in Mississippi.



- **Flat:** Apartment
- **Taj Mahal:** A famous building in India known for its ornate architecture and beauty.
- **Even money:** A bet that pays off the exact amount that was wagered. If you risk a dollar, you win a dollar.

From “Sue Me”

Nathan sings this song to Adelaide. Notice the vocabulary Loesser uses to tell the audience more about Nathan’s character.

Call a lawyer and sue me, sue me,
What can you do me?
I love you.
Give a holler and hate me, hate me,
Go ahead, hate me,
I love you.
Alright already, I’m just a nogoodnik.
Alright already it’s true, so nu?
So sue me, sue me,
What can you do me?
I love you.

- **Nogoodnik:** A worthless, disreputable person.
- **Nu:** Yiddish exclamation meaning “hey,” “eh,” or “well?”



The Oldest Established

Lyrics from *Guys and Dolls*

From “Marry the Man Today”

Sarah and Adelaide sing this song together while discussing their problems with their mates.

Marry the man today,
Trouble though he may be,
Much as he loves to play,
Crazy and wild and free.
Marry the man today,
Rather than sigh and sorrow.
Marry the man today
And change his ways tomorrow.

From “A Bushel and a Peck”

At the Hot Box club, Adelaide and her chorus perform this musical number.

I love you
A bushel and a peck,
A bushel and a peck
And a hug around the neck.
Hug around the neck
And a barrel and a heap,
Barrel and a heap
And I’m talkin’ in my sleep
About you.

Try this...

In many of his songs, Frank Loesser used slang words popular during a certain time period. He was able to convey a lot about a character by choosing particular words to use. You can do the same thing!

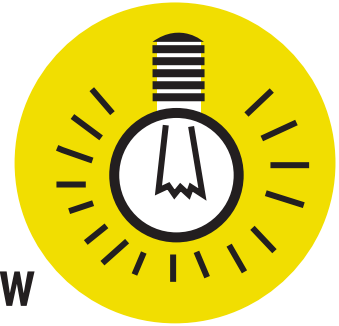
Brainstorm a list of common expressions you and your friends use. Then, write their definitions to explain them to someone who may not know what they mean. See how many slang words you can incorporate into a song or poem.

An extra challenge: research some slang words from a different time period, like the 1950s or 60s. Write a song using some of those words and read it to your class. Can they guess what the words mean? Do they know when those words were used? Now you can teach them!



Auditions

When actors auditioned for *Guys and Dolls*, Frank Loesser instructed them to yell for help. If an actor questioned this strange audition method, Loesser would demonstrate by screaming: “HELP!! That’s the way I want to hear it!” At the time, Broadway actors performed without microphones. Loesser wanted to make sure his lyrics could be heard, even in the back of the hall. Later, he would post signs in rehearsals reading “Loud Is Good!”



Now You Know

Audition: A trial performance to determine the quality of an actor’s work. Sometimes referred to as a “try-out.”

Dolls: Women.

Revival: Restaging a play after its original run.

A Bushel and a Peck of Honors

Guys and Dolls won eight Tony Awards, including one for music and lyrics. The 1992 revival won the Tony Award for Best Revival.



Abbondanza

Lyrics from *The Most Happy Fella*

In 1951, Frank Loesser was looking for ideas for a new musical when he came across the Pulitzer Prize-winning Sidney Howard play, *They Knew What They Wanted*. He worked on the show for five years, writing the music, lyrics, and, for the first time, the book. Although the show doesn't contain a lot of dialogue, Loesser refused to call *The Most Happy Fella* an opera, instead saying it was a musical comedy "with a lotta music!" It does, like an opera, use conventions such as aria and recitative. But unlike opera, it draws on many styles of music.

Loesser met Jo Sullivan, who would become his second wife, when she was cast as Rosabella, the female lead. When she auditioned for Loesser, he was so happy about how loud she sang that he laughed, sprang to his feet and closed all the windows.

SYNOPSIS

Tony, a lonely middle-aged Italian wine maker in California's Napa Valley, woos Amy, a waitress in 1927 San Francisco, through the mail. He calls Amy "Rosabella" and proposes marriage in a letter, sending a picture of his handsome ranch hand Joe instead of himself. Amy goes to the vineyard and, despite Tony's deception, they find love. The show also tells the story of the playful romance between Tony's employee, Herman, and Rosabella's friend, Cleo.

From "Rosabella"

Tony sings this tribute to his love, whom he calls Rosabella. Notice how Loesser has written the lyrics in Tony's Italian accent.

She t'ink maybe omma young man wit' a handsome kind-a face.
At's-a why omma gotta do what omma do.
She t'ink maybe omma young man wit' a handsome kind-a face.
An' me, I don' wanna show her what's true.
Oh, my beautiful

Rosabella, sweet like a flower.
Rosabella, look! my heart he's in you power
Rosabella, young like a baby.
Rosabella, say someday you love me, maybe.

From “Ooh, My Feet!”

This song was originally written for a policeman character in *Guys and Dolls* but was saved and used here, sung by waitress Cleo.

Ooh! My feet!
My poor, poor feet!
Betcha your life
A waitress earns her pay.
I've been on my feet,
My poor, poor feet
All day long today.

Ooh! My toes!
My poor, poor toes!
How can I give
The service with a smile
When I'm on my toes,
My poor, poor toes,
Mile after mile after mile
After mile after mile.

Jo Sullivan



Jo met Frank Loesser working on “*The Most Happy Fella*” and since then has worked to bring her husband’s music to the world. She played the role of Sarah Brown in a tour of *Guys and Dolls* and appeared

with daughter Emily in a tour of *Where’s Charley?*. Jo coproduced and starred in the Broadway musical about her husband, *Perfectly Frank*, and developed the off-Broadway revue *I Hear Music... of Frank Loesser and Friends*. She has worked on numerous revivals of Loesser’s musicals and, together with her daughter, Emily, and son-in-law, Don Stephenson, she appeared in *Loesser by Loesser*, a celebration of her husband’s famous works.

From “Standing on the Corner”

A group of men sing this song in the musical. Can you picture what they’re doing?

Standing on the corner,
Watching all the girls go by.
Standing on the corner,
Watching all the girls go by.
Brother, you don’t know a nicer occupation!
Matter of fact, neither do I —
Than standing on the corner,
Watching all the girls,
Watching all the girls,
Watching all the girls go by.

From “Happy to Make Your Acquaintance”

Frank Loesser made the style of his musical very clear by his writing. In this duet between Rosabella and Tony, his Italian accent is written into the lyrics.

Rosabella: Happy to make your acquaintance.

Tony: ‘Appy to make acquaintance.

Rosabella: Thank you so much, I feel fine.

Tony: T’ank you so much, omma feel fine.

Rosabella: Happy to make your acquaintance.

Tony: Acquaintance.

Rosabella: And let me say the pleasure —

Tony: Da pleasure —

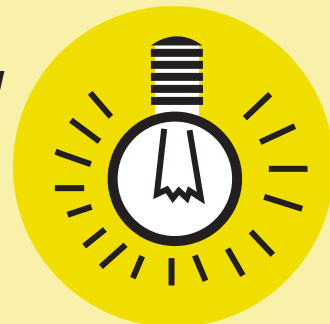
Rosabella: Is mine.

Tony: Da pleasure’s a mine.

Now You Know

Abbondanza:

Plenty, abundance



I Believe in You

Lyrics from *How to Succeed in Business Without*

How to Succeed in Business Without Really Trying was inspired by Shepherd Mead's satirical handbook of the same name. The Pulitzer Prize-winning musical pokes fun at the corporate world of the 1960s, with witty jabs at dim-witted bosses, saucy secretaries, company culture, and office romance.

SYNOPSIS

J. Pierrepont Finch, a window washer, finds the book *How to Succeed in Business Without Really Trying* and follows its advice to rise to the top of the World Wide Wicket Company. Along the way, he falls in love with Rosemary, who becomes his secretary, and learns to manipulate president J. B. Biggley and his bumbling nephew, Bud Frump.

From "The Company Way"

On his first day on the job, Finch meets Twimble, the manager of the mailroom. Twimble explains how he's managed to succeed in the business for twenty five years.

From "Brotherhood of Man"

There is a brotherhood of man,
A benevolent brotherhood of man,
A noble tie that binds
All human hearts and minds
Into one brotherhood of man.
Your lifelong membership is free.
Keep a-giving each brother all you can.
Oh aren't you proud to be
In that fraternity,
The great, big brotherhood of man?

TWIMBLE: I play it the company way;
Wherever the company puts me,
There I'll stay.

FINCH: But what is your point of (view)?

TWIMBLE: I have no point of view.

FINCH: Supposing the company thinks—

TWIMBLE: I think so too!

From "I Believe in You"

This song was originally written as a love song for Rosemary to sing to Finch. But Abe Burrows, the director and bookwriter, came up with the idea of having Finch sing it to himself in the mirror, and that's the way it was performed.

You have the cool, clear eyes
Of a seeker of wisdom and truth;
Yet there's that upturned chin
And the grin of impetuous youth.
Oh, I believe in you,
I believe in you.

Really Trying

From “Coffee Break”

The employees sing an ode to the part of the day they look forward to most.

If I can't take my coffee break,
My coffee break, my coffee break,
If I can't take my coffee break,
Something within me dies
Lies down and something within me dies!

If I can't make three daily trips
Where shining shrine benignly drips,
And taste cardboard between my lips,
Something within me dies
Lies down and something within me dies.

Success!

The show won six Tony Awards (including Best Musical) and the Pulitzer Prize. It was revived on Broadway in 1995 starring Matthew Broderick (*Ferris Bueller's Day Off*) and Megan Mullally (*Will & Grace*).

From “Been a Long Day”

In this number, Rosemary's friend Smitty, another secretary, stands between Rosemary and Finch, observing their budding romance. She interprets the awkward silence as they wait for the elevator at the end of the day.

SMITTY: Now she's thinking:
ROSEMARY: I wonder if we take the same bus
SMITTY: And he's thinking:
FINCH: There could be quite a thing between us
SMITTY: Now she's thinking:
ROSEMARY: He really is a dear.
SMITTY: And he's thinking:
FINCH: But what of my career?
SMITTY: Then she says:
ROSEMARY: [yawn]
SMITTY: And he says:
FINCH: [spoken] Er, uh, well, it's been a long day.
ALL: [sung] Well, it's been a long,
Been a long,
Been a long,
Been a long
Day.

Now You Know

Benevolent:

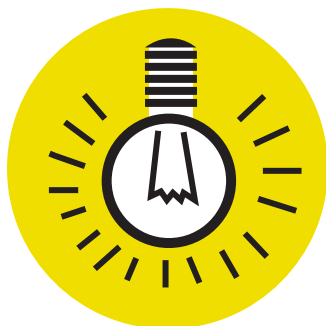
Charitable

Book:

The story and the non-musical portion (dialogue, stage directions) of a musical.

Impetuous:

Hot-headed.



Wonderful Copenhagen: Lyrics from *Hans Christian Andersen*

Frank Loesser wrote the songs for a film version of the life of Hans Christian Andersen, the author of stories such as “The Ugly Duckling,” “The Little Mermaid,” and “The Princess and the Pea.” Many of Loesser’s songs are Andersen’s stories set to music. In the beginning of the film, the audience is warned that the story is a fairy tale, just like the ones Andersen wrote. Much of the film is a fictionalized version of his life.

SYNOPSIS

Hans Christian Andersen is a cobbler in a small town in Denmark who likes to tell stories. When the villagers run him out of town, he travels to the capital city of Copenhagen. There he falls in love with a ballerina when he becomes the Royal Danish Ballet’s cobbler. He writes her the story of “The Little Mermaid” to win her heart, but when she does not return the feelings, he returns to his tiny town to continue telling stories to children.

From “Thumbelina”

Hans Christian Andersen spends the night in a city jail upon arriving in Copenhagen, and spots a little girl outside his window. To cheer her up, he sings this song. He uses his thumb as a puppet and wraps it in a cloth to make a dress.

Though you’re no bigger than my thumb,
Than my thumb,
Than my thumb,
Sweet Thumbelina, don’t be glum.
Now, now, now!
Ah, ah, ah!
Come, come, come!
Thumbelina, Thumbelina, tiny little thing,
Thumbelina, dance! Thumbelina sing!
Oh, Thumbelina, what’s the difference,
If you’re very small?
When your heart is full of love,
You’re nine feet tall!

Try this...

*Truth vs.
+ fiction*

Moss Hart wrote the screenplay for the movie, and acknowledged that it was a “fairy tale” version of Andersen’s life. How much of the movie is true? Research the life of Hans Christian Andersen. Create a biography for him, and then watch the film. What parts did Moss Hart make up? Which parts are true?

From “The King’s New Clothes”

Frank Loesser based this song on Andersen’s story “The Emperor’s New Clothes.” Many years ago there lived an emperor who was quite an average fairy tale ruler, with one exception: he cared much about his clothes. One day he heard from two swindlers that they could make the finest suit of clothes from the most beautiful cloth. This cloth, they said, also had the special capability that it was invisible to anyone who was either stupid or not fit for his position. The emperor then allowed himself to be dressed in the clothes for a procession through town, never admitting that he was too unfit and stupid to see what he was wearing. Frank Loesser knew some people. . . . He knew some people might criticize him for using the word king instead of emperor in the song. When the film premiered, he told the Boston Herald: “When you get home tonight, you try to make up a song with the word emperor in it, and then you’ll see why I had to use the word king instead.”

The song tells the story, and in this verse, the king tells his kingdom about his new suit:

The suit of clothes is altogether,
But altogether, it’s altogether
The most remarkable suit of clothes
A tailor ever made.
Now quickly put it all together
With gloves of leather
And hat and feather—
It’s altogether
The thing to wear in Saturday’s parade
Leading the Royal Brigade!

When the little boy, who hadn’t heard about the king’s magic suit, sees him without any clothes, he sings the following:

“Look at the king! Look at the king!
Look at the king, the king, the king!
The king is in the altogether,
But altogether, the altogether.
He’s altogether as naked as
The day that he was born.
The king is in the altogether,
But altogether, the altogether—
It’s altogether the very least
The king has ever worn.”

From “The Ugly Duckling”

Biographers speculate that Hans Christian Andersen wrote the story “The Ugly Duckling” about himself, since he often felt left out in the same way as the duckling. However, in the film, Danny Kaye sings this song to cheer up a young boy who is bullied by his schoolmates.

There once was an ugly duckling
With feathers all stubby and brown,
And the other birds,
In so many words, said
“(Quack!) Get out of town.
(Quack!) Get out,
(Quack! Quack!) Get out,
(Quack! Quack!) Get out of town.”
And he went with a quack
And a waddle and a quack
In a flurry of eiderdown.

Try this...

Thumb Puppets

You can make a Thumbelina too! Draw a face on your thumb, and wrap it in a small piece of cloth. By wiggling your finger, you can make your thumb puppet dance and sing. Name your puppet and come up with a special voice for it. Introduce it to a friend’s puppet. Create a short play for your puppets to perform.



Traveling Light:

Loesser Facts

Frank's older brother, Arthur, was a child

prodigy at the piano, and eventually became the head of the piano department at the Cleveland Institute of Music. He was a highly regarded pianist, critic, and musicologist, who often had disagreements about music with his brother, Frank. Arthur wrote about his brother's music, often criticizing it for its popularity. Even though they didn't agree about many things, Arthur and Frank always showed they loved each other.

Frank Loesser followed in the path of songwriter Irving Berlin, who kept control of his work by publishing his own songs. He formed Susan Publications (named after his daughter) in 1948, and then the Frank Music Corp. in 1950. The company thrived, and Frank Loesser is often credited with helping many songwriters launch their careers. He published songs by Richard Adler and Jerry Ross, who wrote *Damn Yankees* and Meredith Willson, who wrote *The Music Man*.

Other musicals written by Frank Loesser include *Greenwillow*, *Pleasures and Palaces*, and *Senor Discretion Himself*.





Awards

Tony Awards

Winner, Best Musical: *Guys and Dolls*, 1951

Winner, Best Musical, *How to Succeed in Business Without Really Trying*, 1962

Nominee, Best Musical, *The Most Happy Fella*, 1957

Nominee, Best Composer, *How to Succeed in Business Without Really Trying*, 1962

Academy Awards

Winner, Best Song, “Baby, It’s Cold Outside” from *Neptune’s Daughter*, 1950

Nominee, Best Song, “Dolores” from *Las Vegas Nights*, 1941

Nominee, Best Song, “They’re Either Too Young or Too Old” from *Thank Your Lucky Stars*, 1944

Nominee, Best Song, “I Wish I Didn’t Love You So” from *The Perils of Pauline*, 1948

Nominee, Best Song, “Thumbelina” from *Hans Christian Andersen*, 1952

Pulitzer Prize

Winner, *How to Succeed in Business Without Really Trying*, 1962



Praise the Lord and Pass The Ammunition

The second song for which Frank Loesser wrote both the words and lyrics became one of the most famous songs of World War II. “Praise the Lord and Pass The Ammunition” was so popular, the Army asked radio stations not to play it more than once every four hours.

Yes, the sky pilot said it.
You’ve got to give him credit,
For a son-of-a-gun of a gunner was he,
Shouting “Praise the Lord, we’re on a mighty mission!”

“Praise the Lord and pass the ammunition!
Praise the Lord and pass the ammunition!
Praise the Lord and pass the ammunition,
And we’ll all stay free!”

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Crosslyric Puzzle

Now that you've had a chance to read through and try the exercises in this book, review the glossary terms and try to complete the puzzle! Have fun!

Across

- Frank wrote his first published song with this composer.
- She sang a lament in *Guys and Dolls*.
- A song that through widely repeated performance has become part of the jazz repertoire.
- Restaging a play at a later date.
- The music written for a film or play.
- "Praise the Lord and Pass the _____."
- Frank Loesser won this award for "How To Succeed..."
- "How to Succeed in _____ Without Really Trying."
- This is the first song many piano students learn to play.
- A production made up of sketches, dance numbers and songs.
- The music publishing corridor in New York City.
- Frank Loesser won two of these awards, but was nominated for four.
- Frank Loesser taught himself to play this instrument.
- Danish city to which Hans Christian Andersen travels.
- This song, about a mathematical animal, is a contrapuntal duet from Hans Christian Andersen.
- A type of song combining two or more melodies so that they intertwine while retaining their individuality.

Down

- The job of the singer of "Ooh, My Feet" in *The Most Happy Fella*.
- The Most Happy _____.
- The unusual place where Frank Loesser wrote his songs.
- Frank Loesser's older brother.
- A type of song in counterpoint: "_____ for Tinhorns."
- A finger puppet made by Hans Christian Andersen.
- A type of comic play with fast shifts in action and confusion.
- The nickname for the Academy Award.
- Loesser's collaborator for "They're Either Too Young or Too Old."
- Frank Loesser's birthplace.
- Mrs. Jo _____ Loesser, Frank Loesser's second wife
- The person who writes the words to songs
- Frank Loesser asked auditioning singers to scream this word.
- "I Wish I Were_____."
- Frank Loesser also started his own music _____ business.
- The author of the short stories on which *Guys and Dolls* is based.
- "On A Slow Boat To _____."

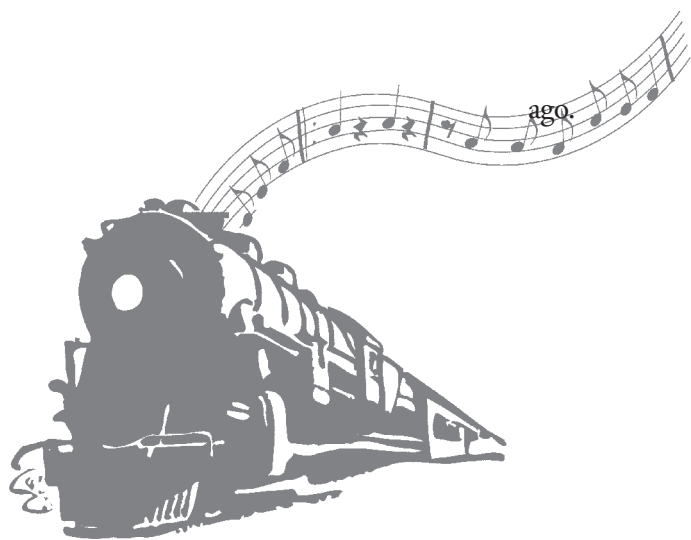
Need help? **Answers can be found on page 34.**

The Johnny Mercer Foundation

About the Foundation

The Johnny Mercer Foundation believes that preservation of American Popular Song is vital to the future of our children and our nation. Since 2002, the Foundation's most passionate commitment has been the initiation of **Accentuate The Positive** — a national campaign introducing elementary school students to our Great American Songbook.

This ambitious program delivers a message to a new generation that is at the heart of Johnny Mercer's work, encouraging a new way of thinking while illustrating how these classic songs are as relevant today as when they were first written decades ago.



Accentuate The Positive has offered thousands of students an opportunity to learn about Popular American Song through in-school workshops, student activity guide, and educational events. Utilizing the songs of Johnny Mercer and his incredible roster of collaborators, the program curriculum illustrates how these songs stand the test of time, while focusing on creating a new way of thinking in the classroom.

Working with professional teaching artists and LyricNOTES™, the specially designed series of educational guides, elementary students learn how a song is born and how music and lyrics are conceived and written, while classroom teachers fulfill National Standards in Education.

Accentuate The Positive workshops are available to communities across the country. For more information, please call (212) 575-2929.

The Johnny Mercer Foundation

More Loesser Lyrics

From "Hello, Mom" Army Show (1943)

Hello Mom, I thought I'd phone tonight.
Gee, I've got so much to tell!
I passed my solo flight,
Yeah, they say I'm doing swell.
Gee, I wish that you were here to see!
Listen, Mom, remember Sally Lou,
The girl who lives next door?
Could you find out exactly who
She's really waiting for?
I kinda sorta hope it's me.
Sure, Mom, the food is mighty good,
And lately we got a raise in pay.
Oh, listen, those bonds that you're buying,
They're sure keeping us flying,
Makes the whole darn thing okay.
So long, Mom, I do a lot of things you really don't expect.
I hope that Dad won't mind I called collect,
But I just had to say
Hello, Mom.

From "On a Slow Boat to China" (1948)

I'd love to get you
On a slow boat to China,
All to myself, alone.
Get you and keep you
In my arms evermore,
Leave all your lovers
Weeping on the faraway shore.
Out on the briny
With a moon big and shiny,
Melting your heart of stone.
I'd love to get you
On a slow boat to China,
All to myself alone.

From "Bloop, Bleep" (1947)

Bloop, bleep, bloop, bleep, bloop, bleep,
The faucet keeps a-dripping and I can't sleep.
Bleep, bloop, bleep, bloop, bleep, bloop,
I guess I never should have ordered clam soup.

Bloop, bleep, bloop, bleep, bloop, bleep,
I wonder where to go to buy a car cheap.
Bleep, bloop, bleep, bloop, bleep, bloop,
What is it with the babe next door?

From "What Are You Doing New Year's Eve" (1947)

Maybe it's much too early in the game,
Ah, but I thought I'd ask you just the same,
What are you doing New Year's, New Year's Eve?
Wonder whose arms will hold you good and tight
When it's exactly twelve o'clock at night,
Welcoming in the new year, New Year's Eve?
Maybe I'm crazy to suppose
I'd ever be the one you chose
Out of the thousand invitations you'll receive,
Ah, but in case I stand one little chance,
Here comes the jackpot question in advance:
What are you doing New Year's,
New Year's Eve?

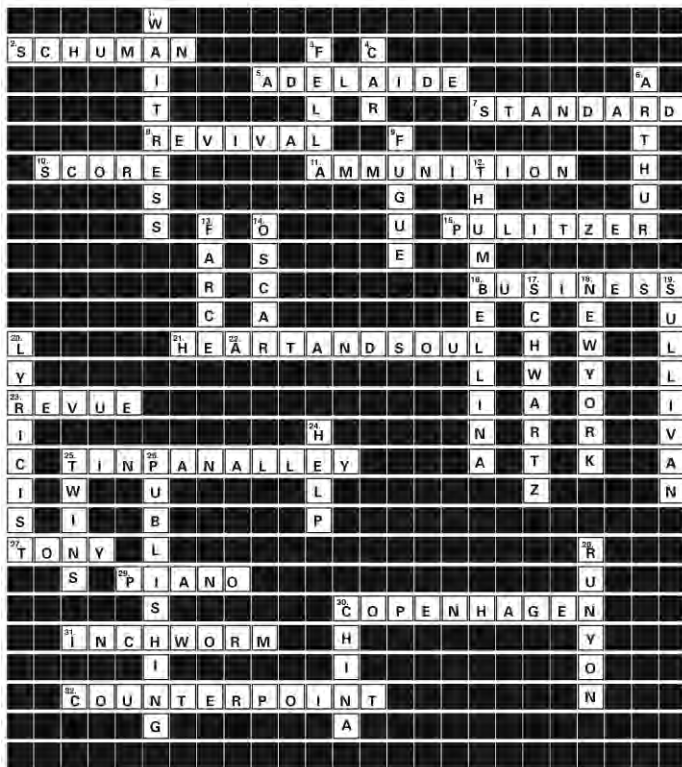
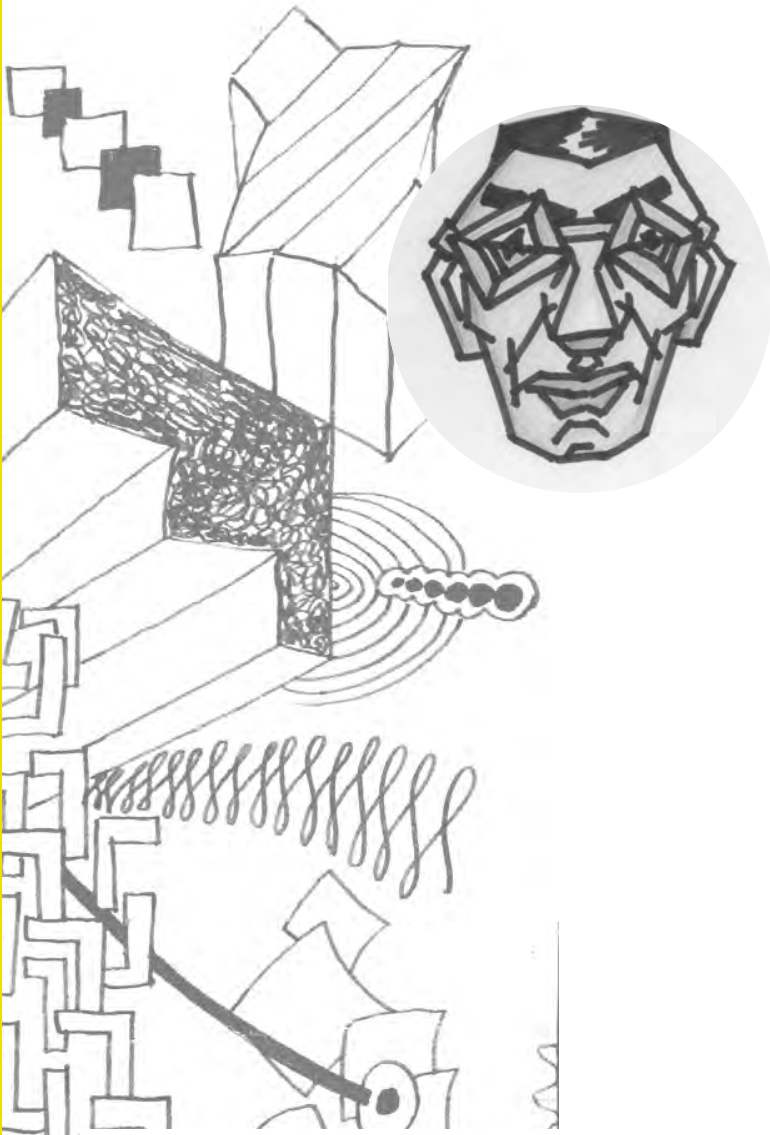
From "Never Will I Marry" (1960)

Greenwillow

No burdens to bear,
No conscience nor care,
No mem'ries to mourn,
No turning, for I was

Born to wander solitary,
Wide my world, narrow my bed.
Never, never, never will I marry,
Born to wander till I'm dead.

Notes



\$ Doodles



Resources

More I Cannot Wish You

Books

Kimball, Robert and Steve Nelson, eds. *The Complete Lyrics of Frank Loesser*. Alfred A. Knopf, 2003.

Loesser, Frank. *The Frank Loesser Songbook*. Hal Leonard, 1994.

Loesser, Susan. *A Most Remarkable Fella: Frank Loesser and the Guys and Dolls in His Life*. Hal Leonard, 1993.

Movies Featuring the Music of Frank Loesser

American Graffiti starring Ron Howard and Richard Dreyfuss and directed by George Lucas, 1973. Released by Universal Pictures. Rated PG. (“Heart and Soul”)

Artificial Intelligence: AI directed by Steven Spielberg, 2001. Released by Warner Bros. Rated PG-13. (“Guys and Dolls”)

Big starring Tom Hanks and directed by Penny Marshall, 1988. Released by 20th Century Fox. Rated PG. (“Heart and Soul”)

Elf starring Will Ferrell and directed by Jon Favreau, 2003. Released by New Line Cinema. Rated PG. (“Baby, It’s Cold Outside”)

Guys and Dolls starring Frank Sinatra and Marlon Brando and directed by Joseph L. Mankiewicz, 1955. Released by MGM.

Hans Christian Andersen starring Danny Kaye and directed by Charles Vidor, 1952. Released by RKO Pictures.

How to Succeed in Business Without Really Trying starring Robert Morse and directed by David Swift, 1967. Released by United Artists.

Mrs. Doubtfire starring Robin Williams and directed by Chris Columbus, 1993. Released by 20th Century Fox. Rated PG-13. (“Luck Be a Lady”)

Payback starring Mel Gibson and directed by Brian Helgeland, 1999. Released by Paramount Pictures. Rated R. (“Luck Be a Lady”)

Superman Returns directed by Bryan Singer, 2006. Released by Warner Bros. Pictures. Rated PG-13. (“Heart and Soul”)

Web Sites

<http://www.frankloesser.com>

The official site to learn more about the life and work of Frank Loesser.

<http://www.songwritershalloffame.org>

You can look up Frank Loesser at The Songwriters Hall of Fame.

<http://johnnymercerfoundation.com>

Learn more about the American Songbook and its preservation at this Web site published by The Johnny Mercer Foundation.

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