

DANNY

BRIAN CHILDERS in

An Evening with

KAYE



Audience Guide
Written and compiled by Jack Marshall





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plays you can't afford to miss!*

About The American Century Theater

The American Century Theater was founded in 1994. We are a professional company dedicated to presenting great, important, but overlooked American plays of the twentieth century . . . what Henry Luce called “the American Century.”

The company’s mission is one of rediscovery, enlightenment, and perspective, not nostalgia or preservation. Americans must not lose the extraordinary vision and wisdom of past playwrights, nor can we afford to surrender our moorings to our shared cultural heritage.

Our mission is also driven by a conviction that communities need theater, and theater needs audiences. To those ends, this company is committed to producing plays that challenge and move all Americans, of all ages, origins and points of view. In particular, we strive to create theatrical experiences that entire families can watch, enjoy, and discuss long afterward.

These audience guides are part of our effort to enhance the appreciation of these works, so rich in history, content, and grist for debate.

The American Century Theater is a 501(c)(3) professional nonprofit theater company dedicated to producing significant 20th Century American plays and musicals at risk of being forgotten.

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Contents

| | |
|--|----|
| Danny Kaye: Actor, Humanitarian, Renaissance Man | 1 |
| Danny Kaye, Brian Childers, and The American Century Theater: A Love Story | 8 |
| <i>The Court Jester</i> | 11 |
| The Head on Danny Kaye’s Shoulders | 14 |
| The Secret Life Danny Kaye, as Revealed by Bob McElwaine | 15 |
| Reprinted from the 2001 Audience Guide for <i>Danny and Sylvia</i> — | |
| “Anatole of Paris”, Music and Lyrics by Sylvia Fine | 18 |
| I Love Russian Composers! | 23 |

Danny Kaye: Entertainer, Humanitarian, Renaissance Man

From the Official Danny Kaye Website (www.dannykaye.com)

[I have written several biographical sketches of Danny Kaye through the years. Since last year was the centennial of his birth, however, and his official website delivered an excellent overview of his life, I felt that the official bio was the best one to use for this special occasion. JM]

“If Danny Kaye had not been born,” a Hollywood writer once observed, “no one could possibly have invented him. It would have been stretching credibility far past the breaking point”.

A virtuoso entertainer, UNICEF’S first Goodwill Ambassador to the world’s children (1954), a Renaissance man who was a jet pilot, baseball owner, master Chinese chef, symphony orchestra conductor, a performer honored with Oscars, Emmys, Peabodys, Golden Globes, the French Legion of Honor and the Presidential Medal of Freedom, Danny Kaye was one of a kind. There was no one like him. If versatility, skill, passion and joy are necessary elements of genius, then Danny Kaye deservedly ranks among that elite class.

Unique among show business headliners, he starred on Broadway and made such film classics as *White Christmas*, *Hans Christian Andersen*, *The Secret Life of Walter Mitty* and *The Court Jester*. He appeared on television and radio. He was a box-office magnet on the one-man concert stage. *Life* magazine called his reception at the London Palladium “worshipful hysteria”.

A successful recording artist, Kaye also broke records in supper clubs. He was an actor who danced, (he performed a role originally slated for Fred Astaire in “*White Christmas*”) and a dancer who sang. He rattled off riddles, like the legendary “vessel with the pestle” from *The Court Jester*. He elicited tears and belly laughs. He was a disciplined free spirit, a master of foreign accents and a double talk known only to himself. He held your soul in the palm of his hand. He was graceful, playful and elegant, even when zany. “I am not so much amused,” said the great pianist Arthur Rubinstein, “as I am moved”.

His humanitarian efforts were legion. As UNICEF’S first Goodwill Ambassador, a post he cherished until the end of his life, Kaye was a role model for celebrities to support a charity. “He related to children with a child’s lack of inhibition”, said his daughter Dena. He rubbed noses, made funny noises, crawled on the floor and danced with lepers. He received two honorary Oscars for his humanitarian work, including the Jean Hersholt Humanitarian Award in 1982. In 1965, he joined UNICEF’S official delegation in Oslo when the organization received the Nobel Peace Prize.

Danny Kaye couldn't read a note of music—he learned the scores by ear—but he regularly conducted world-famous orchestras, including the New York Philharmonic. He raised close to \$6 million, mostly for musicians' pension funds, without ever accepting a fee for his services. He got a "sound" that was highly praised by noted critics, musicians and conductors. But Danny Kaye was also "Danny Kaye". He traded the baton for a fly swatter to conduct "The Flight of the Bumblebee".

He entertained troops from WWII to Korea and Vietnam and was devoted to the young state of Israel. He visited kibbutzim and hospitals, toured several continents with the country's youth symphony and received virtually every honor awarded by that nation.

Danny Kaye, Renaissance man, didn't adhere to the conventional meaning of the word "relax". Relaxation generally meant following passions outside his profession. He had an encyclopedic knowledge of baseball, and was part owner of the Seattle Mariners, though his heart remained with the Dodgers. He was a licensed pilot with instrument, commercial and jet ratings. He could fly Piper Cubs and executive jets, a Boeing 747 and a McDonnell-Douglas DC-10.

He read cookbooks like novels, mastered the art of Chinese cooking, and built a kitchen with a multi-wok stove in the alley of his home. On one occasion, Kaye cooked a meal for three of France's most eminent chefs. A friend asked if he wasn't terribly nervous about cooking for such a distinguished trio. "Why should I be nervous?" Kaye replied. "What do they know about Chinese cooking?"

In his prime, he was an athletic 160 pounds. Although he appeared on various "Best Dressed" lists during his early years of stardom, he generally wore polo shirts, loose-fitting (and not necessarily matching) cardigans, a black leather jacket, odd-looking shoes custom made to the shape of his foot, and a variety of soft, shapeless cloth hats. Traditional dress for Danny Kaye was a comfortable tweed jacket, soft-collar shirt, a black knit tie and grey flannel slacks. Only an important personal appearance got him into black tie, and he wore tails only while conducting symphony orchestras.

Danny Kaye disliked small talk. He had high standards but wasn't a snob and lived by a credo of his native Brooklyn. "Everyone born here liked a person for who he was, not for where he came from or who his parents were." Kaye was himself in whatever he did, equally at ease dining with royals or having coffee at his kitchen table with the plumber.

Danny Kaye was born David Daniel Kaminsky on January 18, 1913 in Brooklyn, New York. (His actual year of birth was 1911, but the birthday he celebrated was 1913.) The son of an immigrant Russian tailor, his parents spoke Yiddish and Russian at home and he started "entertaining" when he was about 5, singing and dancing at 3-day Jewish weddings. He was a high school dropout who specialized in pole vaulting and playing hookey.

His official debut in show business began as a “tummeler” at summer resorts in the Catskill Mountains. “Tummeling” meant clowning around anywhere, at all hours, for the entertainment of the guests. Further afield, he toured the Far East in 1934 and since most audiences didn’t speak English, he developed the signature “Danny Kaye” style of artful communication, a pantomime of body language and gymnastic face that could express every emotion.

1939 was a year that would change his life. At an audition in a Broadway loft, he met Sylvia Fine. The daughter of a Brooklyn dentist for whom Kaye briefly ran errands, they eloped in 1940. She was an integral and intimate part of Danny Kaye’s stardom. She appeared with him on the cover of *Time* magazine. A gifted pianist, lyricist and composer, she wrote most of his material for nightclubs, stage and film, and worked throughout his career, often behind the scenes, as editor and producer. Her credits include two Oscar nominations for best song and in 1979, Fine won a Peabody for the first of three specials she produced, created, wrote, and hosted on PBS, *Musical Comedy Tonight*. She would have celebrated her 100th birthday in 2013.

Their daughter, Dena, graduated from Stanford University and became a respected freelance journalist, radio and television broadcaster. Her book, *The Traveling Woman*, was published by Doubleday and Bantam Books. As president of the Danny Kaye and Sylvia Fine Kaye Foundation, she is dedicated to continuing her father’s legacy of helping people around the world.

Danny Kaye first caught the world’s attention in 1941 with a small role in Moss Hart’s Broadway show, *Lady in the Dark*. Reeling off the names of 50 Russian composers in 38 seconds in a song written by Ira Gershwin and Kurt Weill, Kaye became an overnight sensation.

From this platform, Kaye jumped to star status in his next Broadway appearance, Cole Porter’s *Let’s Face It*. In 1943, he made a longer jump to Hollywood, under contract to Samuel Goldwyn. In his first starring role, Kaye appeared in “Up in Arms”, opposite Dinah Shore.

Danny Kaye became an international star with his SRO performances at The London Palladium. The frenzy of fans surrounding his appearances equaled the fervor generated by The Beatles, Elvis or Frank Sinatra’s “bobbysoxers.” Kaye was called the greatest entertainer in the history of the London music hall. For the first time ever, the British Royal Family left the Royal Box to sit in the front row of the orchestra.

The early 50s was a fertile time for Danny Kaye, with such definitive films as “On the Riviera,” “Hans Christian Andersen,” “Knock on Wood” and his sold-out, one-man shows in New York. In 1952 he hosted the 24th Academy Awards. Kaye made the timeless film, “White Christmas,” with Bing Crosby in 1954, a year that opened a new chapter in his life when he became UNICEF’s first Goodwill Ambassador.

In 1955 he received an honorary Oscar, relating to the documentary, “Assignment Children”, about his work around the world with UNICEF. In 1956, he was privileged to star in one of

legendary Edward R. Murrow's "See It Now" specials. "The Secret Life of Danny Kaye" won a Peabody Award and focused largely on his role for UNICEF. "Children are the world's most valuable natural resource," Kaye said. "All you have to do is hold out a hand and embrace a child and you will have a lifelong ally."

In the late 50s, before joining the world of television, he made two successful movies that showcased, once again, his protean talents. In "Me and the Colonel," (Golden Globes Best Actor), he played a WWII Jewish refugee. "The Five Pennies," the Oscar-nominated story of coronet player Red Nichols, offered a dramatic and musical role. He pulled out all the stops with Louis Armstrong in a parody written by Sylvia Fine of "When the Saints Go Marching In," a current YouTube favorite.

The Danny Kaye most familiar to audiences made his foray into television entertainment in 1960 in the first of three "An Evening with Danny Kaye" specials, including one co-starring Lucille Ball. In 1963, Kaye began his own Emmy-winning weekly variety hour on CBS.

Danny Kaye returned to Broadway in 1970 as Noah in *Two by Two*, with music by Richard Rogers. Though he injured his leg and hip, he still performed every night—from a wheelchair.

Kaye's television appearances included *Pinocchio*, *Peter Pan*, *The Twilight Zone*, *The Muppet Show* and *The Cosby Show*. The Emmy-winning special, *Look-in at the Met*, from the Metropolitan Opera, explained opera to children. *Live from Lincoln Center: An Evening With Danny Kaye and the New York Philharmonic* won a Peabody. In the CBS movie, *Skokie*, Kaye played a memorable dramatic role, as a refugee from a Nazi concentration camp. His co-star, Carl Reiner, observed that no matter how many takes he did, they were all heart wrenching. "Danny was that guy."

In 1979, Kaye celebrated his 25th anniversary as UNICEF's first Goodwill Ambassador, and made The Guinness Book of Records by piloting a private jet to 65 cities in the U.S. and Canada in 5 days, stopping at each city's airport to greet thousands of UNICEF volunteers for Halloween's Trick or Treat campaign. Not many people have two theaters named after them, but in his case, there is The Danny Kaye Theatre at the Culinary Institute in Hyde Park, New York, (stove center stage), and the Sylvia and Danny Kaye Playhouse at Hunter College in New York.

When Danny Kaye died on March 3, 1987, not only had he lived the American Dream, he had lived a bucketful of dreams. He stood for excellence in his profession, and had reached a level of intellectual, artistic and humanitarian achievement attained by few individuals. The son of immigrant parents, product of the streets of New York, ambassador of laughter to an entire world and Pied Piper to its children, Kaye was an authentic giant of his times.

At the close of the distinguished Kennedy Center Honors ceremony, a choir of children from The United Nations International School sang, "Long live Danny Kaye." May the events of this Centennial year bring Danny Kaye to all generations and help realize that wish.

Danny Kaye, Brian Childers, and The American Century Theater: A Love Story

—*Jack Marshall*

In the 1997–1998 season, The American Century Theater embarked on an ambitious project that would seem daunting now, and was certifiably irresponsible for a small company with no financial reserves and only in its third year of operation. It was all Danny Kaye’s fault.

The *sui generis* pattering, clowning, crooning entertainer had been my first show business hero, and his Decca recording “Pure Delight!” was the first album I ever owned. It was a collection of Danny Kaye’s standards from his concert performances, as well as his solo efforts from the show that made him a star, the 1941 Moss Hart–Ira Gershwin “musical play” *Lady in the Dark*. I knew the songs by heart, but I longed to see the show. Unfortunately, it was virtually never produced, despite its legendary status as a Broadway landmark. But we had a new theater company that was dedicated to producing just such a show, so *voilà!* I decided that TACT should become the first U.S. professional theater since 1941 to mount a full run of *Lady in the Dark*. The best part of all, in my view, was that I would get to direct someone playing Danny Kaye’s role. The downside was that I was foolishly risking the theater. *Lady in the Dark* cost more than any TACT production in its nineteen years of existence.

We were in the middle of rehearsals when I received a phone call from the head of the Washington Writer’s Center, just over D.C.’s Maryland border. He told me that the organization’s Chairman of the Board was a man named Bob McElwaine, and he had not only known Danny Kaye, but had been his publicist in Hollywood for years. Would I like to meet him? Indeed I would, and soon I was having lunch at the Georgetown Four Seasons with a courtly, slim, immaculately dressed man with a twinkle in his eye. That was Bob, and it marked the beginning of a wonderful friendship.

We lunched frequently, and Bob regaled me with stories about Danny, as well as insight on Kaye’s experiences in *Lady in the Dark*. Three years and many social engagements later, Bob handed me a script of a show he had written. It was a two actor musical called *Danny and Sylvia: A Musical Love Story*; there was also a professionally produced CD with a professional singer rendering the songs. (If you had tried to find someone with less resemblance to Danny, you could hardly have done better.) Bob asked me, as a favor, if I would direct a workshop production of the as yet never mounted show. He said he could get the Writer’s Center as a venue.

I liked the score; Bob’s lyrics were set to music by an old friend Bob Bain, who, I was soon to learn, was a legend in Hollywood. A long-time member of *The Tonight Show* band, he was also regarded by acclamation as the greatest bass player in studio orchestra history. The opening

strains of *Bonanza*? That was Bain. The base line in *The Munsters* theme? Bob Bain. The balalaika in *Doctor Zhivago*? Yup, that was him too. The musical's book was personal for Bob McElwaine, an effort to extol the career of his long-time client and associate, Danny Kaye, but even more important, I think, a gesture of admiration to Kaye's wife, lyricist and mentor, Sylvia Fine. Bob was a great admirer of Sylvia, and felt that she was unfairly overshadowed by her famous husband. The musical portrayed them as he knew they were—a team, and the players in a very contentious love story.

I loved the idea of doing a show about my old hero, Danny Kaye, but I was dubious about the project. I felt that any chances of the show's success depended on having a credible Kaye, and as a lifetime admirer of this amazing performer, I couldn't think of anyone who could play the role and do credit to Danny. I wouldn't do the show if I couldn't honor Danny Kaye in the process.

Meanwhile, a musical I directed for The American Century Theater, *Hollywood Pinafore*, was playing at Gunston Theatre Two. Brian Childers was starring as a hapless Hollywood screenwriter; he had been a standout in TACT's production the previous year of *The Boys in the Band*. As I watched him do a comic scene one night, something about his gestures and timing reminded me of Danny Kaye. I had never thought of Brian as being anything like Kaye before, but this one second convinced me. He could play him: right height, vocal range, body type. After the performance, I told Brian about the McElwaine show, and asked if he would be interested in starring in it. "Are you kidding?" he said. "I love Danny Kaye!"

As they say, if a director asks you if you can ride a horse, say yes. It turned out that Brian had very little familiarity with Kaye. *Yet*.

TACT agreed to let me do a limited run workshop production of *Danny and Sylvia*, and Bob rented the The Writer's Center auditorium for a limited two week run in the Spring of 2001. During rehearsals, Brian worked like demon on Danny's signature postures and moves: his expressive hands, his dancer's stance, his loose-limbed clowning. They had long been imprinted in my brain from watching every Kaye movie, never missing an episode of his CBS variety show, and seeing him live on stage, so I, along with Bob, who attended many rehearsals, was able to guide Brian a bit. He did all the hard work, however. Every night, Brian went home and watched videotapes of Danny, over and over. He was especially anxious about doing Kaye's patter songs justice: Danny Kaye was probably the greatest patterer who ever lived. When I first played my old recording of "Pure Delight!" for him in my basement, Brian blanched. He was terrified.

We opened on September 12, 2001. Given the tragic events preceding the opening, the TACT board wanted to postpone it, but I resisted. That evening, Danny and Sylvia's musical director, Thomas D. Fuller, began the performance by telling a surprisingly large house . . .

The mission of the American Century Theater is to celebrate the American Century. And if there's one thing the American Century has taught us, it's that the American people respond to crisis and tragedy by moving forward in a resolute determination that the American way of life will prevail.

That's why the theater's Board of Directors decided to proceed with this weekend's scheduled performances of Danny and Sylvia despite the events of earlier this week. We believe that it is our responsibility to continue to present and honor American traditions and American values in the face of those who want to destroy them. We also think that the best way to respect the dead is to fight for what they embraced in life: freedom, love, joy, laughter—the human experience in a safe and free society.

Danny Kaye was devoted to international causes of peace, justice, and compassion, as chief spokesman for UNICEF and in many other ways. We believe that if he were still with us, Danny would be among the first to urge that the show must go on. And so it will.

The show went on, all right—on, and on, and on. It was so much of a hit with audience members and critics that TACT remounted the show in its next season. Then we took it on the road . . . to the Jewish Community Center in Reston; to Germantown's new BlackRock facility; to a full production at MetroStage. It became, and still is, the most profitable production TACT ever had, and the most performed, with well over a hundred dates. We sent the show to a theater festival in Manhattan, where Brian was directed by Tony winner Thommie Walsh. Everywhere, the show was a smash, which really means that Danny Kaye was a smash . . . with a big assist from the two Bobs, a variety of terrific Sylvias, and , of course, you-know-who.

Brian just got better and better at channeling Danny. Bob, who initially had told me that he didn't believe Brian would evoke Danny Kaye on stage, now said that the similarity was eerie. When the 2002 Helen Hayes Awards came around, I predicted the Brian would win the Outstanding Actor in a Musical distinction, and he did. There really was no other choice. (Our wonderful Sylvia, the first of many, Janine Gulisano, was nominated in the female category. It was Sylvia's fate, Bob told me, to always be overshadowed by Danny. He was resigned.)

In the intervening twelve years, Brian has been a successful working actor in many roles and projects, but Danny Kaye was always lurking. Brian played Danny in another book show, *The Kid from Brooklyn*, and was honored by being chosen to do a Danny Kaye segment when the Los Angeles Dodgers celebrated their Brooklyn origins at the Hollywood Bowl. *Danny and Sylvia* was revived once again, playing several years Off Off Broadway with Brian as Danny. Then last year, I asked Brian if he could reprise Danny for a TACT supporters event. We had always talked about recreating one of Danny's famous one-man shows, and Brian took the initiative to use this opportunity to try it. After the positive response from the TACT insiders, he collaborated with accompanist Jeff Biering, who had worked with him on the Off Off Broadway *D&S*, and director Stephen Nachamie, to craft the short version he had prepared into a full-fledged show.

So we have come full circle. Prominent among the songs in the new *An Evening with Danny Kaye* are several from that old recording, "Pure Delight!" The only difference is that they don't scare Brian Childers any more.



The Court Jester

—*Jack Marshall*

If you want to see what Danny Kaye could do at the peak of his talents, or better yet, want to introduce a child to his magic, get a hold of a DVD of "The Court Jester." The film is a Paramount Vista-Vision production, released in 1956, starring Kaye in what was supposed to be the vehicle that made him a bigger star than ever before. The writing/directing/producing team of Melvin Frank and Norman Panama created a frenetic and clever musical parody of the swashbuckling films of Errol Flynn, set in medieval times. It contains some of the best comedic wordplay and physical comedy routines in motion picture history, all enhanced by Danny's special élan.

The story revolves around mistaken identity, like so many of Kaye's movies, which allowed the performer to take advantage of his wide range of comic character quirks. It is often compared to a live-action cartoon with music.

The film starred Danny, Glynis Johns, Basil Rathbone, Angela Lansbury, Mildred Natwick and Cecil Parker. Though Kaye received a Golden Globe nomination for Best Motion Picture Actor - Comedy/Musical, and though it later made the A.F.I. list of 100 best movie comedies, the film was an epic disappointment, and deeply wounded Kaye's film career. Made for a cost of \$4 million in the fall of 1955, it was the most expensive comedy film ever produced up to that time, and it bombed, bringing in only \$2.2 million in receipts the following winter and spring of 1956.

Kaye stars as acrobat Hubert Hawkins, one of the "Merry Men" of The Black Fox (Edward Ashley), a Robin Hood figure who wishes to ensure that the rightful royal heir to the throne (a baby with a purple pimperl birthmark on his rear end) rules instead of an evil usurper. Hawkins is ordered with a female comrade, Maid Jean (Glynis Johns), one of the Fox's lieutenants and Kaye's secret love, to carry the child across the country to safety, disguised as an old man and his granddaughter, with the baby hidden in a wine cask.

Hawkins winds up pretending to be Giacomo (John Carradine, in a cameo) - the new court jester of usurper King Roderick the First (Cecil Parker), in order to safely enter Roderick's palace. The

king wishes his daughter, Princess Gwendolyn (Angela Lansbury), to marry his unattractive neighbor, Sir Griswold of McElwaine (a character named after Robert M. McElwaine, who was constantly on the set with Danny) to enlist Griswold's aid against the band of rebels headed by the Black Fox. Princess Gwendolyn refuses. Her handmaid Griselda (Mildred Natwick), a witch, has predicted that her true love will arrive at the castle to court her. The Griswold marriage plan also displeases Lord Ravenhurst (Basil Rathbone), who fears that Griswold's presence may cost him his privileged position with the king.

Hawkins is, however, unaware that the jester he is impersonating is also a famous assassin whom Lord Ravenhurst has hired to murder his rivals, including the king himself. Maid Jean is captured by the king's men, who have been sent to round up pretty young girls to decorate the tournament. Matters become more complicated when Griselda hypnotizes Hawkins to become the princess's dashing lover, though a finger snap reverts him to the familiar, shy, goofy Kaye persona, who remembers nothing of the amorous actions of his alternate personality.

There are murders, romantic mix-ups, spells, battles, rescues and narrow escapes...and wonderful songs, including the loveliest ballads Kaye ever got to croon on screen. Hubert faces Griswold in a joust, complicated by an accidentally magnetized suit of armor. Along with the songs and slapstick gags, there are Abbott and Costello-style routines, like this one:

King Roderick: The Duke. What did the Duke do?

Hubert Hawkins: Eh... the Duke do?

King Roderick: Yes. And what about the Doge?

Hubert Hawkins: Oh, the Doge!

King Roderick: Eh. Well what did the Doge do?

Hubert Hawkins: The Doge do?

King Roderick: Yes, the Doge do.

Hubert Hawkins: Well, uh, the Doge did what the Doge does. Eh, uh, when the Doge does his duty to the Duke, that is.

King Roderick: What? What's that?

Hubert Hawkins: Oh, it's very simple, sire. When the Doge did his duty and the Duke didn't, that's when the Duchess did the dirt to the Duke with the Doge.

King Roderick: Who did what to what?

Hubert Hawkins: Oh, they all did, sire. There they were in the dark; the Duke with his dagger, the Doge with his dart, Duchess with her dirk.

King Roderick: Duchess with her dirk?

Hubert Hawkins: Yes! The Duchess dove at the Duke just when the Duke dove at the Doge. Now the Duke ducked, the Doge dodged, and the Duchess didn't. So the Duke got the Duchess, the Duchess got the Doge, and the Doge got the Duke!

At the climax, Hubert engages in a desperate, Errol Flynn-style sword fight with Flynn's frequent foil, Basil Rathbone, who really was an accomplished swordsman. (Kaye's frenetic fake dueling so terrified Rathbone that he demanded that a dueling stunt man take his place in all but the closeups). The sequence is complicated by the fact that Griselda again hypnotizes the fake jester into becoming the "greatest swordsman in the realm" at the snap of two fingers; unfortunately, another snap—and everyone is snapping during the duel, including Kaye—causes him to revert to clueless, clumsy Hubert. Throughout the battle, various finger snaps cause Kaye to duel like an expert or flail like fool.

The film featured some superb musical production numbers, such as "They'll Never Outfox the Fox," performed by Kaye and a team of dwarves. "The Maladjusted Jester," was the Sylvia Fine patter song written for the film; it is one of Danny's best.

"The Court Jester's" most famous sequence involved the pre-joust toast between Hawkins and Sir Griswold, which was supposed to poison Griswold. Griselda explains to Hawkins about the location of poisoned pellet, in the famous tongue-twisting "Vessel with the Pestle" exchange—"The pellet with the poison's in the flagon with the dragon; the vessel with the pestle has the brew that is true." Then it gets *really* confusing:

Hawkins: I've got it! I've got it! The pellet with the poison's in the vessel with the pestle; the chalice from the palace has the brew that is true! Right?

Griselda: Right. But there's been a change: they broke the chalice from the palace!

Hawkins: They broke the chalice from the palace?

Griselda: And replaced it with a flagon.

Hawkins: A flagon...?

Griselda: With the figure of a dragon.

Hawkins: Flagon with a dragon.

Griselda: Right.

Hawkins: But did you put the pellet with the poison in the vessel with the pestle?

Griselda: No! The pellet with the poison's in the flagon with the dragon! The vessel with the pestle has the brew that is true!

Hawkins: The pellet with the poison's in the flagon with the dragon; the vessel with the pestle has the brew that is true.

Griselda: Just remember that.

Naturally, he doesn't.

Because the movie was a flop, Kaye didn't like to talk about it, and the film isn't mentioned on the official Danny Kaye website. I still think it shows Danny Kaye at his very best.



The Head on Danny Kaye's Shoulders

—*Jack Marshall*

It may not be impossible to consider Danny Kaye's career without prominently mentioning his wife and collaborator Sylvia Fine, but it is certainly unfair and unwise. Wags during Kaye's ascendance often referred to him as having a "Fine" head on his shoulders. Danny was far from a dummy, but it is accurate to say that Mrs. Kaye was the financial genius, the business whiz, the career guru and the hard-eyed realist that was essential to making him the success that he became. She was also his personal muse.

Sylvia Fine's lyrics and music were Danny Kaye's standards through-out his long career. She wrote his specialty songs, tuned to Danny's uncanny patter abilities, and nobody else dared attempt to sing them. Her songs set up Danny's antics in such films as "Up in Arms", "Wonder Man", "The Kid from Brooklyn", "The Secret Life of Walter Mitty", "The Inspector General", "The Court Jester" and "On the Riviera".

The Kayes, by all accounts, were not a perpetually peaceful or happy couple (the author of *Danny and Sylvia*, Robert McElwaine, who lived with the Kayes at times, said that their arguments "were like knife fights.") but they stayed a team through thick and thin. He knew he needed her, and she knew he was the perfect vessel for her unique talents. It may have been more of a partnership than a love match, but it worked.

Born on August 29, 1913, in Brooklyn, Sylvia Fine was the youngest child of Samuel and Bessie Fine. She wrote parodies and comedy skits in high school, and continued to hone her talents at Brooklyn College, from which she graduated in 1933.

An accomplished pianist, she also played rehearsals for the "Sunday Night Varieties" at Camp Tamiment in the Poconos. A tall, thin redhead named David Daniel Kominsky was a tummeler (a prat-falling bellhop) there, and obviously a burgeoning star. His clowning and musical skill and her wit clicked immediately. After her *Straw Hat Review* (1939), starring Danny, closed ten weeks after its Broadway opening, the couple eloped.

Fine's word and gag-heavy compositions like "Anatole of Paris," "Stanislavski Vonschtickfitz Monahan," "The Lobby Number" and "Melody in 4-F" helped make Kaye an instantaneous success in New York City in concert appearances. Then it was on to Hollywood, where Fine wrote approximately one hundred numbers, including "Lullaby in Ragtime," "Five Pennies," "Popo the Puppet," and "Soliloquy for Three Heads." She also served as Danny's hatchet

woman, vetoing numbers, scripts and proposed cast members, often reflecting Kaye's decisions but protecting his public "nice guy" image.

Danny and Sylvia formed Dena Productions in 1956, named after their relentlessly non-show biz daughter, born December 17, 1946. She was herself named after one of Danny's rare standard numbers that was *not* authored by Sylvia Fine, "Deena." Sylvia was twice nominated for an Oscar ("The Five Pennies" in 1959 and "The Moon Is Blue" in 1953, and produced Kaye's radio series and television specials.

In 1947, the Kayes separated briefly, and though they reconciled, seldom inhabited one of their two homes (in New York and Beverly Hills) at the same time. Nevertheless, they continued their professional partnership until Kaye's death in March 1987. Before she died of emphysema on October 28, 1991, Sylvia Fine contributed \$4.1 million to refurbish the Hunter College auditorium, which reopened in 1994 as the Sylvia Fine and Danny Kaye Theater.

Sylvia Fine continued a tradition begun by W.S. Gilbert, and in the realm of humorous patter songs, she had and has few peers. Of course, she was also writing for the greatest patter song artist who ever lived . . . but her unique talents made sure everyone knew it.



The Secret Life Danny Kaye, as Revealed by Bob McElwaine

—Jack Marshall

Once Danny Kaye had starred in the popular film adaptation of James Thurber's witty and poignant *The Secret Life of Walter Mitty*, (a misbegotten re-make of the film starring Ben Stiller reminded Hollywood, since it had apparently forgotten, that inviting comparison with Danny Kaye was a career-killer), magazine features about Danny playing on the title became a near cliché. Moreover, none of these articles actually dealt with the many secrets, incongruences, oddities and disturbing aspects of Kaye's life and character, of which there were many.

Robert McElwaine, the TACT friend, supporter and resident playwright who created the theater's ode to Kaye, *Danny and Sylvia*, was Danny's long-time publicist in his Hollywood days and after. Although Bob refused to profit from dishing on the Kayes—his memoirs were rejected by publishers because he refused to include "dirt" on his clients—he passed along to me

a startling collection of facts, incidents and insights that he had acquired over more than 35 years as Kaye's employee, confidant, mentor and friend.

Here are the ones that I don't think Bob—I'm not so sure about Danny—would mind my revealing now.

- Kaye was colorblind, and thus developed a “uniform” for public and private appearances that relieved him of the task of coordinating his wardrobe. It consisted of tan slacks, a white shirt and black tie, with a brown tweed sports jacket. His closet contained over a dozen identical jackets and slacks. He also liked Bob to wear the same uniform when they travelled together, leading to some slapstick when they inadvertently got their jackets switched. Although they were the same height—just short of six feet—Danny's arms were so disproportionately long that the sleeves of his jackets would completely cover Bob's hands. This was, Bob explained, why Danny developed his unique arm movements and poses, with his arms outstretched hands always above the waist. “Otherwise,” Bob said, “he would look like an ape.”
- Danny Kaye was an abused child, beaten and demeaned by both his father and brothers. He learned that he could only get the abuse to stop by making his tormenters laugh, and thus developed his extraordinary range of entertainment skills as a survival mechanism. The result, Bob said, was that Danny's performing persona—warm, happy, confident—was the only side of his life in which he felt safe and loved. That's why he would perform compulsively, even before an audience of one. If he wasn't performing, he was fearful and defensive.
- As a result of this scarring childhood (former child star and current child star advocate Paul Petersen once told me that dysfunctional families create most child stars talents as well as the emotional problems that often destroy them), Kaye was under intense psychiatric treatment for most of his life. At the peak of his stardom, a world famous psychotherapist lived with the Kayes, so Danny could fit his intense (sometimes up to three hours a day, six days a week) treatment into his hectic schedule. Kaye's interest in psychotherapy was triggered when he co-starred in the musical that made him a star, *Lady in the Dark*, Moss Hart's story about a troubled woman's use of psychotherapy to discover the roots of her unhappiness.
- Danny would have bouts of overwhelming depression and loneliness. Once, Bob said, Kaye called him up after 1 AM and told him to meet him at the airport. “Then we flew to Havana,” Bob said. (Kaye was a pilot.) “We went from club to club, Danny danced with about a dozen girls, and got back to the U.S. in the morning. He barely said a word to me the whole time.”

- Kaye sexuality was a matter of controversy early in his career, since his role in *Lady in the Dark* was a flamboyantly fey character played by Kaye to the hilt. Sylvia Fine, Bob said, engineered his early film image to be a that of an effeminate goof who was terrified of women (the stereotype persisted all the way through “White Christmas”), and Bob (and others) believed this was in part manipulation by Kaye’s wife to serve her own insecurities as a short, plain woman who felt she would be competing with Hollywood beauties. Kaye played the role on screen brilliantly. Off screen, he was far from intimidated, and had many affairs, including serious relationships with Eve Arden, Shirley MacLaine and Princess Margaret. Sylvia was aware of these, but believed that their strong artistic and professional interdependence would always bring Danny back to her...and she was right.
- A sensational biography of Sir Laurence Olivier claimed that he and Kaye had a long-term homosexual affair. No named sources backed up the assertion, and the Kaye family dealt with the controversy by ignoring it. I asked Bob whether Danny was gay. “You couldn’t prove it by me,” he said. Bob confirmed that the Oliviers and the Kayes were good friends, and said he was with them during several of the incidents portrayed in the book. “If something was going on of that nature, I didn’t see it, and the characterizations of some of those events were outrageously distorted,” he said. “Let me put it this way: I shared hotel suites with Danny Kaye on the road, and I saw him with many women. I never saw him with a man.”
- Bob said that Danny Kaye’s ability to master literally anything he became interested in was freakish. A grade school drop-out, he became a pilot licensed to fly every non-military craft in existence by the time of his death. He was obsessed with Chinese cuisine: he became recognized as the best non-Asian Chinese chef in the world. Kaye began conducting orchestras as a gag, then, despite never bothering to learn to read music, mastered conducting at a professional level. He became fascinated by the human anatomy and surgery, and had a physician’s knowledge of the heart and other organs. He was a natural athlete. When he was recruited to replace an ill Donald O’Connor (who was himself a replacement for Fred Astaire) in “White Christmas,” the screenplay couldn’t be revised in time to reduce the role’s dancing requirements. Kaye did all the choreography planned for O’Connor, and stunningly well, though he had no dance training.
- Following that film, Bob told me, Danny wanted to do more movies with Bing Crosby. Bob said he had a personal meeting with Crosby to discuss the possibility. Crosby’s answer, according to Bob: “He said he enjoyed working with Danny, but that he already had one high-profile comedian as a friend [obviously Bob Hope] and didn’t need another one.” “And that,” Bob said, “was that.” See? Bing Crosby was strange too.

- Although Kaye spoke only English, his knack for faking foreign tongues was so good (he had been “speaking” phony French, Russian, German and Italian since childhood) that he often managed to fool native speakers of the languages he was imitating. Bob said he watched Danny several times have extended conversations with Germans, French and Italians in which they were speaking their language and he was speaking authentic-sounding gibberish. In each instance, Bob said, the natives were perplexed that Danny spoke a “dialect” of their tongue that they couldn’t quite understand.
- Kaye’s conduct after he broke his leg while starring in *Two by Two* on Broadway was the disgrace of his life, Bob told me. He agreed to stay in the show as a favor to Richard Rodgers, whose life’s savings were tied up in the production. Being confined to a wheelchair, however, robbed Danny of his greatest asset, his physicality, and he dealt with his insecurity on stage—something he had never experienced before—by ad-libbing, dropping character, and playing mid-performance pranks on cast members. He alienated the entire Broadway community with his selfish antics, all motivated by the fact that for the first time in his career, he didn’t feel in control while performing. The day Rodgers told him that the production had broken even, Danny quit—and *Two by Two* closed.
- The disaster of *Two by Two* made Kaye’s failure to take advantage of earlier offers to return to Broadway and stage musical comedy more galling, Bob said. In the fifties, the D’Oyly Carte Opera Company, the now defunct British company that produced the original Gilbert and Sullivan shows, offered Danny a contract to play all of the famous patter baritone roles in a D’Oyly Carte tour of the U.S. This was obviously an assignment Danny Kaye was born to play: he had honed his unworldly patter skills by learning the various Gilbert and Sullivan word-play classics, like the “Major General’s Song” and “The Nightmare Song” from *Iolanthe*. Both Sylvia and Bob urged Danny to accept, but he refused: he was convinced that audiences would not accept him in an unfamiliar genre. Gilbert and Sullivan fans—like like me—can only mourn what might have been.
- It was never reported in the press, but Danny Kaye also had the first cracks at replacing Rex Harrison in *My Fair Lady* and Robert Preston in *The Music Man*. Both “Henry Higgins” and “Harold Hill” were roles that were perfect for Kaye’s special talents. Again, his insecurities stopped him from what Bob told me would have been certain triumphs. “He was afraid of being compared to Harrison and Preston,” Bob said.
- This was the other side of Kaye’s double life on stage as a happy, secure, loved and loving individual: he had little tolerance for anything that he felt, often irrationally, posed a risk that he wouldn’t be loved. He was notoriously averse to new material, unless Sylvia crafted it for him. An amazing percentage of the numbers he performed in his

concert appearances dated from his improvised shows for his family when he was a teen—"Ballin' the Jack," "Minnie the Moocher," a song called "The Fairy Pipers," "Molly Malone," and his Yiddish-accented spoof of the Eddie Cantor standard, "Dinah." Related to this was his fear of any performer daring to borrow from his repertoire—hypocrisy, since almost all of that repertoire (the part not written by Sylvia Fine, that is) was borrowed from other entertainers.

- Bob toured with Danny during his one-man show appearances. He said that on the few occasions when Kaye felt the audience response was tepid, he would duck off-stage and tell Bob to cancel dinner reservations, because he was not going to end the show until "he got 'em." Danny was certain, Bob told me, that there wasn't an audience alive that he couldn't win over, and took it as a personal challenge that he could leave even the most resistant crowd cheering and wanting more. "And he never failed," Bob said. "He always 'got 'em.'" Bob said that every other performer he worked with—Red Skelton, Dean Martin, many others—would flee an unresponsive audience: get through the show quickly, and "get off and out." "Not Danny," Bob told me. "He was the only star I ever met with that kind of determination and confidence that he could win over any audience, and with the talent to do it."
- Bob wrote *Danny and Sylvia* as his salute to the Kayes. He also wrote an unproduced play, *A Terrible Strength*, which was a *roman à clef* portraying the stormy marriage of a Hollywood couple that were Danny and Sylvia in everything but name. The play also contained a character based on Bob himself, and every line in it, he told me, had been uttered in real life, in his presence. To say that this version of Hans Christian Andersen and the Court Jester would have horrified Danny's fans, not to mention Danny, would be an understatement. Bob and I agreed that it was unproducible.
- Danny and Bob's long and sometimes contentious friendship came to a sudden end in 1984 after Bob, who at the time was the assistant to Kennedy Center president Roger Stevens, successfully lobbied to have Danny receive Kennedy Center Honors recognition for his remarkable career. Danny never called Bob to thank him, because, Sylvia explained to an aghast McElwaine, Kaye felt he deserved that award, and to acknowledge Bob's role in getting it for him (before Bob Hope, Mary Martin, Sammy Davis, Jr., Lucille Ball, Beverly Sills, etc.) would diminish his pride in the accomplishment. That did it. Bob McElwaine never spoke to Kaye again. (I don't blame him.)
- I asked Bob, when we were rehearsing *Danny and Sylvia*, why it was that after such a contentious relationship, in which his loyalty and friendship with Danny Kaye had been abused and betrayed, Bob was still so determined to celebrate Danny's career. "Because," he told me, "I spent my life in Hollywood, and knew and worked with hundreds of stars,

and Danny Kaye, beyond question, was the most talented and remarkable star of all. And in my business, show business, that's what matters most in the end."

Today we only have the performing Danny Kaye to watch—the secure, happy Danny, isolated from his demons and insecurities in the one place, before an audience, where he felt loved and safe. That's how he wanted to be remembered, and that's how he should be remembered.

I think, in the end, Bob McElwaine was right.



Anatole of Paris

Music and Lyrics by Sylvia Fine

[By Jack Marshall]

No song or verse is more typical of Sylvia Fine's craft than "Anatole of Paris", the revue song she wrote for her husband-to-be at Camp Tamiment, in the summer of 1939. It was an instant sensation, and years later was added to a dream sequence in Danny Kaye's hit film, *The Secret Life of Walter Mitty*. (This infuriated the author of the story the film was based upon, James Thurber, as he justly felt that it had nothing to do with the character or the story, which involved the daring and masculine

of a timid and henpecked husband. A mad French hat designer does seem a bit off the mark.)

The song begins with trademark Fine nonsense (“runaway saloon”) and a borrowed joke, the old line about the oboe. (She was not above putting the wit of others into rhyme: in her “Lobby Number” from the film *Up in Arms*, she set to music the hoary old gag verse, “When it’s cherry blossom time in Orange, New Jersey, we’ll be a peach of a pair....”) She then follows it up with a genuinely wacky pun of her own, about eating an awning. This joke reveals a mind capable of inspired sophomoric humor, the calling card of the revue song whiz. Next, she announces that we are dealing with a patter song, by injecting a long line with tongue-twisting syllables: “And I’m the result of the twisted eugenics of a long, long line of schizophrenics...”

“Anatole” makes use of all the tools of the comic songwriter, including lists of unrelated but euphonically related items. Fine learned that technique by studying the master of it, W.S. Gilbert, in such songs as “The Major General’s Song” from *The Pirates of Penzance* and “A Heavy Dragoon” from *Patience*. Unlike Gilbert, Fine was also a composer, and twice uses musical quotes to comic effect: from Cole Porter’s “You Go to My Head” to clinch a pun, and to parody Kern’s “Old Man River”. Another technique that Fine developed to complement her husband’s style was sudden shifts in dialect and argot, as when Anatole moves from French to Brooklynese in one line. This became a regular feature of her songs.

Finally, Fine emulates Gilbert by ending the song in a rush of super-rapid patter, evocative of the ending of her favorite Gilbert patter-fest, “The Nightmare Song” from *Iolanthe*. (Fine later wrote an updated version of the classic piece for a Kaye album of Gilbert and Sullivan songs. Whether she was cowed by her model, or simply not up to the competition with Gilbert, it is not one of her better efforts.) And she ends with a joke (though the joke is not as funny in today’s largely hatless world): “I hate women!”, referring to the oft-stated suspicion that only a misogynist would design women’s fashion, especially shoes, undergarments, and hats. Fine was very good at last lines: her wonderful jester number in *The Court Jester* ends, “A jester unemployed is nobody’s fool!”

"Anatole of Paris" was probably Fine's finest, though there are other solid candidates among her large body of work. The true test of a comic number is whether the lyricist gets as many laughs as the performer. As the following lyrics demonstrate, Sylvia Fine passed that test with ease.

THE SONG...

*It all began when I was born a month too soon;
Ma was frightened by a runaway saloon.
Pa was forced to be a hobo, because he played the oboe –
And the oboe, it is clearly understood,
Is an ill wind that no one blows good.
I'll never forget the morning that Grandpa ate the awning
To impress a pretty lady who went for men that were shady.
Then Uncle Josiah lit the great Bristol fire.
Then ran off to Hawaii with the O'Leary cow –
Which his loving wife resented,
And thereupon invented
A rolling pin that strikes and then says "Pow!"
And I'm the result of the twisted eugenics
Of this family of inbred schizophrenics:
The end of a long, long line of bats –
I design (hahaha) women's hats.*

*I'm Anatole of Paris. I shriek with chic.
My hat of the week caused six divorces, three runaway horses.
I'm Anatole of Paris. My small froo-froos make heavy news
From 5th Avenue casements to small back basements.
Let me get my paw on a little bit of straw and voila!
A chapeau! At sixty bucks a throw.
It's how I pull and chew on it... The little things I do on it.
Like placing yards of lacing or a bicycle built for two on it!
The little ones, the big ones, the sat-on-by-a-pig ones.
The foolish ones that perch, and the ghoulish ones that lurch,
The one called whisky sour designed for the cocktail hour:
A little snip of potato chip and a trifle of the Eiffel tower!*

*I'm Anatole of Paris. The hats I sell make husbands yell,
"Is that a hat or a two-room flat?"
I'm Anatole of Paris. I must design – I'm just like wine:
I go to your head!
Give me thread!
And a needle. I itch, I twitch to stitch.
I'm a glutton for cuttin', for puttin' with a button.
To snip and pluck, nip and tuck, fix and trim, prime the brim.
Tote that barge! Lift that veil!*

*I'm Anatole of Paris. I cannot vex the daffy sex:
They want shrubs from the prairie, dogs from the dairy –
They'd love to wear the stern of the Queen Mary!
And why do I sew each new chapeau
With a style they must look positively grim in?*

*Strictly between us, entre nous:
I hate women!*

I Love Russian Composers!

By Thomas D. Fuller
(with assistance on the tough ones
from Jacob Wainwright Love)

Listed below are the Russian composers mentioned in "Tchaikovsky" (lyrics by Ira Gershwin, music by Kurt Weill; first performed in *Lady in the Dark* in New York City, December 1941), shown in the order in which they appear in the song. Note that there are exactly 50; the often-cited figure of 54 counts a repetition of a previously mentioned name as a different composer, which is obviously wrong.

The song was a reworking of a poem that Gershwin had published (under a pseudonym) in *Life* magazine in 1924. Gershwin used the word Russian in a very loose sense; many of these composers would be more accurately described as Polish, Ukrainian, or of some other heritage. Gershwin seems to have given preference to names that sounded Russian, without paying too much attention to whether the composers themselves were Russian or not. The Composers¹:

¹Representative samples only of composers' works are noted.

1. **Malichevsky**
Witold Maliszewsky (1873-1939). Polish. "Great Bible Cantata" (1902).
2. **Rubenstein**
 - (a) Anton Grigorievich Rubinstein (1829-1894). Oratorio: "The Tower of Babel" (1870).
 - (b) Nikolai Grigorievich Rubinstein (1835-1881).
3. **Arensky**
Anton Stepanovich Arensky (1861-1906). A pupil of Rimsky-Korsakov. Opera: "A Dream on the Volga" (1891).
4. **Tschaikovsky**
Peter Ilyich Tchaikovsky (1840-1893).
5. **Sapelnikoff**
Wassily Sapelnikov (1867-1941). Piano work: "Second Gavotte" (1914).
Also a concert pianist.
6. **Dimitrieff**
I can find no composer of this name that Gershwin could have known. There is a Georgi Dimitriev with many works to his credit, but he was not born until 1942. There is a chance that Gershwin was referring to Georgi Dimitrov (1904-1972), but not only was he Bulgarian, he was not very well known in 1941; almost all of his works were written after that date. Another possible candidate is Constantin Dimitrescu (1847-1928), who was Romanian; Gershwin might have known, for example, his "Cello Concerto #1 in A" (1889). Much less likely is V.V. Dmitriev, who was not even a composer but did co-write (and design the scenery for) The Flames of Paris (1932), Shostakovich's first ballet. I leave it to the reader to decide among these three possibilities and a fourth – that Gershwin, for reasons of his own, made up the name. (It does seem an odd coincidence that in this cascade of tongue-crunching names, the only phony should be an extremely unremarkable Russian name – almost the equivalent of Smith or Jones in English.)
7. **Tscherepnin**
 - (a) Alexander Nikolaievich Tscherepnin (1899-1977). "Symphony No.1 in E" (1927)
 - (b) Nikolai Nikolaievich Tscherepnin (1873-1945). Ballet: "Narcissus and Echo" (1911).
8. **Kryjanowsky**
Ignacy Krzyanowski (1826-1905). Polish. Orchestral work: "Scherzo in C" (1858).
9. **Godowsky**
Leopold Godowsky (1870-1938). American of Polish birth. Piano work: "Java Suite" (1925). Studied with Saint-Saëns.
10. **Arteiboucheff**
Nikolai Artsibuchev (1858-1937). "Waltz-Fantasy for Orchestra" (n.d.). A curator of the Trust for Russian Music and Composers 1909-1920; studied with Soloviev and Rimsky-Korsakov.

11. **Moniuszko**
Stanislaw Moniuszko (1819-1872). Polish. Opera: "The Haunted Manor" (1864).
12. **Akimenko**
Feodor Stepanovich Akimenko (1876-1945). Ukrainian. Taught Stravinsky. Orchestral work: "Lyric Poem" (1901).
13. **Solovieff**
 - (a) Nikolai Feopemptovich Soloviev (1846-1916). Opera: "Vakula the Blacksmith" (1875).
 - (b) Vasily Pavlovich Soloviev-Sedor (1907-1979). Ballet: "Taras Bulba" (1940). Traveled the front with a theater group in WWII.
14. **Prokofieff**
Sergei Sergeivich Prokoviev (1891-1953). Opera: "The Love for Three Oranges" (1919).
15. **Tiomkin**
Dimitri Tiomkin (1899-1979). American of Ukrainian birth. Many film scores, including: *Mr. Smith Goes To Washington* (1939), *High Noon* (1950), *The Alamo* (1960).
16. **Korestchenko**
Arseny Nikolaievich Koreshchenko (1870-1921) Ballet *The Magical Looking-Glass* (1905).
17. **Glinka**
Michael Ivanovich Glinka (1804-1857). Opera: "A Life for the Tsar" (1836). The "Father of Russian Music;" his "Patriotic Song" was proposed by Boris Yeltsin as the Russian national anthem.
18. **Winkler**
Alexander Gustav Adolfovich Winkler (1865-?). "Sonata for Violin and Piano" (n.d.). Taught Prokofiev at the St. Petersburg Conservatory in 1904.
19. **Bortniansky**
Dimitri Stepanovitch Bortniansky (1750-1825). "Ave Maria for Two Voices and Chamber Orchestra" (1775). Called "The Russian Palestrina"; studied with Galuppi; directed Empress Catherine's court choir & orchestra.
20. **Rebikoff**
Vladimir Ivanovich Rebikoff (1866-1920). Children's opera: "The Christmas Tree" (1900).
21. **Ilyinski**
Alexander Alexandrovich Ilyinski (1859-1920). Opera: "The Fountain of Bakhchisaray" (1911).

22. **Medtner**
Nikolai Karlovich Medtner (1880-1951). "First Piano Concerto" (1921).
23. **Balakireff**
Mily Alexeyevich Balakirev (1837-1910). "1000 Years: An Overture on Russian Themes" (1861).
24. **Zolotareff**
Vasily Andreivich Zolotaryov (1872 - 1964). "Symphony of Anger" (1902). Taught composition in Minsk.
25. **Kvoschinsky**
P. Khvoshchinsky (dates unknown). Piano work: "Sonata in A Minor" (opus 7, n.d.).
26. **Sokoloff**
Nikolai Alexander Alexandreivich androvich Sokolov (1859-1922). Opera: "The Wild Swans" (1900).
27. **Kopolov**
Kopylov (1854-1911). String quartet: "Prelude & Fugue on the Theme B-la-F" (1873) (in honor of his Russian publisher Belyayev, still publishing today as M.P. Belaieff).
28. **Dukelsky**
Vladimir Alexandrovich Dukelsky (1903-1969). American of Russian birth. Ballet: "Zephyr and Flore" (1925). Settled in New York in 1922 and wrote popular songs, including "April in Paris," under the name Vernon Duke.
29. **Klenovsky**
(a) Nikolai Semenovich Klenovsky (1857-1915). Ballet: "Salanga" (1900). Studied with Tchaikovsky.
(b) Paul Klenovsky. The pseudonym under which Sir Henry Wood (1869-1944) made an orchestral (1929) arrangement of Bach's "Toccatà" and "Fugue in F minor".
30. **Shostakovitsch**
Dmitri Dmitrievich Shostakovich (1906-1975). "Symphony No. 5 in D minor" (1937).
31. **Borodine**
Alexander Porfirievich Borodin (1833-1887). "Second Symphony" (1876).
32. **Gliere**
Reinhold Moritzovich Glière (1875-1956). Ballet: "The Red Flower" (1926).
33. **Nowakofski**
Jozef Nowakowski (1800-1865). Polish "Symphony #1 in D" (1830).
34. **Liadoff**
Anatoly Konstantinovich Liadov (1855-1914). Tone poem: "Baba-Yaga" (1905). Studied with Rimsky-Korsakov
35. **Karganoff**
Génari Karganoff (1858-1890). Born in the Caucasus. Piano work: "Tarantella" (opus 17, no.2, n.d.)

- 36. Markievitch**
 (a) Igor Markevitch (1912-1983). French of Ukrainian birth. "Psalm for Soprano and Orchestra" (1933).
 (b) Wladyslawa Markiewicz (1900-1982). "Suite for Two Pianos" (n.d.).
- 37. Pantschenko**
 Andrei Fillipovich Pashchenko (1885-1972). Opera: "The Black Ravine" (1931).
- 38. Dargomyzski**
 Alexander Sergeievich Dargomyzski (1813-1869). Opera: "Rusalka" (1855).
- 39. Stcherbatcheff**
 (a) Vladimir Vladomirovich Shcherbachev (1887-1952). "Symphony No. 1" (1913).
 (b) Nikolai Vladimirovich Shcherbachev. Piano work "The Shepherd's Star" (1886).
 (c) Andrei Vladomirovich Shcherbachev (1869-1916). Ballet: "Evnika" (1907).
- 40. Scriabine**
 Alexander Nikoleivich Scriabin (1872-1915). "Symphony #2" (1903). Planned, but never executed, a major multimedia piece to be titled "The Mysterium" that was to incorporate expanded orchestra, chorus, dancers, color keyboard, olfactory keyboard, poetry, utterances, and bells suspended from zeppelins.
- 41. Vassilenko**
 Sergei Nikiforovich Vasilenko (1872-1956). Orchestral suite: "The Soviet East" (1932). Worked extensively with Central Asian and Chinese themes.
- 42. Stravinsky**
 Igor (Feodorovich) Stravinsky (1882-1971). Ballet: "The Firebird" (1919).
- 43. Rimsky-Korsakoff**
 Nikolai Andreyevich Rimsky-Korsakov (1844-1908). Symphonic suite Scheherezade (1888)
- 44. Mussorgsky**
 Modest Petrovich Mussorgsky (1839-1881). Opera: "Boris Godunov" (1869).
- 45. Gretchaninoff**
 Alexander Tikhonovich Gretchaninov (1864-1956). Opera: "Sister Beatrice" (1912).
- 46. Glazounoff**
 Alexander Konstantinovich Glazunov (1865-1936). "8th Symphony" (1906). Studied with Rimsky-Korsakov.
- 47. Caesar Cui**
 César Antonovich Cui (1835-1918). Opera: "William Ratcliff" (1869). Studied with Balakirev; the transliteration of his surname, if it followed the usual rules, would be Kiui or Kyui (rhymes with "Hughie" – something Gershwin and Weill obviously didn't know).

48. ***Kalnikov***

Vassily Sergeyeovich Kalinnikov (1866-1901). Symphony: "The Cedar and the Palm" (1901).

49. ***Rachmaninoff***

Sergei Vasilievich Rachmaninoff (1873-1943). Choral symphony: "The Bells" (1913) (setting of Edgar Allen Poe poem).

50. ***Rumshinsky***

Joseph Rumshinsky (1881-1956). Operetta: "Fischl the Handsome" (1930).

