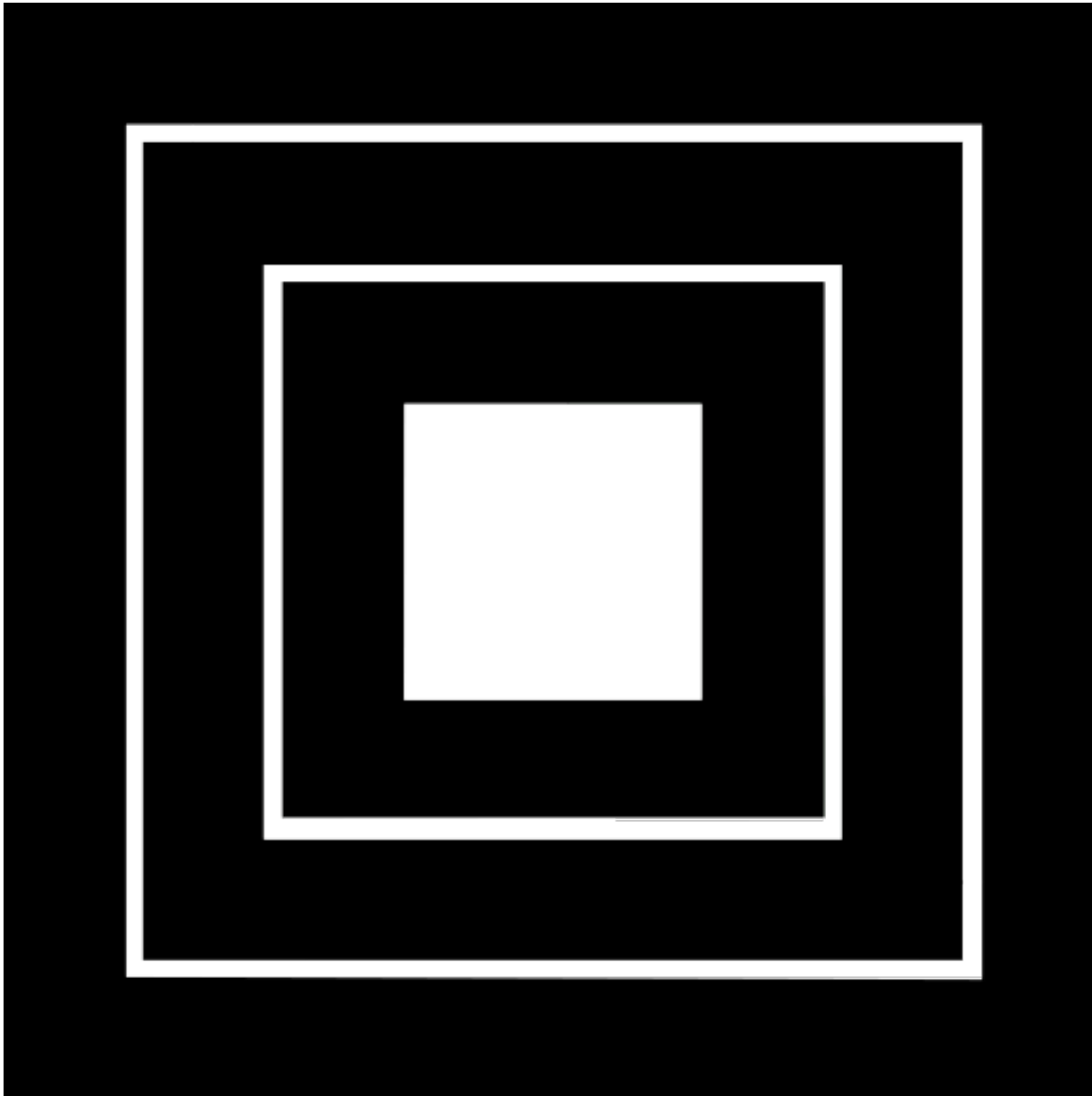
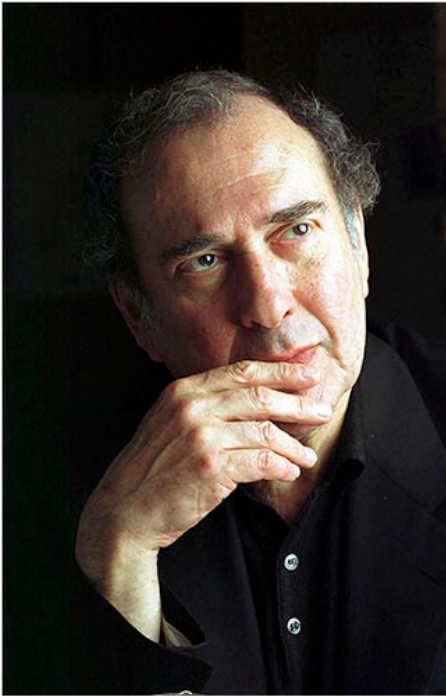


Old Times  
By Harold Pinter  
Presented by Paragon Theatre  
Study Guide by Sarah McAfee





## Playwright Biography

Harold Pinter was born on October 10 1930, in Hackney, East London, England. An only child, he was evacuated from London during the Blitz in 1940-1 to Cornwall and Reading, a period he describes as lonely and bewildering. Pinter attended the Hackney Downs School, where he excelled at writing and acting. He also had developed a great love for the game of cricket, even

taking his cricket bat with him during the London evacuation. Beginning in 1948, Pinter attended the Royal Academy of Dramatic Art. Despising the classes, he dropped out after two terms, faking a nervous breakdown. In 1949, he received a call for selective service, but registered as a conscientious objector, leading to him being fined for refusal to serve.

From 1949 to 1959, Pinter acted in many touring and stationary companies, augmenting his income with

whatever job was available. He performed under the stage name David Baron. In 1956, he married fellow repertory actress Vivien Merchant. They had a son, Daniel, in 1966. The marriage broke up after Pinter admitted to having an affair with historian Antonia Fraser, who would become his second wife.

Pinter, especially later in his life and career, became an outspoken advocate of nuclear disarmament, anti-apartheid, and the anti-war movement. He focused his attentions on the United States and his own government, especially about the war in Iraq.

Pinter wrote 29 stage plays and 27 screenplays, though to date, only 23 of the screenplays have come to production. With the National Theatre, Pinter directed almost 50 plays. Four of his stage productions (*The Caretaker*, *The Birthday Party*, *The Homecoming*, and *Betrayal*) have been turned into films. In addition to winning the Nobel Prize in 2005, Pinter has been nominated for two Academy Awards, seven BAFTA film awards (winning two of them), four Tony Awards (winning one), and won three awards from the Writers' Guild of Great Britain.

Harold Pinter died of cancer on December 24, 2008.

[http://en.wikipedia.org/wiki/Harold\\_Pinter](http://en.wikipedia.org/wiki/Harold_Pinter)

<http://www.guardian.co.uk/culture/2008/dec/26/harold-pinter-final-interview>

<http://www.ibdb.com/awardperson.asp?id=6084>

## Pinteresque

Pinter was a writer so prolific and influential that critics have even named a style for him. When asked in 2006 whether he wanted to write more plays, he said, "I've written 29 damn plays. Isn't that enough?"

<http://www.guardian.co.uk/stage/2006/mar/14/theatre.stage>

The Swedish Academy defines the "Pinteresque" style thusly:

Pinter restored theatre to its basic elements: an enclosed space and unpredictable dialogue, where people are at the mercy of each other and pretence crumbles. With a minimum of plot, drama emerges from the power struggle and hide-and-seek of interlocution. Pinter's drama was first perceived as a variation of absurd theatre, but has later more aptly been characterised as 'comedy of menace', a genre where the writer allows us to eavesdrop on the play of domination and submission hidden in the most mundane of conversations. In a typical Pinter play, we meet people defending themselves against intrusion or their own impulses by entrenching themselves in a reduced and controlled existence. Another principal theme is the volatility and elusiveness of the past.

In *Old Times*, we see these elements threaded cleverly throughout the script. The seemingly facile plotline of an old friend visiting for dinner presents rich fodder for a conversation of increasing threat, struggle, and tension underneath the guise of Deeley and Anna sharing reminiscences about Kate.

<http://www.artandpopularculture.com/Pinteresque>

## Pinter Pause

Theatre is a sound-driven medium, a world of words and sound. Silence therefore causes discomfort for actors and their audiences. Someone might begin to think that another person has forgotten a line, that a sound effect or light effect has not triggered at the right time, or that the pace of the show lags. Pinter, however, wrote pauses and silences into his works so that they more closely match an actual conversation. The pause could simply portray a lapse in the conversation, but could represent a moment so incredibly fraught with tension that words cannot properly encompass it.

Later in his career, Pinter seemed to regret how the pause took on a life of its own. In the documentary, *Working with Pinter*, he said

These damn silences and pauses are all to do with what's going on ... and if they don't make any sense, then I always say cut them. I think they've been taken much too far these silences and pauses in my plays. I've really been extremely depressed when I've seen productions in which a silence happens because it says silence or a pause happens because it says pause. And it's totally artificial and meaningless.

When I myself act in my own plays, which I have occasionally, I've cut half of them, actually.

<http://www.imdb.com/title/tt1151421/>

## Director's Concept

By Suzanne Favette Herber

### What's it about?

The Game of Truth.

Deeley and Kate are a couple who cannot truly connect with each other. This "game of truth" they play is their path to intimacy. It's how they communicate with each other. Deeley uses it to gain control of Kate and she complacently plays along. They have played this game their entire marriage. But tonight, when a new person is thrown into the mix, circumstances are raised to a higher level. Anna joins the game and Kate realizes she is fed up with it. She struggles within herself and fights for the courage to end the game for good, to free herself of this doppelganger that she loves and fears and the controlling hand of a husband she loves but cannot connect with. Deeley and Anna both fight to keep the game alive, competing for the main prize: Kate. They end up playing tug of war with this precious, breakable, valuable object. They both will fight to the

death to own and devour this prize. In the end, however, it is Kate who wins the main prize. She wins freedom from the game as she successfully terminates it. She is like a butterfly who escapes the imprisonment of a cocoon.

The play is like a teakettle just before it explodes with steam, just before the hiss sounds off. It boils with sexual tension, yearning, jealousy...very carnal, base urges that are being repressed by proper British decorum. But what happens if you put a lid on a boiling teakettle? It eventually blows off.

The main thing to remember is that each character's struggle for control within the game is the heart of the play. It is not our job to create an expository timeline of past events or to decide who's version of the past is correct or what Really happened. These details are incidental. What IS important is the Game itself, the fact that it is being played and why they are playing it tonight.

**Why should we do this play? What is our goal?**

We all play the game of truth, whether it's pushing our truth onto others or turning to others for answers. But how are we to know whose truth is to be believed and whose isn't? So, why? Why do we play this game? The need to bring order to chaos. We feel out of control with things we don't understand. People find comfort in answers.

I think in this day and age of technology and Hollywood movies and even Hollywood invading Broadway, people are used to being spoon fed their plays/entertainment and they all walk away with the same taste in their mouths. It is important that they learn to feed themselves. This play is a living entity that the audience can feed upon. We need to lure them into this mysterious, intriguing buffet

**(Director's concept continued...)**  
and allow them to serve themselves. In the end, everyone can CHOOSE what they want to chew on and hopefully find an answer or truth for themselves. Maybe they will even walk away from the need for a perfect beginning, middle and end

and realize that a little bit of chaos is o.k. and can even harvest a few answers.

## Design Elements

The Game is the key factor.

This play makes me think of a twisted game of chess. Everyone has their moves and strategies for gaining control within the game, with the ultimate checkmate happening at the end. On the outside the pieces and board are sleek, put together and shiny. But if you look closely, you'll see them cracking with the raw, human emotion about to explode from the inside, like poison seeping through the cracks. Attempting to bring order to chaos actually creates a ticking time bomb. It is impossible to control everything around you.

The other image that really speaks to me is a black and white photograph with a few select deep colors seeping through. Black and white represents how we often feel, the need for

answers to be black and white, clear-cut. But the chaos (colors) will eventually seep through, no matter how hard you try to suppress them.

Other images to keep in mind are: Fear, Isolation and Water.

Time period is September, 1971.

## Set

Really play around with the idea that the set is the board for this twisted game of chess.

Renovated farm house in the English countryside.

Act I - Living room, need a window and would like some kitchen included

Act II - Bedroom. \*Keep in mind, they have separate "beds" that can be pushed together when needed. This image of a married couple's bedroom with separate beds is very interesting and telling of their relationship.

## Lights

Evening.

Need to have the feeling that if the lights went out in the house, they would be in pure darkness. There is no moonlight, streetlights, etc. Total isolation.

Act I - Living room/kitchen

Slow fade up.

2 internal cues:

1. Anna is present at window in beginning of Act I. Can she be slightly dimmer or shadowy until she begins to speak?
2. Slight change during the "dream sequence" or "romantic interlude" on pages 23-25 (singing of the songs). This change is just to reflect this happy memory. These songs are good memories, this moment is a break from the tug of war. It abruptly changes back as soon as Deeley's monologue starts, when he ends the memory.

**(Director's concept continued...)**

These should be subtle changes, something that is "felt" more than "seen."

Quick lights out at the end of Act I.

## Act II - Bedroom

Slightly different feel than the living room.

Another slight change at the end when Kate comes out of her "cocoon" as she ends the game permanently. The moment when the teakettle hisses. (bottom of page 67)

## Sound

Pre-show - Would like to have a "medley" of songs from the "dream sequence." Not necessarily recognizable, like a straight forward medley, but something skewed, chaotic, a jumble of memories. This will fade up for curtain call as well, if it works. If not, I'm open to ideas. What song do the lyrics at the bottom of pg. 24 to top of 25 belong to?

## Other Sound Elements:

Rain - Top of show, leading into lights up

Sea - When? Maybe with medley or leading up to the rain?

Clock ticking - Maybe as part of the medley or possibly at the end of Act I. Would need to be subtle, "felt" more than "heard." Is this something we can play around with?

## Costumes

1971 - Not "old timey" Cool, sleek, retro, sexy. Subtle 1971. Should be retro enough that could be worn today. It's a very fine line. No leisure suits or platform shoes with goldfish. Should draw people into the aesthetic of the play, not make them take a trip down embarrassing memory lane.

Deeley - English, upper class, conservative successful, conservative stylish. Not English professor-y

Kate & Anna should be total opposites.

Anna - Sexy, sleek, sophisticated, pants

Kate - Housewife-ish, plain but attractive. Not frumpy, not sexy. She has the only costume change, during Act II after she emerges from the bath.

Ideas for hairstyles

## Props

No cigarettes.

Realistic

Coffee set with tray, real coffee  
"Bar" - glasses and bottles, brandy  
A few select items for bedroom -  
Kate's dresser or dressing table  
Once the set is designed, we can nail down a permanent list.

## Play Synopsis

Pinter's plays are not driven by overt action, but by the subtle inflection of a character's words. The story evolves through the conversation, a smoldering fire slowly building into a blaze, rather than fireworks erupting at intervals. Silence and drifts of conversation move the story rather than entrances and exits or scenery changes.

### Act I

At the open, revealed are Kate and Deeley, speaking about their impending guest and Kate's past. Kate describes Anna as her only friend, a thief who stole Kate's underwear. Deeley issues the first challenge to their relationship stasis: wanting to watch the change that Anna will evoke in Kate, in perhaps some side of her which she does not normally show. The conversation moves to Anna, her friends, her dietary choices, her husband. Deeley discovers that the two women used to live together, something he seems to take as a challenge, and then changes the subject, defusing the challenge without relieving the tension.

Though there is no sense of passage of time, the scene has shifted to Anna reminiscing about the past she shared with Kate. Anna and Deeley jockey for the attention of Kate by concentrating solely on one another. A sense of testing the waters, feeling each other out, and seeing who thinks they know Kate better than the other underlies Deeley and Anna's conversation. Each needles the other about living station, as though undercutting each other's

monetary success. Deeley describes Kate as lacking in curiosity, which leads Anna to relate a story showing Kate as confused, dreamy, and uncertain of mundane facts such as the day of week. Kate protests that she did know the day, so Deeley asks her for the month, which she answers, apparently correctly, as Deeley changes the subject once again. He makes a joke on a song lyric, leading to he and Anna using various lyrics from songs, complimentary of Kate, but then they turn on one another, still using lyrics. After Deeley claims ownership of Kate with the line "All the things you are, are mine" the conversation turns dangerous, with undercurrents of death (flame dies, smoke, midnight, sounding bell, roses, closes, and ghost) to the lyrics.

Deeley again changes tactic and subject. He tells the story of how he met Kate: a screening of *Odd Man Out* in a nasty theatre in a threatening neighborhood, of which they were the only two attendees. He states that making a connection with Kate over the performance of one of the actors brought them together. Anna extols another actor, but Deeley continues his story, revealing moments of sexual intimacy. Anna issues a challenge to his memory, saying she remembers things that may not have happened, but she remembers them as true. She tells a story of a man in the room that she and Kate shared, a man who sobbed, hovered over Anna, departed, returned, lay across Kate's lap, then disappeared again. Deeley presses Anna for more details, but Kate finally protests at being talked around, discussed as though she is not there. Anna reaches out to connect to Kate, saying that Kate is standing over her, but Deeley changes the subject back to

**(Play Synopsis continued...)**

himself, his uncertainty about Kate. Anna again takes the reins of the conversation, with a symbolic story of testing waters, and Kate's hesitancy. Kate states uncertainty about her memory of past interests, so Anna tells her of things they used to do, culminating with going to see the movie *Odd Man Out* in a neighborhood and theatre reminiscent of the one from Deeley's earlier story

After a pause, Deeley changes the subject, back to himself once more, speaking of traveling for his work. Anna insinuates that he neglects Kate, and that she should come to take care of Kate. Deeley turns that challenge around with one of his own that to do so, Anna would neglect her husband. He manipulates the conversation toward Anna's husband, their villa and life on Sicily, then back to himself, his importance. Then he offers an invitation for Anna's husband to stop by if ever he is in the area, offering Kate's services as a hostess. Kate interjects herself into the conversation with a question about shoes, showing interest in Sicily and Anna's life there. Deeley dismisses the location as not having any more interest for him.

There is another pause, and then a conversation between Kate and Anna that seems to come completely from their time as roommates, culminating with Kate leaving the room to take a bath.

**Act II**

The second act opens with Deeley and Anna sitting in the bedroom of the farmhouse, waiting for Kate to emerge

from her bath. Deeley describes the permutations of the two beds that they have, which calls to mind the earlier description by Anna of the man lying across Kate's lap. Deeley makes another abrupt change of subject, saying that he remembers Anna from a tavern long ago. He describes his memory of her, her clothes, her escorts; but Anna denies the image. He expands the tale, adding a gathering at a flat, where he spent the evening gazing up her skirt. He incises more deeply, describing her thighs, arguments around him, and how he was forced to run away from that vision, and how he approached the couch and looked at the imprint she left behind. Anna continues to dismiss his recollection.

Anna changes the subject, rotating back to Kate. Deeley tells of Kate's bathing habits, an intimate picture painted in yet another challenge of who knows Kate better. It becomes a sexually fraught conversation, with talk of towels, dampness, and powder. Deeley rounds back to the tavern discussion, saying that he would not know Anna there anymore, as she has aged. Kate re-enters from her bath. Deeley and Anna again use song lyrics to try to attract Kate away from one another. Kate, ignoring their conversation and competition, extols the virtues of living away from the city. Anna responds to her, and Kate responds as though in continuation of their earlier, in-the-past conversation. Deeley asks Kate about drying off, bringing her back to the present, and then Kate's smile sends him back in memory to the time that they met. Kate again returns to the discussion with Anna, but Deeley again returns the conversation to the present, asking Anna

**(Play Synopsis continued...)**

if she will visit anyone else while traveling. Anna returns the conversation subject to Kate, and admits to borrowing her underwear. Anna insinuates that Kate liked for Anna to show off those things (symbolized by underwear) which Kate did not have the passion to show off herself.

Deeley brings the conversation back to the present, again with the veiled insult that Anna neglects her husband, that he does not enjoy her visit and her company to Kate. Kate asserts herself into the conversation, inviting Deeley to leave. Deeley rejects her suggestions, and Anna invites both of them to visit her on Sicily. Anna claims ownership of Kate, responsibility for her happiness. Deeley then

exposes his story of knowing Anna from the tavern, of buying a drink for her. Kate tells him that Anna was in love with him, because he was different from other men. She reveals a memory of seeing Anna dead, with a dirty face, in the clean sheets of Kate's room. Kate relates that she took a bath, then sat, naked, watching. Kate continues, telling of bringing a man into the bed (assumedly Deeley), of trying to dirty his face, his resistance and changing the subject by suggesting marriage.

## Major Themes and Motifs

**Sexuality and Eroticism:** *Old Times* teems with sexual undertones. Beginning with Kate and Deeley discussing Anna's theft of Kate's underwear, and progressing through appropriate post-bathing showering procedures into rather peeping tom variety glimpses up women's skirts. There is also an underlying sense of homoeroticism to the interactions between Kate and Anna.

**Dominance:** Deeley and Anna fight to possess Kate, but in the end she holds dominion over herself.

**Death:** Throughout the stories and challenges, death comes up as a subject of discussion, a veiled threat, and the eventual outcome for both Anna and Deeley's, as they both lose Kate.

## Character Names

**Deeley:** A surname of Irish origin, derived from O Duibhghiolla, the prefix "O" meaning "descendant of", "dubh", "black" plus "giolla", "lad". Sounds like it could contain the word "deal". Deeley is the wheeler and dealer, bargainer, the one who tries to monopolize the negotiations.

<http://www.surnamedb.com/surname.aspx?name=Deeley>

**Kate:** The girl's name Katherine \k(a)-theri-ne, kath(e)-rine\ is pronounced KATH-rin, KATH-er-rin. It is of Greek origin, and its meaning is "pure". From the word "katharos". A name in use since at least the third century AD. Kate represents the prize of the negotiations between Deeley and Anna.

<http://www.thinkbabynames.com/meaning/0/Katherine>

**Anna:** Latin version of the name Hannah \ha(n)-nah\ is pronounced HAN-ah. It is of Hebrew origin, and its meaning is "favored grace". Anna represents the catalyst for stalled negotiations between Kate and Deeley.

<http://www.thinkbabynames.com/meaning/0/Hannah>

## Words and References

**Albert Hall, Covent Garden:** Concert halls in London.

**Lest:** for fear that; so that (one) should not  
<http://dictionary.reference.com/browse/lest>

**Gaze:** to look steadily and intently, as with great curiosity, interest, pleasure, or wonder.  
<http://dictionary.reference.com/browse/gaze>

**Fleapit:** (British) an old shabby movie theater  
<http://www.encyclo.co.uk/define/fleapit>

**Odd Man Out:** British film from 1947 in which a hold-up goes bad, and the city of Belfast gets locked down in the search for the wounded would-be robber.  
<http://www.imdb.com/title/tt0039677/plotsummary>

**Robert Newton:** Played "Lukey" in *Odd Man Out*

**F. J. McCormick:** Played "Shell" in *Odd Man Out*

**Trueblue:** Loyal, faithful, as in You can count on her support; she's true blue. This expression alludes to the idea of blue being the color of constancy, but the exact allusion is disputed. One theory holds it alludes to the unchanging blue sky, another to the fastness of a blue dye that will not run. Blue has been the identifying color of various factions in history. In the mid-1600s the Scottish Covenanters, who pledged to uphold Presbyterianism, were called true blue (as opposed to red, the color of the royalists). In the 1800s the same term came to mean "staunchly Tory," and in America, "politically sound."  
<http://www.answers.com/topic/true-blue>

**Bejasus:** An exclamation or mild oath  
[http://uk.encyclopedia.msn.com/dictionary\\_1861687440/bejasus.html](http://uk.encyclopedia.msn.com/dictionary_1861687440/bejasus.html)

**Lambeth and Greenwich:** Boroughs of London

**Ravished:** To transport with joy or delight; to delight to ecstasy  
<http://dictionary.die.net/ravished>

**Taormina, Sicily:** A small town on the Eastern side of the island of Sicily

**Bullshots:** alcoholic mixed drink, beefy version of a Bloody Mary  
[http://cocktails.about.com/od/vodkadrinkrecipes/r/bull\\_shot.htm](http://cocktails.about.com/od/vodkadrinkrecipes/r/bull_shot.htm)

**Parson's daughter:** daughter of a member of the clergy (esp. Anglican)

**Bronte:** a reference to strong, passionate, but reserved heroines, as written by Emily, Anne, or Charlotte Bronte.

**Nonplussed:** To be put at a loss as to what to think, say, or do; bewildered.  
<http://www.thefreedictionary.com/nonplussed>

**Squinky:** Something that is small and cute.  
<http://www.urbandictionary.com/define.php?term=squinky>

**Crass:** So crude and unrefined as to be lacking in discrimination and sensibility.  
<http://www.thefreedictionary.com/crass>

## Song References

### **Lovely To Look At**

Lyrics by: Dorothy Fields

Lyrics by: Jimmy McHugh

Music by: Jerome Kern

Originally made famous by: Eddy Duchin

From the Film: *Roberta* (1935)

<http://www.jumbojimbo.com/lyrics.php?songid=3960>

<http://www.youtube.com/watch?v=1sPb7HOwuHE>

Lovely to look at, delightful to know and heaven to kiss, a combination like this,  
Is quite my most impossible scheme to come true,  
Imagine finding a dream like you!  
You're lovely to look, it's thrilling to hold you terribly tight.  
For we're together, the moon is new,  
And oh, it's lovely to look at you tonight!

### **They Can't Take That Away From Me**

Music by: George Gershwin

Lyrics by: Ira Gershwin

<http://www.youtube.com/watch?v=ypmH24BAYaw>

<http://www.reelclassics.com/Teams/Fred&Ginger/lyrics/canttakethat-lyrics.htm>

[Our romance won't end on a sorrowful note  
Though by the morrow, you're gone.  
The song is ended, but as the song-writer wrote,  
The melody lingers on.  
They may take you from me.  
I'll miss your fond caress.  
But though they take you from me  
I'll still possess...]

(intro used in SHALL WE DANCE (1937) but not in THE BARKLEYS OF BROADWAY (1949))

The way you wear your hat.  
The way you sip your tea.  
The memory of all that  
Oh, no. They can't take that away from me.

The way your smile just beams.  
The way you sing off-key.  
The way you haunt my dreams.  
No, no. They can't take that away from me.

We may never, never meet again  
On the bumpy road to love.  
But I'll always, always keep  
The memory of...

The way you hold your knife.  
The way we danced till three.  
The way you changed my life.  
No, no. They can't take that away from me.  
No, they can't take that away from me.

### **The Way You Look Tonight**

Written in 1936 for the Academy Award winning musical "Swing Time"

Music by: Jerome Kern

Lyrics by: Dorothy Fields and

Originally performed in the movie by Fred Astaire

Best-known version recorded by Frank Sinatra in 1964

One of the well-known Sinatra songs, it never hit the top 40 charts

<http://www.youtube.com/watch?v=tPUAHTWQ6Ps>

<http://www.jumbojimbo.com/lyrics.php?songid=2964>

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

Yes you're lovely, with your smile so warm  
And your cheeks so soft,  
There is nothing for me but to love you,  
And the way you look tonight.

With each word your tenderness grows,  
Tearing my fear apart...  
And that laugh that wrinkles your nose,  
It touches my foolish heart.

Lovely ... Never, ever change.  
Keep that breathless charm.  
Won't you please arrange it ?  
'Cause I love you ... Just the way you look tonight.

Solo (Bridge section)

Mm, Mm, Mm, Mm,

Just the way you look to-night.

**All the Things You Are Are Mine**

Lyrics by: Oscar Hammerstein II

Music by: Jerome Kern

Arranged By: Axel Stordahl - Axel Stordahl

Album Title: The V-Disc, 1943-1947, disc 1

From the Show: Very Warm For May (1939)

Label: Columbia - Columbia

Recorded: 7/8/44 - 1/29/45

[http://www.youtube.com/watch?v=mzoycLtW\\_P0](http://www.youtube.com/watch?v=mzoycLtW_P0) <http://www.youtube.com/watch?v=FtwO2tKZmwQ>

<http://www.jumbojimbo.com/lyrics.php?songid=2219>

(Intro verse, sometimes omitted:)

Time and again I've longed for adventure  
Something to make my heart beat the faster  
What did I long for? I never really knew  
Finding your love I've found my adventure  
Touching your hand, my heart beats the faster  
All that I want in all of this world is you

You are the promised kiss of Springtime  
That makes the lonely winter seem long  
You are the breathless hush of evening  
That trembles on the brink of a lovely song

You are the angel-glow that lights a star  
The dearest things that I know are what you are

Some day my happy arms will hold you  
And some day I'll know that moment divine  
When all the things you are, are mine!

(instrumental)

(You are the angel-glow that lights a star)  
The dearest things that I know are what you are

Some day my happy arms will hold you  
And some day I'll know that moment divine  
When all the things you are, are mine!

### **I Get a Kick Out of You**

Music and Lyrics by: Cole Albert Porter

Frank Sinatra version Arranged By: Nelson Riddle - Neal Hefti - Billy May - Nelson Riddle

Albums: The Very Good Years

Live In Australia with the Red Norvo Quintet

From the Show: Anything Goes (1934)

Label: Capitol - Reprise - Reprise - Reprise

Recorded: 11/6/53 - 4/10/62 - 6/5/62 - 10/13/74

<http://www.youtube.com/watch?v=FtwO2tKZmwQ>

<http://www.jumbojimbo.com/lyrics.php?songid=2479>

My story is much too sad to be told,  
But practically everything leaves me totally cold.  
The exception I know is the case  
When I'm out on a quiet spree,  
Fighting vainly the old ennui,  
And I suddenly turn and see your fabulous face.

I get no kick from champagne.  
Mere alcohol doesn't thrill me at all.  
So tell me why should it be true  
That I get a kick out of you?

Some, they may go for cocaine.  
I'm sure that if I took even one sniff  
It would bore me terrifically, too.  
Yet I get a kick out of you.

I get a kick every time I see  
You standing there before me.  
I get a kick though it's clear to see  
You obviously do not adore me.

I get no kick in a plane.  
Flying too high with some gal in the sky  
Is my idea of nothing to do.  
Yet I get a kick - um you give me a boot - I get a kick out of you.

### **Smoke Gets In Your Eyes**

Words and Music by: Jerome Kern - Otto Harbach

Recorded by Harry Belafonte

Recording date: prob. August 1950

Master number: JR4443

Playing time: 2:53

Producer Jack Rollins

Arranger: Fred Norman

<http://www.youtube.com/watch?v=xz68KvMtHOA>

<http://www.jumbojimbo.com/lyrics.php?songid=2818>

They asked me how I knew  
My true love was true  
I of course replied  
Something here inside  
Cannot be denied

They said someday you'll find

All who love are blind  
When you're heart's on fire  
You must realize  
Smoke gets in your eyes

So I chaffed them and I gaily laughed  
To think they could doubt my love  
Yet today my love has flown away  
I am without my love

Now laughing friends deride  
Tears I cannot hide  
So I smile and say  
When a lovely flame dies  
Smoke gets in your eyes  
Smoke gets in your eyes

### **Blue Moon**

Written in 1934 by Richard Rogers & Lorenz Hart

*(Originally performed Glen Cray & the Casa Loma Band, it was a #1 chart hit.*

*Although it has been used in many movies, including "Words And Music" (1948); "Malaya" (1949); "East Side, West Side" (1950); and "With A Song In My Heart" (1952), it was the only song by Rogers & Hart that was not actually composed FOR a movie or Broadway show. The song has been covered by countless artists, including Benny Goodman, Louis Armstrong, Mel Torme, Theresa Brewer, The Lettermen, Rosemary Clooney, Tony Bennett, Bobby Vinton, Billy Holiday, Sam Cooke, Rod Stewart, and Elvis Presley. The only version ever to crack the Top 40 in the Rock & Roll era was one by The Marcels, who hit #1 on the Billboard Hot 100 with the song in 1961. Richard Rogers hated the Marcels doo-wop fast version of their song, which was originally intended as a ballad, to the point where he took out ads in the music publications urging people not to purchase The Marcels version of the song. To add insult to injury, a wildly popular doo-wop cover version by Sha-Na Na in the movie Grease in 1978 was extremely popular. Most people today don't even know the song was originally a ballad. The verse is seldom performed with fast arrangements, and is virtually unknown to most casual listeners, who are much more familiar with the chorus.)*

<http://www.jumbojimbo.com/lyrics.php?songid=994>

Verse

Once upon a time  
Before I took up smiling,  
I hated the moonlight.

Shadows of the night  
That poets find beguiling  
Seemed flat as the noon light.

With no one to stay up for,  
I went to sleep at ten.  
Life was a bitter cup for  
The saddest of all men.

Once upon a time  
My heart was just an organ,  
My life had no mission.

Now that I have you,  
To be as rich as Morgan  
Is my one ambition,

Once I awoke at seven  
Hating the morning light.  
Now I awake in Heaven  
And all the world's alright.

Chorus

Blue moon  
You saw me standing alone  
Without a dream in my heart  
Without a love of my own

Blue moon

You knew just what I was there for  
You heard me saying a prayer for  
Someone I really could care for

And then suddenly appeared before me  
The only one my arms could ever hold  
I heard somebody whisper 'please adore me'  
But when I looked, that moon had turned to gold

Blue moon

Now I'm no longer alone  
Without a dream in my heart  
Without a love of my own

**These Foolish Things (Remind Me of You)**

Words: Holt Marvell

Music: Jack Strachey

Performed By: Benny Goodman (1936), Frank Sinatra, Ella Fitzgerald, Louis Armstrong

Copyright: Unknown

<http://www.jumbojimbo.com/lyrics.php?songid=2907>

Oh will you never let me be?  
Oh will you never set me free?  
The ties that bound us are still around us  
There's no escape that I can see  
And still those little things remain  
That bring me happiness or pain  
A cigarette that bears a lipstick's traces  
An airline ticket to romantic places  
And still my heart has wings  
These foolish things

Remind me of you  
A tinkling piano in the next apartment  
Those stumbling words that told you  
What my heart meant  
A fairground's painted swings  
These foolish things  
Remind me of you  
You came, you saw, you conquered me  
When you did that to me  
I somehow knew that this had to be  
The winds of march that make my heart a dancer  
A telephone that rings, but who's to answer?  
Oh, how the ghost of you clings  
These foolish things  
Remind me of you  
Gardenia perfume ling'ring on a pillow  
Wild strawb'ries only seven francs a kilo  
And still my heart has wings  
These foolish things  
Remind me of you  
The park at evening when the bell has sounded  
The ?le-de-France with all the girls around it  
The beauty that is Spring  
These foolish things  
Remind me of you  
I know that this was bound to me  
These things have haunted me  
For you've entirely enchanted me  
The sigh of midnight trains in empty stations  
Silk stockings thrown aside, dance invitations  
Oh, how the ghost of you clings  
These foolish things  
Remind me of you

First daffodills and long excited cables  
And candle light on little corner tables  
And still my heart has wings  
These foolish things  
Remind me of you  
The smile of Garbo and the scent of roses  
The waiters whistling as the last bar closes  
The song that Crosby sings  
These foolish things  
Remind me of you  
How strange, how sweet to find you still  
These things are dear to me  
That seem to bring you so near to me  
The scent of smould'ring leaves, the wail of steamers  
Two lovers on the street who walk like dreamers  
Oh, how the ghost of you clings  
These foolish things  
Remind me of you, just you