21. NAIL IN THE HORSESHOE

Special material for CHARLOTTE RAE

EDDIE

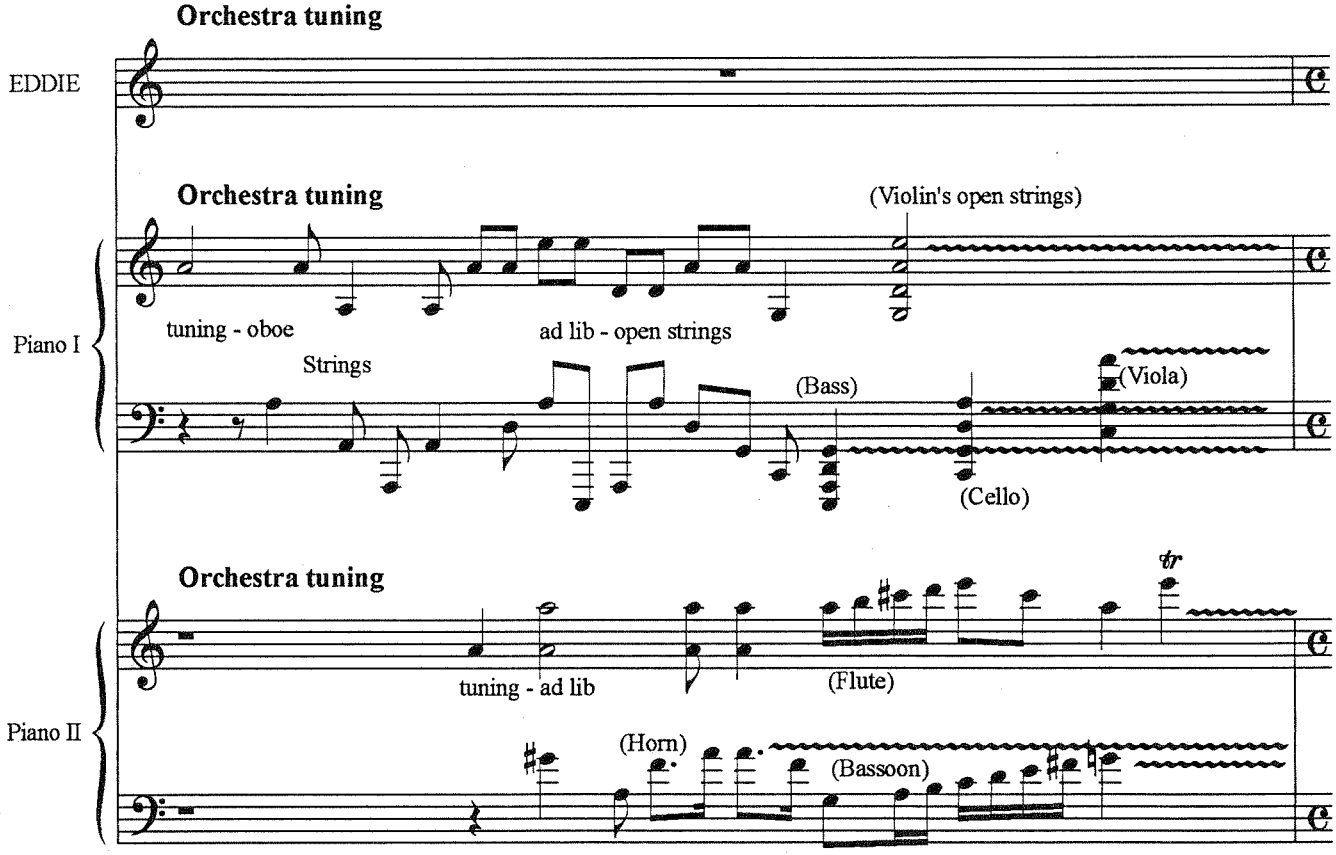
Lyrics by
John Latouche

Music by
John Strauss, John Latouche and
Wolfgang Amadeus Mozart
Arranged by Jeffrey R. Smith

cue: ...biting the hand that fed him. *(music starts)*

(EDDIE, decked out in pearls, furs etc., bursts through the theatre's side door.)

EDDIE: Well, folks, another opening at the Met. Oh, it's sure good to be back in the harness again, eh? *(to unseen waiter)*
Let's have two scotch on the rocks, please. Hey, there's Rudolf Bing. Hi Rudy, how are ya?!...



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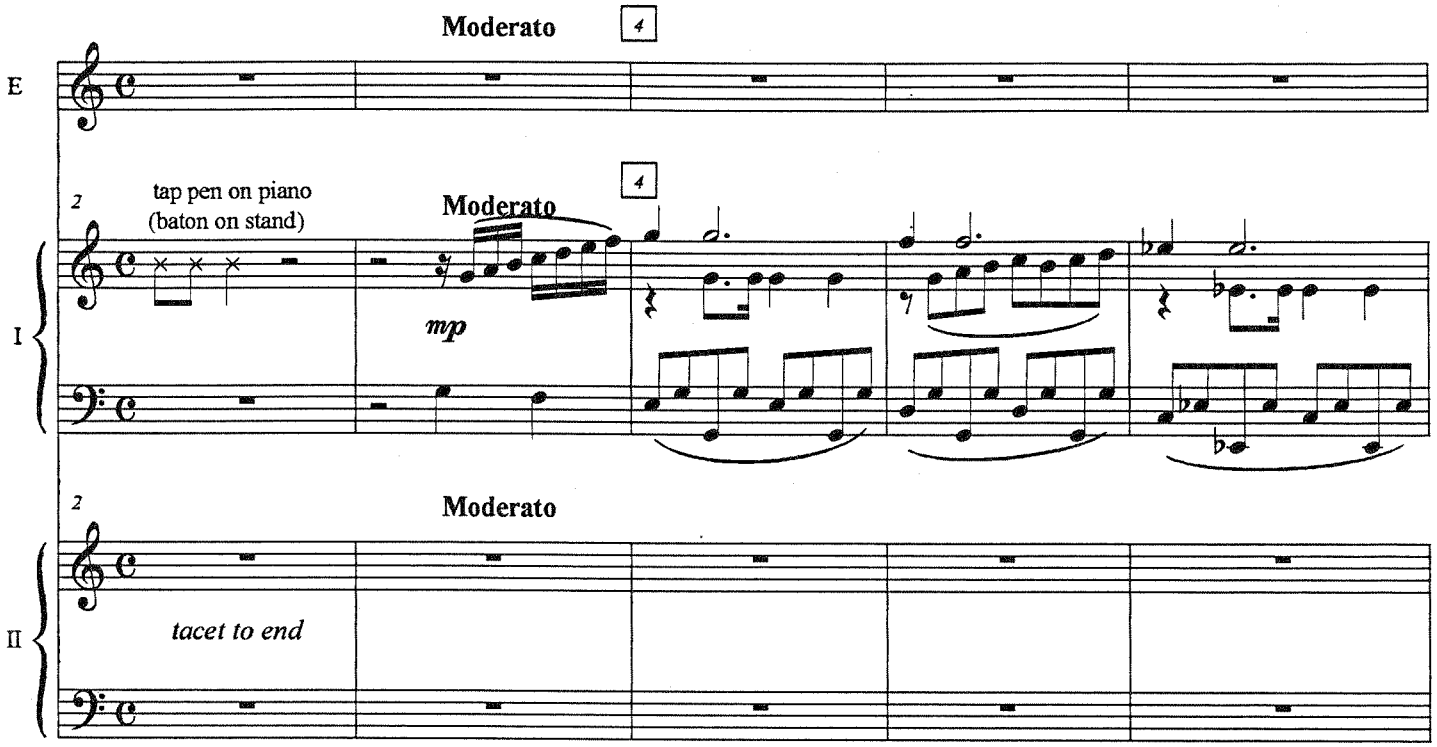
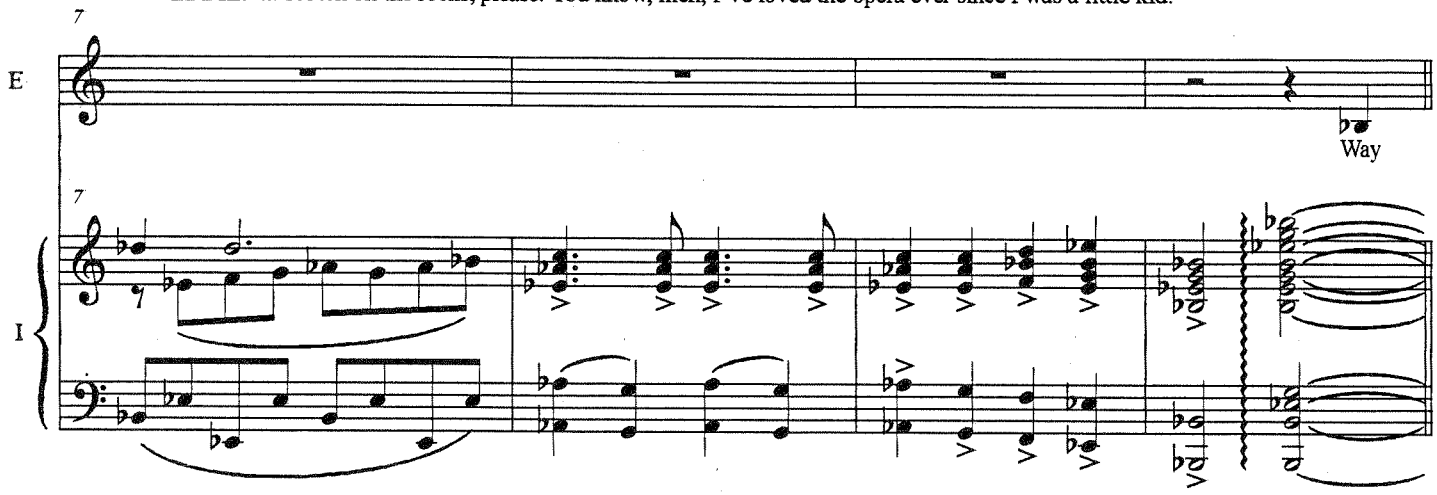
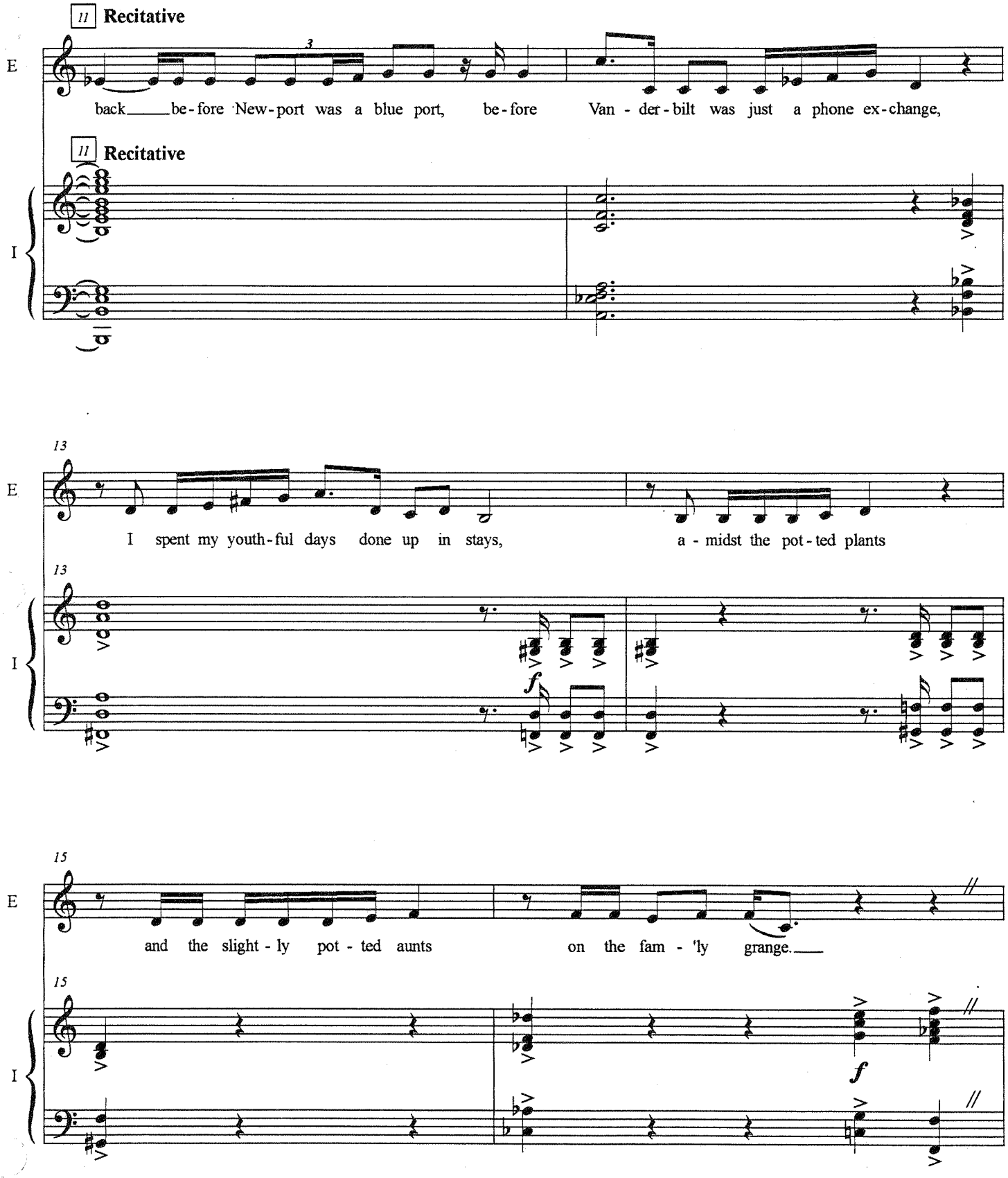
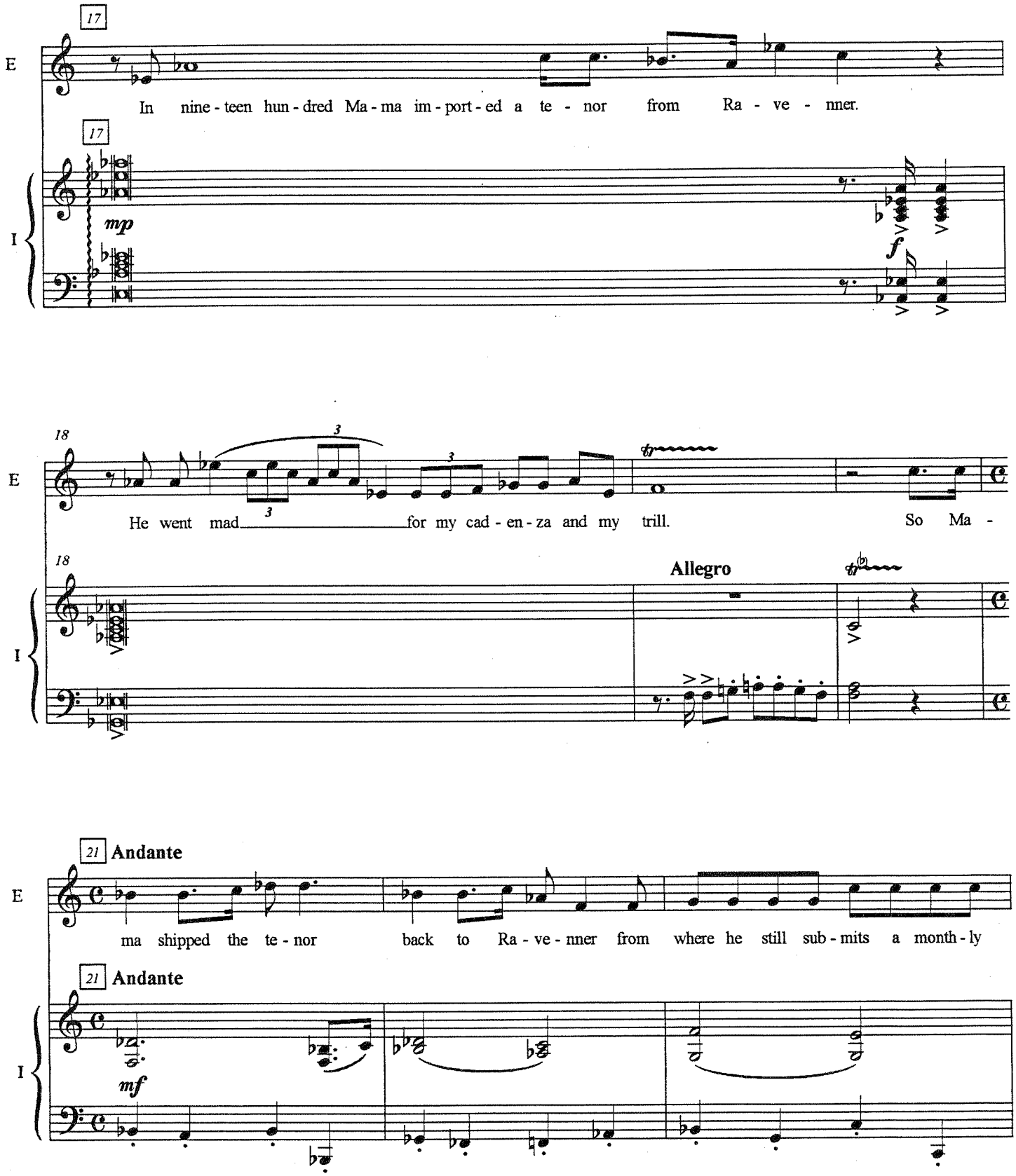
EDDIE: *(hearing the tapping)*...Oh-oh, there's the overture. *(hearing the music)* Say, isn't that music gorgeous? *(to waiter again)* Two more...

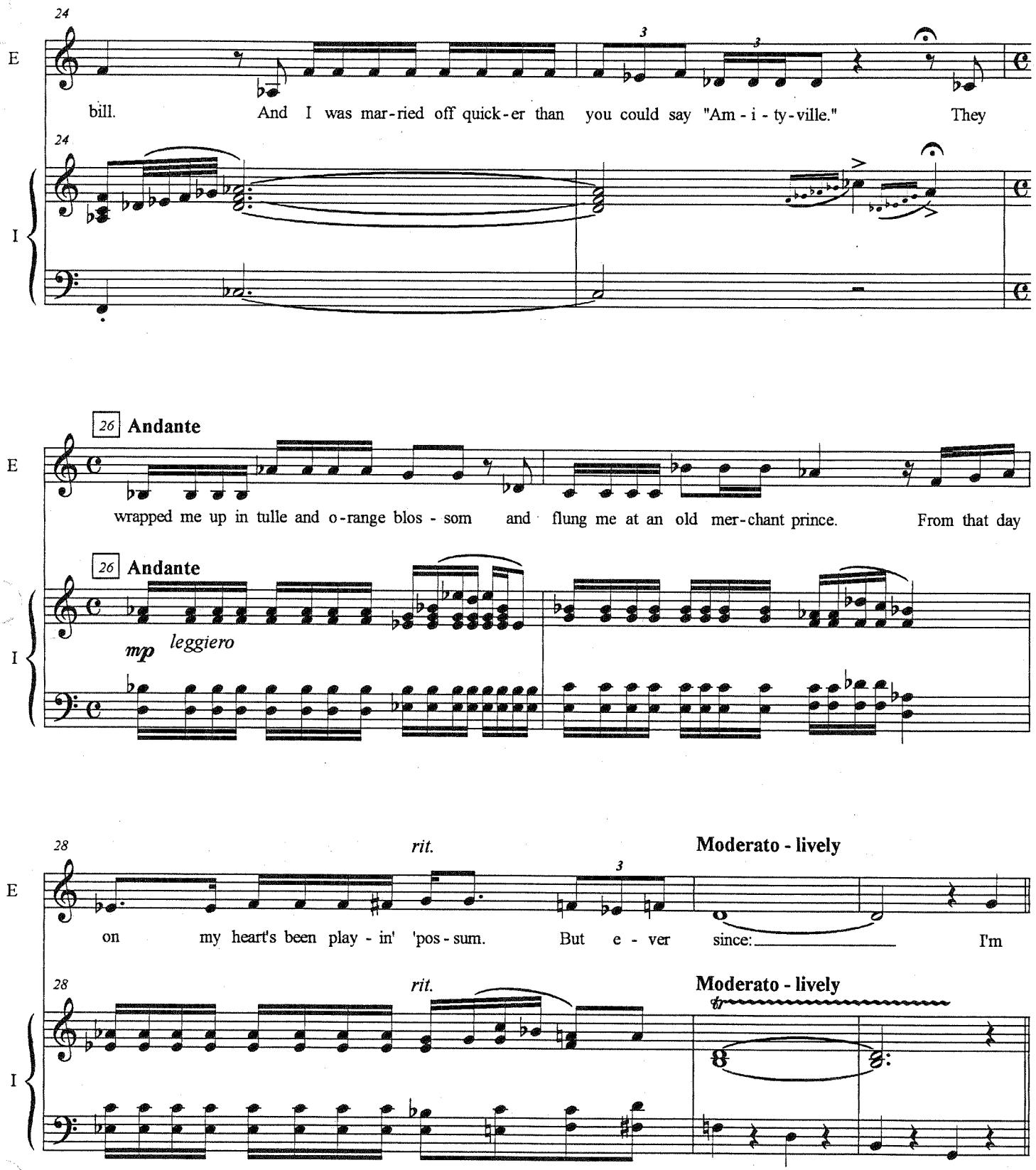


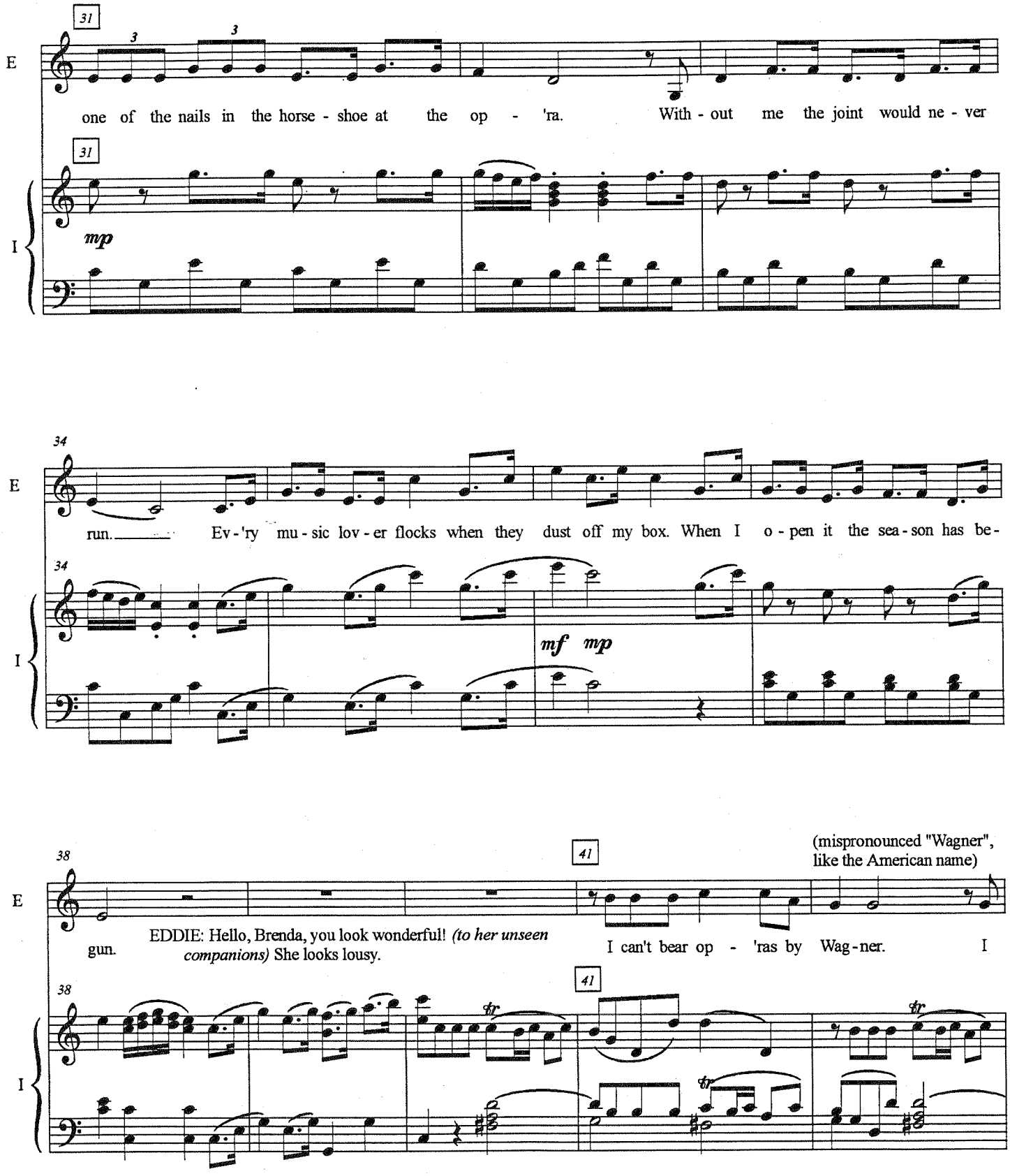
EDDIE: ... scotch on the rocks, please. You know, men, I've loved the opera ever since I was a little kid.

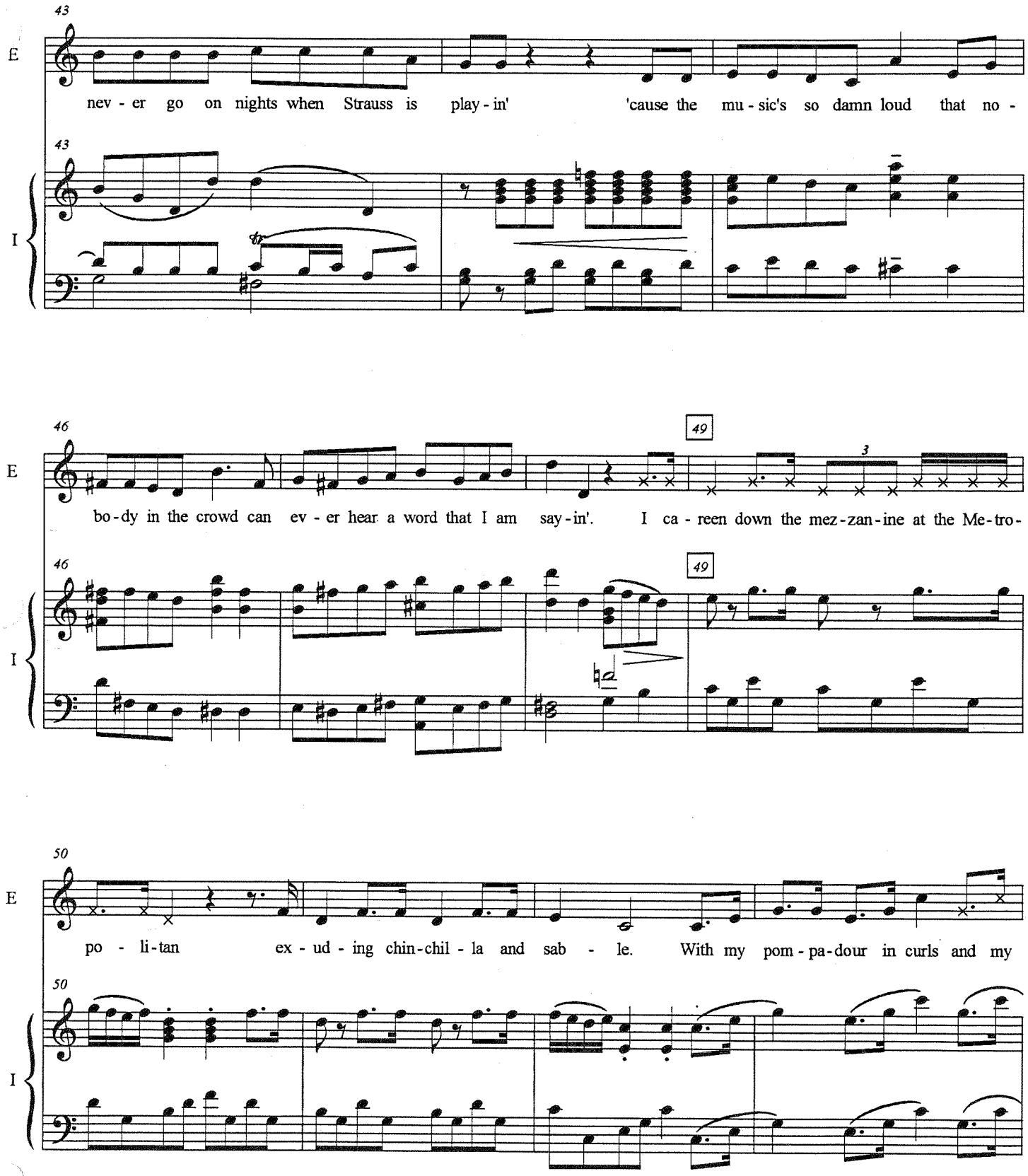


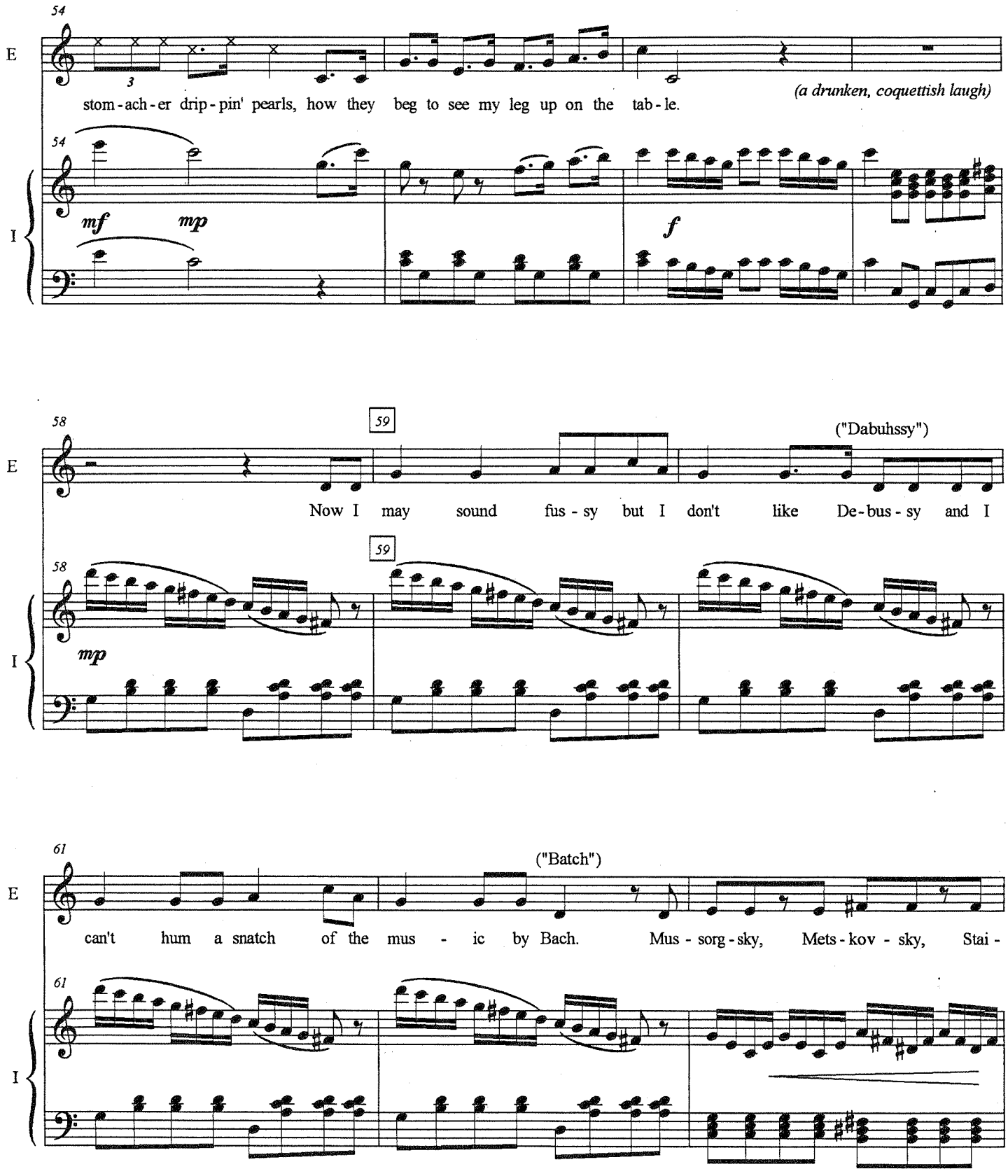

11 Recitative
E
back be-fore New-port was a blue port, be-fore Van-der-bilt was just a phone ex-change,
11 Recitative
I
13
E
I spent my youth-ful days done up in stays, a-midst the pot-ted plants
13
I
f
15
E
and the slight-ly pot-ted aunts on the fam-'ly grange.
15
I
f

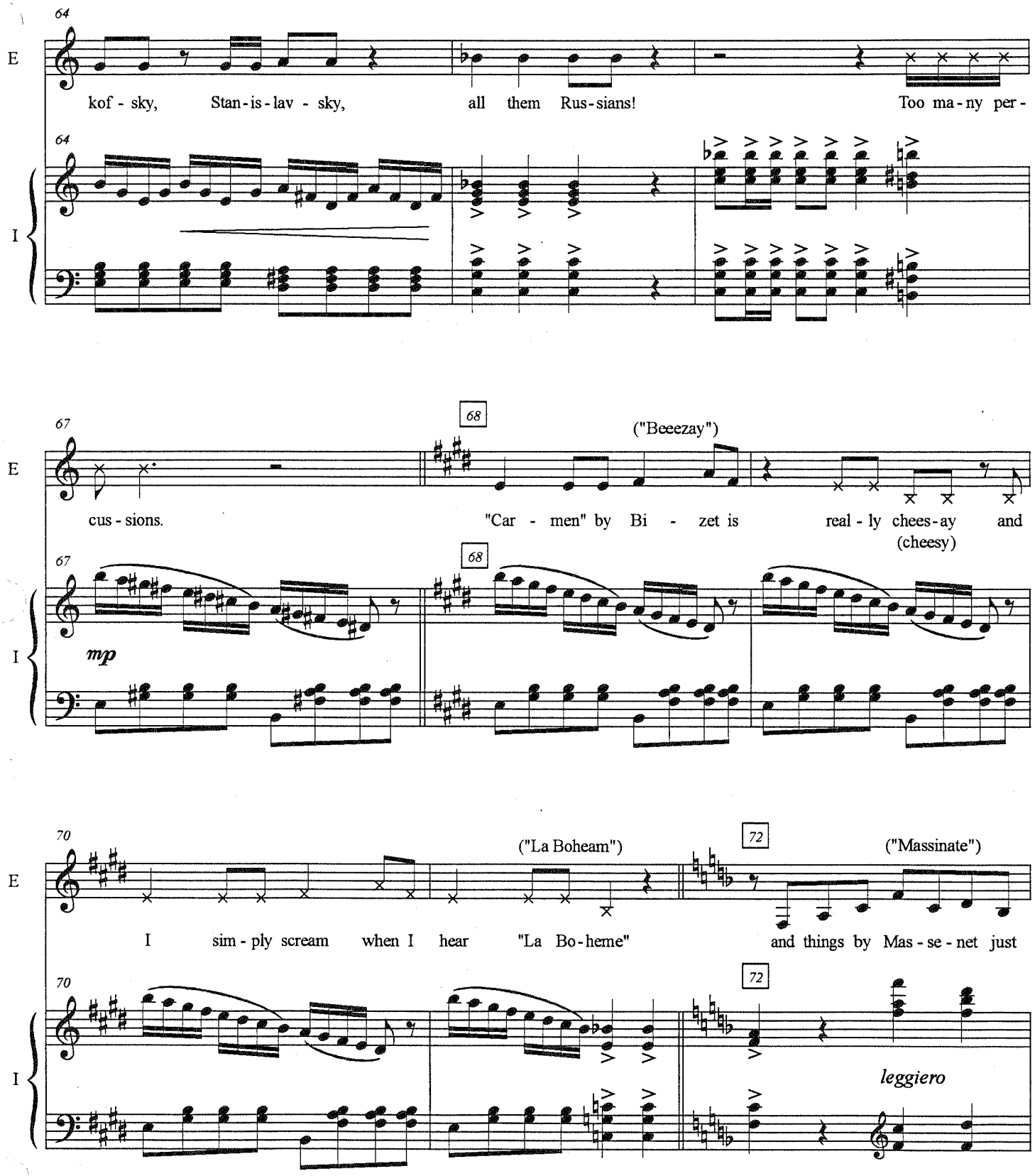

17
E
In nine - teen hun - dred Ma - ma im - port - ed a te - nor from Ra - ve - nner.
17
I
mp
f
18
E
He went mad for my cad - en - za and my trill. So Ma -
3
3
3
18
Allegro
I
21 Andante
E
ma shipped the te - nor back to Ra - ve - nner from where he still sub - mits a month - ly
21 Andante
I
mf

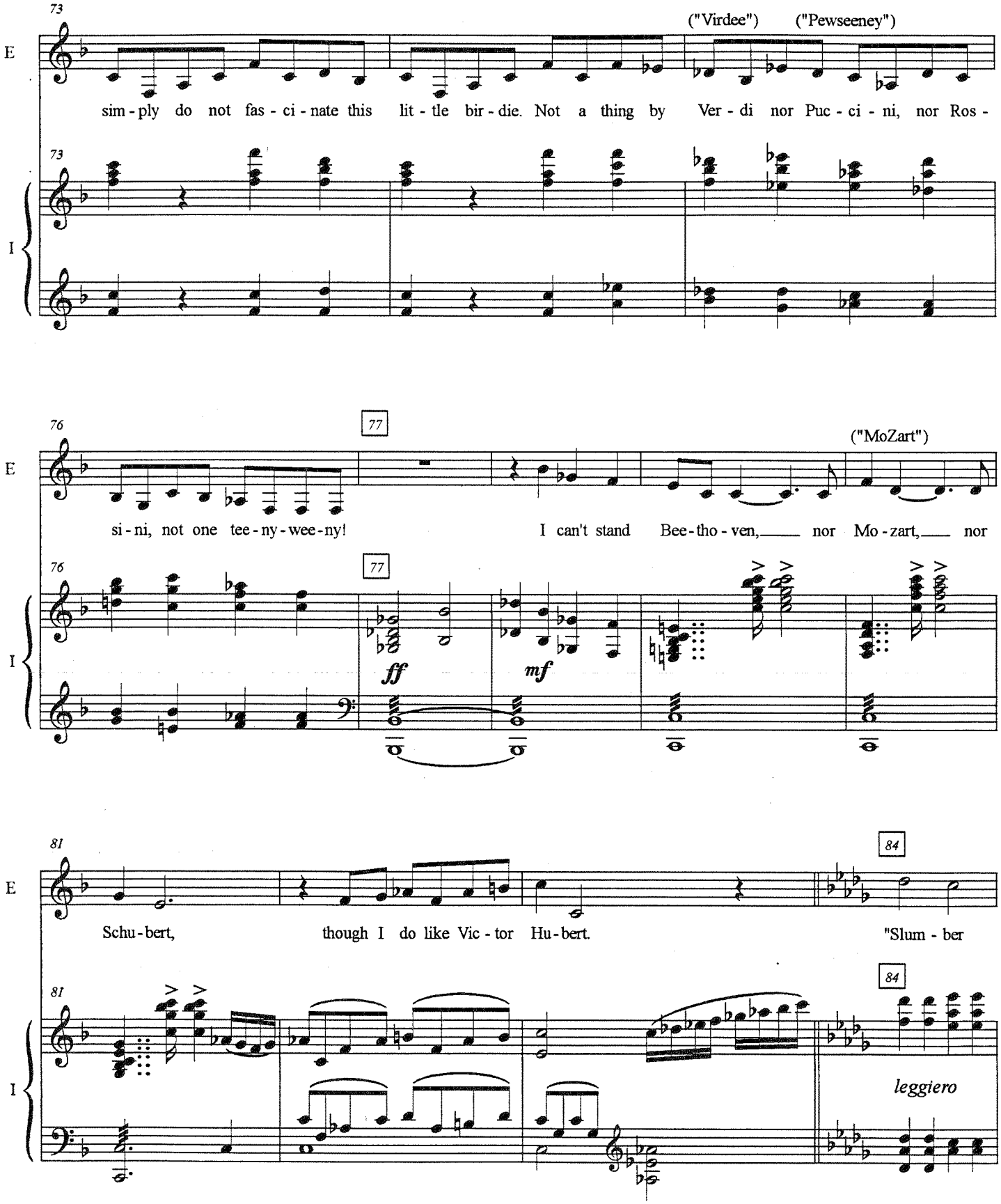

24
E
bill. And I was mar-ried off quick-er than you could say "Am-i-ty-ville." They
24
I
26 Andante
E
wrapped me up in tulle and o-range blos-som and flung me at an old mer-chant prince. From that day
26 Andante
I
mp leggiero
28
rit.
Moderato - lively
E
on my heart's been play-in' 'pos-sum. But e-ver since: I'm
28
rit.
Moderato - lively
I

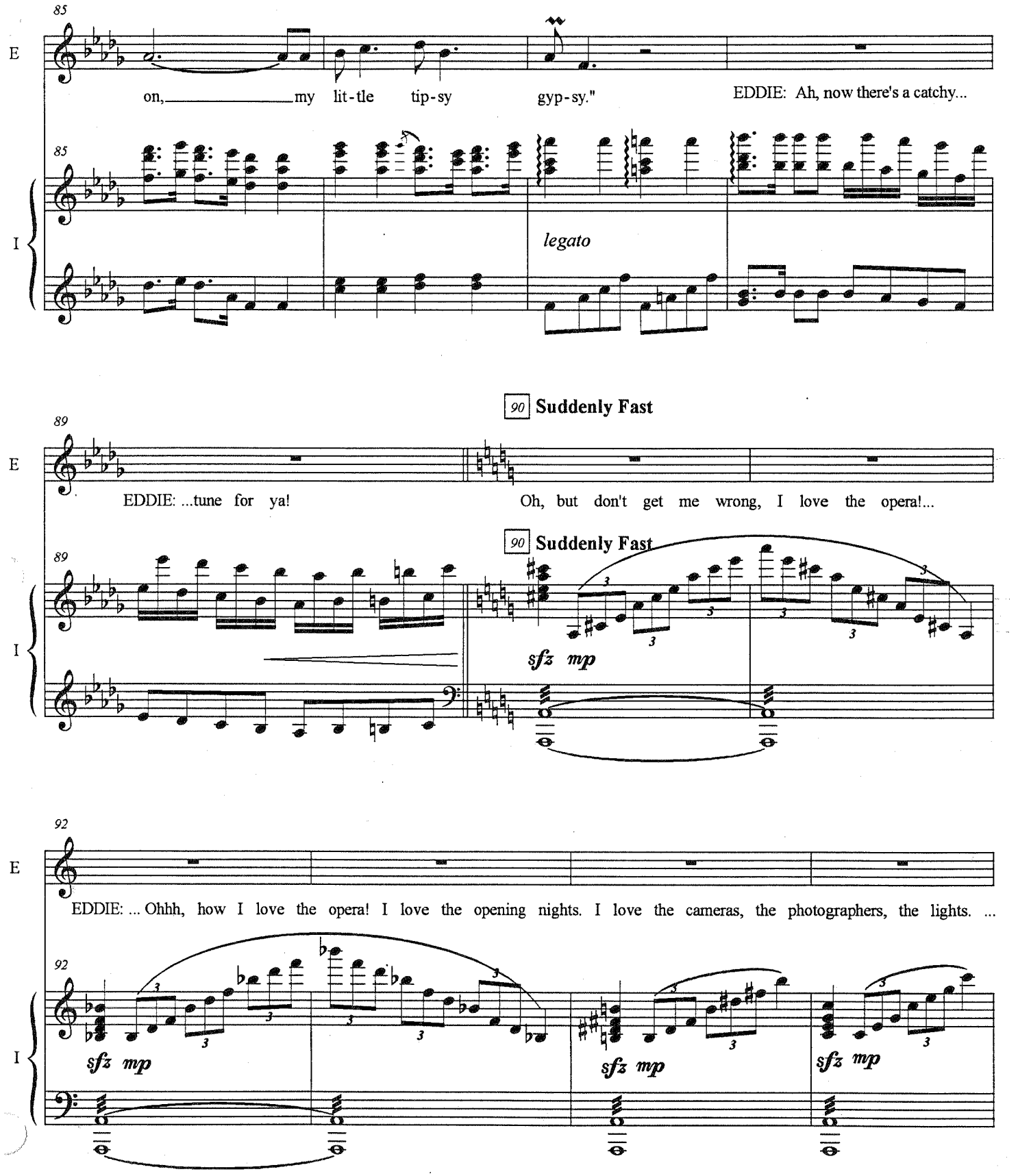

31
E
one of the nails in the horse - shoe at the op - 'ra. With - out me the joint would ne - ver
31
I
mp
34
E
run. Ev - 'ry mu - sic lov - er flocks when they dust off my box. When I o - pen it the sea - son has be -
34
I
mf mp
38
41
(mispronounced "Wagner", like the American name)
E
gun. EDDIE: Hello, Brenda, you look wonderful! *(to her unseen companions)* She looks lousy. I can't bear op - 'ras by Wag - ner. I
38
41
I

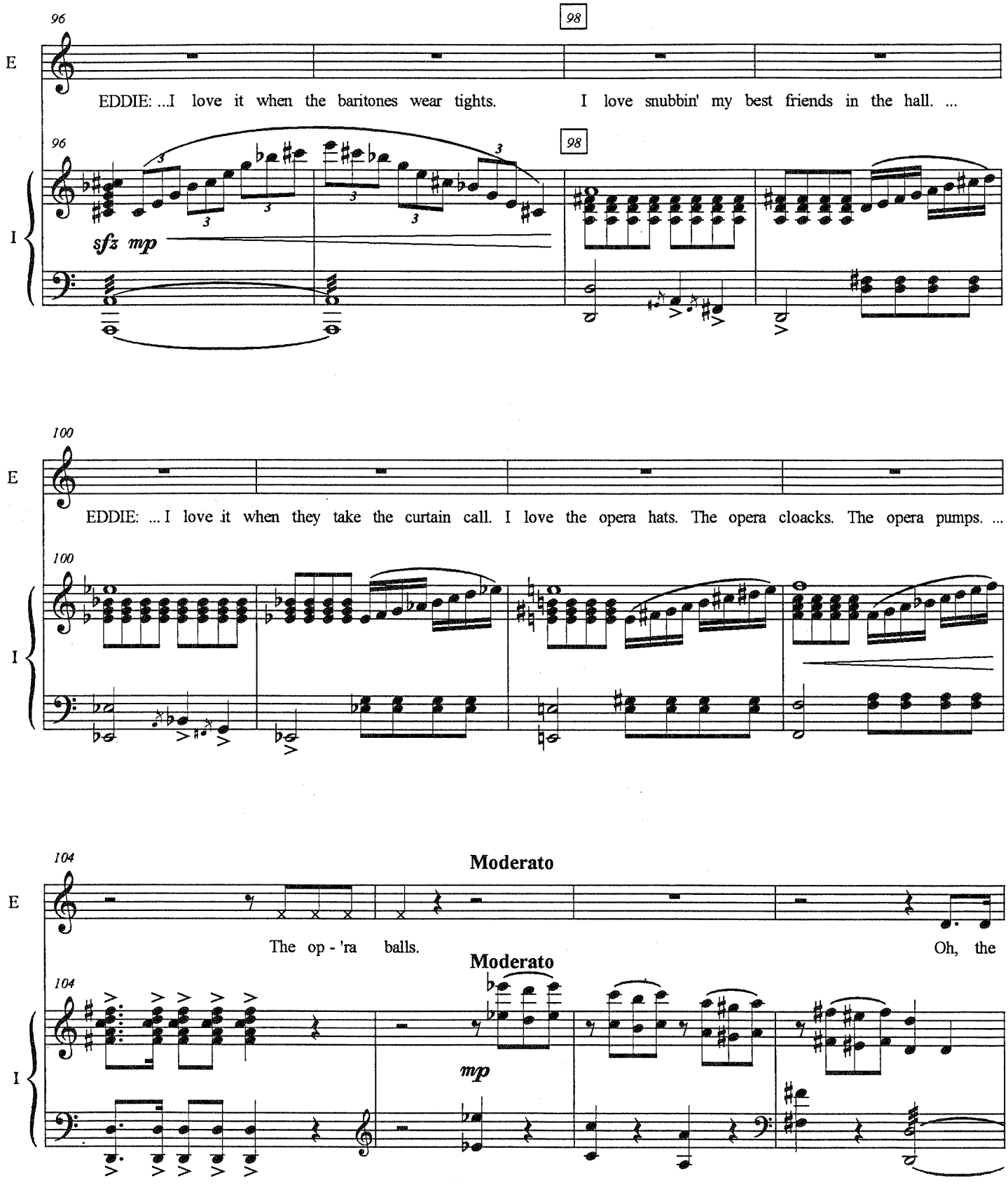

43
E
nev - er go on nights when Strauss is play - in' 'cause the mu - sic's so damn loud that no -
43
I
46
49
3
E
bo - dy in the crowd can ev - er hear a word that I am say - in'. I ca - reen down the mez - zan - ine at the Me - tro -
46
49
I
50
E
po - li - tan ex - ud - ing chin - chil - la and sab - le. With my pom - pa - dour in curls and my
50
I

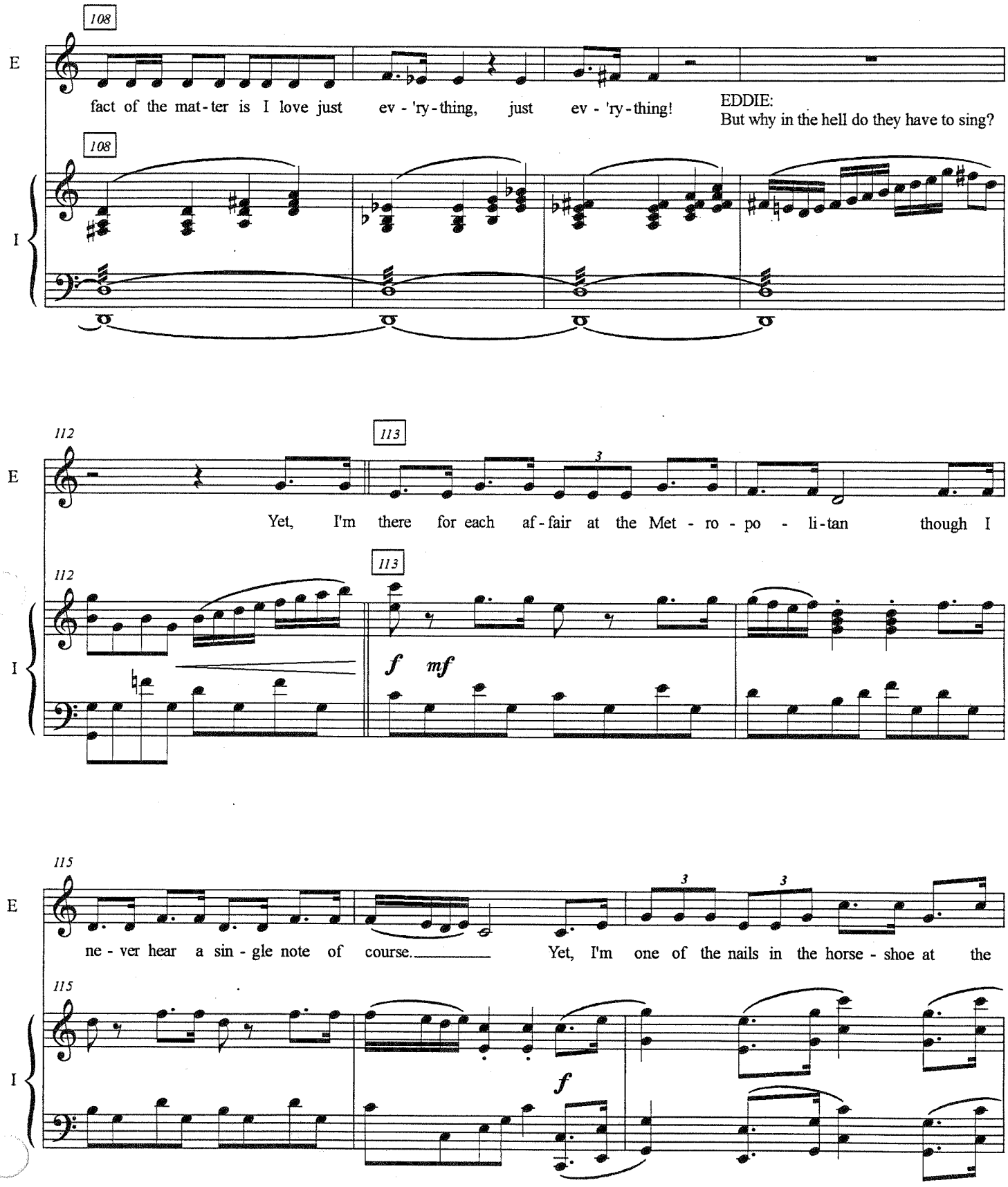

54
E
3
stom - ach - er drip - pin' pearls, how they beg to see my leg up on the tab - le.
(a drunken, coquettish laugh)
54
I
mf
mp
f
58
59
("Dabuhssy")
Now I may sound fus - sy but I don't like De - bus - sy and I
58
59
I
mp
61
("Batch")
E
can't hum a snatch of the mus - ic by Bach. Mus - sorg - sky, Mets - kov - sky, Stai -
61
I

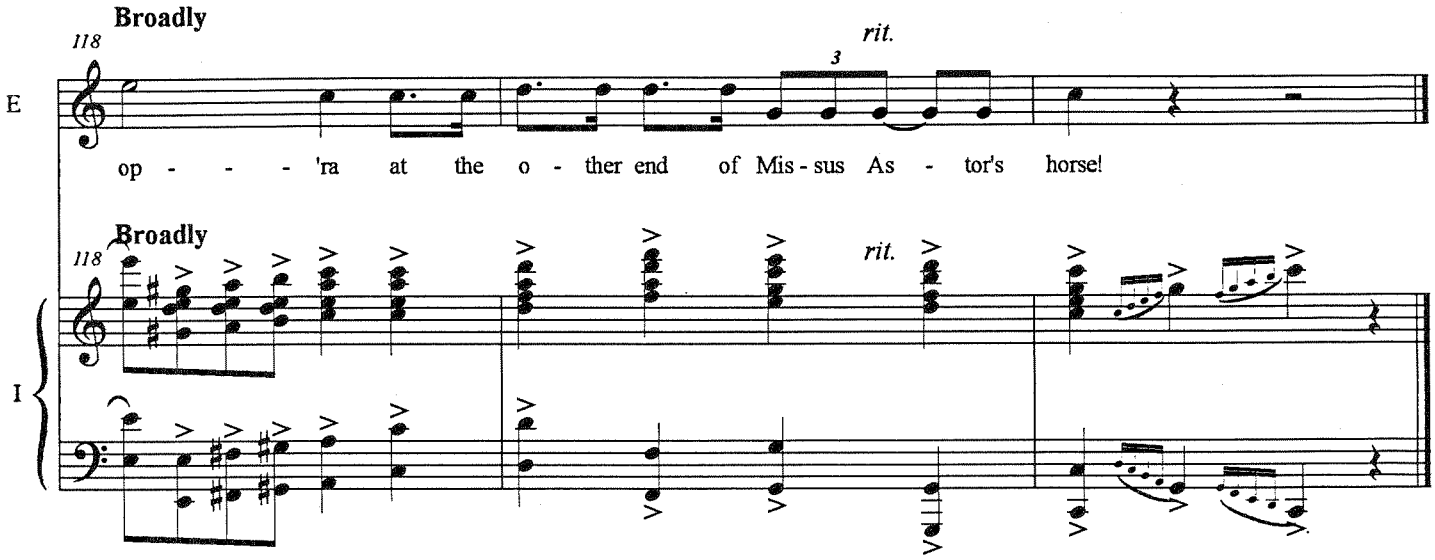

64
E
kof - sky, Stan - is - lav - sky, all them Rus - sians! Too ma - ny per -
64
I
67
68
("Beeezay")
E
cus - sions. "Car - men" by Bi - zet is real - ly chees - ay and
(cheesy)
67
68
I
mp
70
("La Boheam")
72
("Massinate")
E
I sim - ply scream when I hear "La Bo - heme" and things by Mas - se - net just
70
72
I
leggiero


73
("Virdee") ("Pewseeney")
E
sim - ply do not fas - ci - nate this lit - tle bir - die. Not a thing by Ver - di nor Puc - ci - ni, nor Ros -
I
76
77
("MoZart")
si - ni, not one tee - ny - wee - ny! I can't stand Bee - tho - ven, nor Mo - zart, nor
ff
mf
81
84
Schu - bert, though I do like Vic - tor Hu - bert. "Slum - ber
leggiero


85
E
on, my lit-tle tip-sy gyp-sy."
EDDIE: Ah, now there's a catchy...
85
I
legato
90 Suddenly Fast
89
E
EDDIE: ...tune for ya!
Oh, but don't get me wrong, I love the opera!...
90 Suddenly Fast
89
I
sfz mp
92
E
EDDIE: ... Ohhh, how I love the opera! I love the opening nights. I love the cameras, the photographers, the lights. ...
92
I
sfz mp
sfz mp
sfz mp


96
98
E
EDDIE: ...I love it when the baritones wear tights. I love snubbin' my best friends in the hall. ...
96
98
I
sfz mp
100
E
EDDIE: ... I love it when they take the curtain call. I love the opera hats. The opera cloacks. The opera pumps. ...
100
I
104
Moderato
E
The op - 'ra balls.
Oh, the
Moderato
104
I
mp


108
E
fact of the mat-ter is I love just ev-'ry-thing, just ev-'ry-thing!
EDDIE:
But why in the hell do they have to sing?
108
I
112
113
E
Yet, I'm there for each af-fair at the Met-ro-po-li-tan though I
112
113
I
f mf
115
E
ne-ver hear a sin-gle note of course. Yet, I'm one of the nails in the horse-shoe at the
115
I
f


Broadly
118
rit.
3
E
op - - - 'ra at the o - ther end of Mis - sus As - tor's horse!
Broadly
118
rit.
I

TERRY

The next Latouche assault on Broadway would require an end-run. Deemed too risky for commercial production, BALLET BALLADS opened for six performances only as part of the 1948 season of the non-profit Experimental Theatre Inc., headed by Cheryl Crawford.

JERRY

"Our intention", John wrote in the New York Times, "was to blend several elements of American theatrical dance and musical heritage into a little dance cantata, a further development of musical comedy, interweaving rather than subordinating the related arts of dance, lighting, song and story telling."

DONNA

There were 4 ballads in all: SUSANNA AND THE ELDERS, a revival meeting retelling of the Biblical parable; RIDING HOOD REVISITED, "a silly symphony in e-flat major"; WILLIE THE WEEPER, a surreal series of the "reefer dreams" of a marijuana smoker and, for a grand finale, THE <*music starts*> ECCENTRICITIES OF DAVY CROCKETT.