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Peggy

REMARKS: "IN PERFORMANCE AT THE WHITE HOUSE"
EAST ROOM
JUNE 18, 1989

THANK YOU FOR A WONDERFUL CONCERT. BARBARA AND I ARE DELIGHTED TO BE HOSTING A NEW SEASON OF "IN PERFORMANCE AT THE WHITE HOUSE," SHARING ALL OF THIS TALENT WITH OUR GUESTS HERE IN THE EAST ROOM -- AND WITH ALL OF AMERICA WATCHING ON THE STATIONS OF THE PUBLIC BROADCASTING SERVICE.

- 2 -

TONIGHT WE'VE HEARD THE MUSIC OF AMERICA -- OLD AND NEW -- IN ALL ITS BEAUTY, ALL ITS VARIETY.

AND JOHN, YOU'RE RIGHT ABOUT OUR RICH MUSICAL HERITAGE. IT'S FASCINATING THE WAY THE NEW JOINS THE OLD, AND TAKES UP ITS PLACE IN OUR MUSICAL TRADITION -- EVERYTHING FROM WHAT WAS ONCE REVOLUTIONARY RAGTIME, ALL THE WAY TO "CLASSIC" ROCK.

- 3 -

AMERICAN MUSIC -- LIKE AMERICA ITSELF -- IS A SONG OF MANY VOICES. OUR TRADITION IS OPEN AND ALIVE -- A HOME WHERE ALL ARE WELCOME.

THAT'S WHY TONIGHT'S PERFORMANCE IS SUCH A PERFECT WAY TO CELEBRATE THE AMERICAN TRADITION -- MORE THAN TWO CENTURIES OF LIBERTY AND DEMOCRACY.

... IDEALS AS VIGOROUS AND POWERFUL TODAY AS THEY WERE ON THE FIRST 4TH OF JULY.

- 4 -

... REVOLUTIONARY NOTIONS THAT BECAME THE FOUNDATION OF THE FREEDOMS WE ENJOY -- AND THE WHOLE WORLD YEARNS FOR.

EACH OF US SHOULD TAKE A MOMENT AS WE CELEBRATE INDEPENDENCE DAY, TO THINK ABOUT WHAT THIS NATION STANDS FOR -- ABOUT ALL THAT FREEDOM MEANS TO US. AS SIMON ESTES SANG JUST A FEW MINUTES AGO, AMERICA IS THE HOUSE WE LIVE IN.

- 5 -

THANK YOU. GOD BLESS YOU, AND GOD BLESS THE UNITED
STATES OF AMERICA.

#

THE WHITE HOUSE

WASHINGTON

June 14, 1989

INFORMATION

MEMORANDUM FOR THE PRESIDENT

THROUGH: CHRISS WINSTON

FROM: DANIEL MCGROARTY

SUBJECT: "IN PERFORMANCE AT THE WHITE HOUSE" SCRIPT

I. SUMMARY

On June 18, you and Mrs. Bush will host "In Performance at the White House," the Public Broadcasting Service series recorded in the East Room. The show will be taped for broadcast sometime around July 4. These remarks have been prepared for your short statement at the close of the performance.

II. DISCUSSION

The performance will feature music from all American eras, chosen to celebrate Independence Day. Musical host John Denver supplies the narrative, and will introduce you.

McGroarty
June 13, 1989
11:00 am
Draft 2

PRESIDENTIAL REMARKS: "IN PERFORMANCE AT THE WHITE HOUSE"
THE WHITE HOUSE
JUNE 18, 1989

Thank you for a wonderful concert. Barbara and I are delighted to be hosting a new season of "In Performance at the White House," sharing all of this talent with our guests here in the East Room -- and with all of America watching on the stations of the Public Broadcasting Service.

Tonight we've heard the music of America -- old and new -- in all its beauty, all its variety.

And John, you're right about our rich musical heritage. It's fascinating the way the new joins the old, and takes up its place in our musical tradition -- everything from what was once revolutionary Ragtime, to something my kids call "Classic" Rock.

American music -- like America itself -- is a song of many voices. Our tradition is open and alive -- a home where all are welcome.

That's why tonight's performance is such a perfect way to celebrate the American tradition -- more than two centuries of liberty and democracy. ...Ideals as vigorous and powerful today

as they were on the first 4th of July. ...Revolutionary notions that became the foundation of the freedoms we enjoy -- and the whole world yearns for.

Each of us should take a moment as we celebrate Independence Day, to think about what this nation stands for -- about all that freedom means to us. As Simon Estes sang just a few minutes ago, America is the house we live in.

Thank you. God bless you, and God bless the United States of America.

#

Peggy

McGroarty
June 13, 1989
11:00 am
Draft 2

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THE WHITE HOUSE

WASHINGTON

June 9, 1989

MEMO

TO: SPEECHWRITING *ZF.*

FM: LAURIE FIRESTONE/SOCIAL SECRETARY

RE: THE PRESIDENT'S REMARKS FOR JUNE 18 PBS
CONCERT, "IN PERFORMANCE AT THE WHITE
HOUSE"

Attached are draft remarks written by WETA-TV for the President following the June 18 concert in the East Room. Please edit them as you desire and place them on cards for the President. Thank you. (His remarks will be at the end of the 60 minute show which will be taped by PBS to be aired on Channel 26 at a later date.)

(John Musilli is the producer of the show. I've also enclosed a copy of the script which might be helpful to you.)

THE WHITE HOUSE
WASHINGTON



TO: DAVE DEMAREST

FROM: LAURIE FIRESTONE *ZF.*
Social Secretary to
the White House
x7064

Information

Action

Regarding Sunday's (June 18) first "In Performance at the White House" PBS concert, I would appreciate your reviewing the attached proposed script ASAP, and call me with your thoughts or revisions. *Thank you -*



PRODUCTIONS, INC.
ONE MADISON AVENUE
NEW YORK, N.Y. 10010
(212) 685-7880

Cathy
(741)

June 2, 1989

Ms. Laurie Firestone
Social Office
The White House
Washington, DC

Dear Laurie:

I enclose the rundown and partial script for our June 18 concert. Still to come are additional script material--remarks between songs by the performers themselves--the material from the book "Ragtime"--at this point being edited down a bit-- and the lyrics for "Take Care of This House".

I met with John Denver for about ninety minutes today, and I must say I think he'll do just fine. He's very happy to have been asked to host the program, and will do whatever we think is fitting. We discussed a number of songs he might sing, and I've written in three on the rundown sheet: all three are solid John Denver hits. He has the script, and will most likely want to adjust the wording to his style of speaking.

As for the President's remarks, I feel these points are those he might feel comfortable with--however, if it's felt that changes should be made, that's fine. In the past, the President's speechwriters have reviewed the remarks and made changes as they saw fit.

When you've had an opportunity to look over the material, I can discuss it with you further.

In the meantime I'm glad you're back, and I look forward to our production meeting on Friday.

Regards,

John Musilli
John Musilli

JM/lm
enc.

DRAFT

PRESIDENT BUSH

Thank you. (TO PERFORMERS) And thank you all for a wonderful concert. Barbara and I are delighted to be hosting another season of "In Performance at the White House" and sharing the talents of these performers with you here in the East Room and with the whole country watching on stations of the public broadcasting service.

(TO DENVER) John, I didn't fail to catch your reference to older values in less complicated times when you introduced Miss Kaye singing "Love's Old Sweet Song." I just assumed you were trying not to quote me too directly when you said "a simpler more innocent America." !

Well, it's true that we hold to those values. We can't go back in time. Here we are celebrating another year of independence and freedom. We go forward another year, but we do so knowing who we are and what we want for our country. We want to keep alive the spirit of trust in each other and in our system of government.

As we honor our declaration of independence, let's look around at the rest of the world. Countries far older than we are, crying out for a society based on that trust.

That's what is shaking China to her millenia-old foundations! That's what the front-page developments in the Soviet Union are all about.

And Latin America, and the Middle East. Wherever people are taking to the streets or to the barriers or to soapboxes to gather a crowd to listen, they are saying they want a society in which the governed and the governing are the same, a society that can count on a future without violence, a society that doesn't swing wildly between monolithic centralized power and utter chaos. They want a society in which individuals feel free, in which families know they can build for their future, and where there is consensus on basic principles.

Well, we have that! And we have to pay attention to it if we want to keep it. We are stewards of that idea, just as we are stewards of this land. For over two hundred years others have been the stewards, each generation in its turn. And they have delivered America into our hands. It's up to us. It's the house we live in -- as we've heard here today put so movingly.

Thank you.

June 1, 1989

IN PERFORMANCE AT THE WHITE HOUSE

"The House I Live In"

SHOW RUNDOWN

1.	SHOW OPENING TITLE SEQUENCE	1:30	1:30
2.	ENTRANCE OF THE PRESIDENT & FIRST LADY	0:30	2:00
3.	INTRO JOHN DENVER & DENVER TALK	0:30	2:30
4.	U.S. MARINE BAND PLAYS RAG "Too Much Mustard"	2:00	4:30
5.	JOHN DENVER: Welcoming remarks & intro Estes	1:30	6:00
6.	SIMON ESTES: "Without A Song"	2:45	8:45
7.	JOHN DENVER: Judy Kaye Intro	0:30	9:15
8.	JUDY KAYE: "Love's Old Sweet Song"	3:00	12:15
9.	SIMON ESTES: "Shenandoah"	2:30	14:45
10.	JOHN DENVER: Intro "House"	0:45	15:30
11.	SIMON ESTES: "The House I Live In"	2:45	18:15
12.	JOHN DENVER SECTION Song #1 <u>SUNSHINE ON MY SHOULDER</u> Song #2 <u>ANLIE'S SONG</u> Song #3 <u>COUNTRY BOYS</u>	8:15	26:30
13.	BARRY BOSTWICK & JUDY KAYE "A Real American Folk Song Is A Rag"	2:45	29:15

IN PERFORMANCE
"House I Live In"
June 1, 1989
Page 2.

14.	BARRY BOSTWICK Reading from "Ragtime"	7:30	36:45
15.	JOHN DENVER INTRO RIFKIN	0:30	37:15
16.	JOSHUA RIFKIN: "Pleasant Moments"	3:20	40:35
	JOSHUA RIFKIN & JUDY KAYE "Pineapple Rag"	1:35	42:10
	JOSHUA RIFKIN & BAND "Magnetic Rag"	3:40	45:50
17.	BARRY BOSTWICK, JUDY KAYE, JOSHUA RIFKIN, SIMON ESTES, JOHN DENVER: "Play A Simple Melody"	1:35	47:25
18.	JOHN DENVER: INTRO "TAKE CARE"	0:35	48:00
19.	JUDY KAYE: "Take Care of This House"	2:05	50:05
20.	PRESIDENT BUSH: CLOSING REMARKS	2:30	52:35
21.	CLOSING TITLES & CREDITS	1:30	54:05

SEGMENT #3

TOWN DENVER!

Thank you! Today "In Performance at the White House" begins a new season, with a new first family.

Our concert is in celebration of Independence Day, and we have some wonderful music, old and not so old. And terrific performers, too.

But not another word until you've heard this!

MARINE BAND BOYS!

"TOO MUCH MUSTARD"

SEGMENT #8

DOWN DENVER!

Ladies and gentlemen, the one and only United States Marine Band. Specifically, "The President's Own" Marine Band, a title conferred on them by none other than President Thomas Jefferson.

Originally, they were what was called "fife and drum." Which meant what it said. President Adams signed the bill that made them official -- which means "got them paid" -- and it said: "a drum major, a fife major, and 32 drums and fifes." Pretty clear! But now! Now they've got everything from harp to bluegrass fiddle, and they can do you a rousing march in the spirit of John Philip Sousa -- who was their director a hundred years ago -- and they can woo you with a tender love song.

All of which will be proven right here today. As we celebrate our nation's freedom we turn, as we do for all celebrations, to music. What would we do without it? Here to ask that question his way is Simon Estes, star of the Metropolitan Opera of New York.

Simon Estes Sings:

WITHOUT A SONG

WITHOUT A SONG THE DAY WOULD NEVER END;
WITHOUT A SONG THE ROAD WOULD NEVER BEND;
WHEN THINGS GO WRONG A MAN AIN'T GOT A FRIEND,
WITHOUT A SONG.

THAT FIELD OF CORN WOULD NEVER SEE A PLOW;
THAT FIELD OF CORN WOULD BE DESERTED NOW;
A MAN IS BORN, BUT HE'S NO GOOD NOHOW,
WITHOUT A SONG.

I GOT MY TROUBLE AND WOE,
BUT SURE AS I KNOW
THE JORDAN WILL ROLL.
I'LL GET ALONG
AS LONG AS A SONG
IS STRONG IN MY SOUL.

I'LL NEVER KNOW WHAT MAKES THE RAIN TO FALL;
I'LL NEVER KNOW WHAT MAKES THE GRASS SO TALL;
I ONLY KNOW THERE AIN'T NO LOVE AT ALL,
WITHOUT A SONG.

I GOT MY TROUBLE AND WOE,
BUT SURE AS I KNOW
THE JORDAN WILL ROLL.
I'LL GET ALONG
AS LONG AS A SONG
IS STRONG IN MY SOUL.

I'LL NEVER KNOW WHAT MAKES THE RAIN TO FALL;
I'LL NEVER KNOW WHAT MAKES THE GRASS SO TALL;
I ONLY KNOW THERE AIN'T NO LOVE AT ALL,
WITHOUT A SONG.

SEGMENT #7

JOHN DENVER:

There has been music in the chief executive's home right from the beginning -- which means even before there was a "White House." Our first president, George Washington, championed musical occasions, danced expertly, and would have loved living here and presiding over concerts here. Alas, the White House was not built in his presidency.

There has been every kind of music here. From Bach to bebop. And every sort of performer, too, from Swedish nightingales to country-western pickers, and from massed choruses to world class soloists.

It's a democratic place -- that's with a small "d" !
It is, you know. This has to be the only chief executive residence in the world that is always open to the public.

In a complicated world it reminds us that we haven't lost the values of a simpler, more innocent time.

Here's a song from that time. It's an old one and it's never grown old. And to sing it, Tony Award-winning actress Judy Kaye.

dy Kaye Sings:

LOVE'S OLD SWEET SONG

ONCE IN THE DEAR DEAD DAYS BEYOND RECALL,
WHEN OUT ON THE WORLD THE MISTS BEGAN TO FALL,
OUT OF THE DREAMS THAT ROSE IN HAPPY THROG,
LOW TO OUR HEARTS LOVE SANG AN OLD SWEET SONG;
AND IN THE DUSK WHERE FELL THE FIRELIGHT GLEAM,
SOFTLY IT WOVE ITSELF INTO OUR DREAM.

JUST A SONG AT TWILIGHT,
WHEN THE LIGHTS ARE LOW,
AND THE FLICK'RING SHADOWS
SOFTLY COME AND GO.

THOUGH THE HEART BE WEARY,
SAD THE DAY AND LONG,
STILL TO US AT TWILIGHT
COMES LOVE'S OLD SONG,
COMES LOVE'S OLD SWEET SONG.

EVEN TODAY WE HEAR LOVE'S SONG OF YORE,
DEEP IN OUR HEARTS IT DWELLS FOREVERMORE.
FOOTSTEPS MAY FALTER, WEARY GROW THE WAY,
STILL WE CAN HEAR IT AT THE CLOSE OF DAY;
SO TILL THE END, WHEN LIFE'S DIM SHADOWS FALL,
LOVE WILL BE FOUND THE SWEETEST SONG OF ALL.

JUST A SONG AT TWILIGHT
WHEN THE LIGHTS ARE LOW,
AND THE FLICK'RING SHADOWS.
SOFTLY COME AND GO.

THOUGH THE HEART BE WEARY,
SAD THE DAY AND LONG,
STILL TO US AT TWILIGHT
COMES LOVE'S OLD SONG,
COMES LOVE'S OLD SWEET SONG.

Simon Estes Sings:

SHENANDOAH

O SHENANDOAH, I HEAR YOU CALLING,
HI-O! YOU ROLLING RIVER,
O SHENANDOAH, I LONG TO HEAR YOU,
HI-O! I'M BOUND AWAY,
'CROSS THE WIDE MISSOURI.

MISSOURI SHE'S A MIGHTY RIVER,
HI-O! YOU ROLLING RIVER,
WHEN SHE ROLLS DOWN HER TOP SAILS SHIVER,
HI-O! I'M BOUND AWAY,
'CROSS THE WIDE MISSOURI.

FAREWELL, MY DEAREST, I'M BOUND TO LEAVE YOU;
HI-O! YOU ROLLING RIVER,
O SHENANDOAH, I'LL NOT DECEIVE YOU,
HI-O! I'M BOUND AWAY,
'CROSS THE WIDE MISSOURI.

SEGMENT #10

JOHN DENVER!

The time, World War Two. The country is faced with its most critical challenge. No one really doubts that the outcome will be survival, and victory for the democracies. But at what cost?

What, after all, were we fighting for? An idea? Our family? Our country? Each of us saw the future differently, yet in some way we all had to see it the same way if we were going to stand together.

That is the background for this next song, written by Earl Robinson and Lewis Allen. "The House I Live In." It reminds us of what we hold dear, and who we are.

Simon Estes Sings:

THE HOUSE I LIVE IN

WHAT IS AMERICA TO ME?
A NAME, A MAP, A FLAG I SEE,
A CERTAIN WORD, "DEMOCRACY",
WHAT IS AMERICA TO ME?

THE HOUSE I LIVE IN,
A PLOT OF EARTH, A STREET,
THE GROCER AND THE BUTCHER
AND THE PEOPLE THAT I MEET;
THE CHILDREN IN THE PLAYGROUND,
THE FACES THAT I SEE;
ALL RACES AND RELIGIONS,
THAT'S AMERICA TO ME.

THE PLACE I WORK IN,
THE WORKER AT MY SIDE,
THE LITTLE TOWN OR CITY
WHERE MY PEOPLE LIVED AND DIED,
THE "HOWDY" AND THE HANDSHAKE,
THE AIR OF FEELING FREE,
THE RIGHT TO SPEAK MY MIND OUT,
THAT'S AMERICA TO ME.

THE THINGS I SEE ABOUT ME,
THE BIG THINGS AND THE SMALL,
THE LITTLE CORNER NEWSSTAND
AND THE HOUSE A MILE TALL,
THE WEDDING AND THE CHURCHYARD,
THE LAUGHTER AND THE TEARS,
THE DREAM THAT'S BEEN A-GROWIN'
FOR OVER TWO HUNDRED YEARS.

THE TOWN I LIVE IN,
THE STREET, THE HOUSE, THE ROOM,
THE PAVEMENT OF THE CITY,
OR A GARDEN ALL IN BLOOM,
THE CHURCH, THE SCHOOL, THE CLUBHOUSE,
THE MILLION LIGHTS I SEE,
BUT ESPECIALLY THE PEOPLE,
THAT'S AMERICA TO ME!

(END OF JOHN DENVER SECTION)

JOHN DENVER:

We've heard a march, a work song, a love song, a ballad; and about every one of them we can say: that's a real American folk song.

Well, the great American composers have always tried to get right down to the essence of our music. Here's what one of the greatest of them, George Gershwin, had to say on the subject. With words by his brilliantly witty brother Ira, he said that the real American folk song is.....a rag!

Barry Bostwick and Judy Kaye Sing:

THE REAL AMERICAN FOLK SONG IS A RAG

Barry: NEAR BARCELONA THE PEASANT CROONS
THE OLD TRADITIONAL SPANISH TUNES;
THE NEOPLOITAN STREET SONG SIGHS,
YOU THINK OF ITALIAN SKIES.
EACH NATION HAS A CREATIVE VEIN
ORIGINATING A NATIVE STRAIN,
WITH FOLK SONGS PLAINTIVE AND OTHERS GAY
IN THEIR OWN PECULIAR WAY.

Judy: AMERICAN FOLK SONGS I FEEL,
HAVE A MUCH STRONGER APPEAL.

Barry: THE REAL AMERICAN FOLK SONG IS A RAG
A MENTAL JAG
A RHYTHMIC TONIC FOR THE CHRONIC BLUES.

Judy: THE CRITICS CALLED A JOKE SONG,

Barry: BUT NOW. . .
THEY'VE CHANGED THEIR TUNE AND THEY LIKE IT SOMEHOW.

Judy: FOR IT'S INOCULATED WITH A SYNCOPATED SORT OF METER,

Barry: SWEETER. . . THAN A CLASSICAL STRAIN,
BOY! YOU CAN'T REMAIN
STILL AND QUIET,
FOR IT'S A RIOT!

Judy: THE REAL AMERICAN FOLK SONG IS LIKE A FOUNTAIN OF YOUTH:

Barry: YOU TASTE, AND IT ELATES YOU, AND THEN. . .

Judy: INVIGORATES YOU,

Barry: THE REAL AMERICAN FOLK SONG,
A MASTER STROKE SONG,
IS A RAG.

Judy: YOU MAY DISLIKE, OR YOU MAY ADORE
THE NATIVE SONGS FROM A FOREIGN SHORE;
THEY MAY BE SONGS THAT YOU CAN'T FORGET,
THEY MAY BE DISTINCTIVE, YET. . .
THEY LACK A SOMETHING: A CERTAIN SNAP,
THE TEMPO TICKLISH THAT MAKES YOU TAP,
THE INVITATION TO AGITATE
AND LEAVE THE REST TO FATE.

continued

Barry: A RAGGY REFRAIN ANY TIME
SENDS ME A MESSAGE SUBLIME.

Judy: THE REAL AMERICAN FOLK SONG IS A RAG,
A MENTAL JAG,
A RHYTHMIC TONIC FOR THE CHRONIC BLUES.

Barry: THE CRITICS CALLED IT A JOKE SONG,

Judy: BUT NOW. . .
THEY'VE CHANGED THEIR TUNE AND THEY LIKE IT SOMEHOW.

Barry: FOR IT'S INOCULATED WITH A SYNCOPATED SORT OF METER,

Judy: SWEETER. . . THAN A CLASSIC STRAIN,
BOY! YOU CAN'T REMAIN
STILL AND QUIET,
FOR IT'S A RIOT!

Barry: THE REAL AMERICAN FOLK SONG IS LIKE A FOUNTAIN OF YOUTH:

Judy: YOU TASTE, AND IT ELATES YOU,
AND THEN INVIGORATES YOU.

Both: THE REAL AMERICAN FOLK SONG, A MASTER-STROKE SONG,
IS A RAG. . .
AN ALL-AMERICAN RAG!

SEGMENT #15

TONO DENVER.

Ragtime. All by itself that word seems to define a period in our history. It was that enchanted time when the Civil War was already a fading memory, and peace and prosperity looked endless. The country was building up fast, and even some pretty low class entertainments were sweeping the nation.

And ragtime was low class! "Perfessers" played it in "houses" in neighborhoods you wouldn't want your daughter to walk through. But boy was ragtime fun! The word comes from "ragged"...raggedy rhythm, not smooth. A joyous sound even when played slowly. Which was the way the greatest of the ragtime composers -- Scott Joplin -- said it must be played. "Never play ragtime fast!" he admonished right on the first page of his famous "Maple Leaf Rag."

Ragtime was popular for a whole generation before it crept into the White House! President McKinley and his wife gave a Valentine's Day dance at the turn of the century at which a song containing a hint of ragtime was featured. And then, in 1905, the headstrong daughter of President Theodore Roosevelt actually requested "The Maple Leaf Rag" for a diplomatic reception. "Oh, Miss Roosevelt," said the director of the Marine band -- a very proper chap -- "I've never heard of such a composition, and we wouldn't have that in our library!" "Oh yes you would," she said, "and I'll bet the boys in this band know it even

without looking at the music!" She turned out to be right, and it was played right then and there!

Well, ragtime, which once sounded threateningly new, now appeals to us as reassuringly old...part of our tradition. And here to play three Scott Joplin rags for us is the man who must take credit for helping keep ragtime alive and well -- and not fast! -- and who pioneered the revival of Scott Joplin's music. Musicologist, conductor, a renowned interpreter of Bach -- Joshua Rifkin.

Judy Kaye Sings as Joshua Rifkin plays:

PINE APPLE RAG

HARK TO THAT MUSIC, IT'S THE PINE APPLE RAG,
THAT TUNE IS CERTAINLY DIVINE,
LORDY GOODNESS HOW ENTRANCING,
WHO ON EARTH COULD KEEP FROM DANCING?
RIGHT HERE IS WHERE WE SHINE;

OH MY, BUT ISN'T THAT A WONDERFUL TUNE!
IT'S BY A GEN'MAN FRIEND OF MINE;
GOODNESS ME, IT'S ALL THE CANDY,
LORD I HOPE THEY PLAY THAT DANDY
TUNE ALL THE TIME.

TEASE UP TO ME, EASE UP TO ME, LOVEY,
SQUEEZE UP TO ME, FREEZE UP TO ME DOVEY,
MY GOODNESS MAN, YOU NEVER CAN LOSE ME,
NOT WHEN I HEAR THAT STRAIN,
LORDY, DON'T BELIEVE IT,

KEEP STEPPIN', BILL, DON'T STOP UNTIL I DO;
STICK TO IT, KID, YOU ALWAYS DID TRY TO
SET ME A REELING,
LORD WHAT A FEELING,
OH, THAT PINE APPLE RAG.

Denver, Bostwick, Kaye,
Estes, Rifkin, all sing:

PLAY A SIMPLE MELODY

Barry:

WON'T YOU PLAY A SIMPLE MELODY
LIKE MY MOTHER SANG TO ME.
ONE WITH GOOD OLD-FASHIONED HARMONY,
PLAY A SIMPLE MELODY.

Barry & Judy:

MUSICAL DEMON,
SET YOUR HONEY A-DREAMIN',
WON'T YOU PLAY ME SOME RAG,
JUST CHANGE THAT CLASSICAL NAG
TO SOME SWEET BEAUTIFUL DRAG.

IF YOU WILL PLAY FROM A COPY
OF A TUNE THAT IS CHOPPY
YOU'LL GET ALL MY APPLAUSE,
AND THAT IS SIMPLY BECAUSE
I WANT TO LISTEN TO RAG!

Barry, Judy, John, Josh, Simon:

WON'T YOU PLAY A SIMPLE MELODY
LIKE MY MOTHER SANG TO ME.
ONE WITH GOOD OLD-FASHIONED HARMONY,
PLAY A SIMPLE MELODY.

Judy, John, Josh:

MUSICAL DEMON,
SET YOUR HONEY A-DREAMIN'
WON'T YOU PLAY ME SOME RAG
JUST CHANGE THAT CLASSICAL NAG
TO SOME SWEET BEAUTIFUL DRAG

IF YOU WILL PLAY FROM A COPY
OF A TUNE THAT IS CHOPPY
YOU'LL GET ALL MY APPLAUSE,
AND THAT IS SIMPLY BECAUSE
I WANT TO LISTEN TO RAG!

Barry and Simon:

WON'T
YOU PLAY A
SIMPLE MELODY
LIKE MY
MOTHER SANG TO ME.

ONE
WITH GOOD OLD-
FASHIONED HARMONY,
PLAY A
SIMPLE MELODY.

SEGMENT #19

TOWN DENVER

"Play a Simple Melody" by Irving Berlin, from his musical "Watch Your Step", the first Broadway show to put ragtime front and center.

Ah, but could the audiences applauding that happy sound know they were enjoying the very end of the ragtime era? And that the world as they knew it was about to change forever? The year was 1914. The First World War was starting and "the lights were going out" all over.

America was soon in that war, defending its friends and its principles. As we celebrate the spirit of independence we remember that we have that independence because we stood by those principles. We have taken freedom seriously.

In 1976, in recognition of the country's bicentennial, a new musical opened titled "Sixteen Hundred Pennsylvania Avenue." Written by Leonard Bernstein and Alan Jay Lerner, it was about the office of the presidency, past and present. This, after all, is the house at 1600 Pennsylvania Avenue. From that show, Judy Kaye sings, "Take Care of this House."