The American Musical Theatre Song Encyclopedia

Thomas S. Hischak

Foreword by Gerald Bordman

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Foreword

On a television panel several years before his all-too-early death, Alan Jay Lerner made what might have seemed for him a rather curious comment. He suggested that a musical play's book usually underpins the entertainment's initial success, but that the show's melodies determine whether or not the musical will endure for the longer haul. The statement was curious for a number of reasons. First of all, Lerner was not a first-class librettist. The lone masterpiece of a book musical that he created, *My Fair Lady*, he did by brilliantly adapting an already-accepted non-musical classic, *Pygmalion*. His written-from-scratch librettos were invariably flawed, so the notable success of these musicals might be more readily attributed to their splendid productions, their fine casts, or their often beautiful, catchy melodies. Furthermore, despite still-ubiquitous elevator music and the sale of albums re-singing many of these old melodies, Lerner, above all, should have recognized that music alone can't do the trick. That falls, instead, to the singular magic that occurs when the right melody becomes attached to the right lyric.

Those great song-and-dance entertainments that survive decade upon decade survive in no small measure not because of their dances or librettos or what have you, but because of their songs. (Indeed, in recent years old songs from various scores have been recompiled to provide the words and music for new-fangled librettos.) Lerner's failure to mention a song's words, and to speak solely of music as the prod to longevity, is especially surprising since he himself was probably the best lyricist of his generation. Time and again each new coterie of critics (or faddists, if you will) bewail how rickety yesterday's librettos have become but how well the old songs hold up. Even the nauseatingly over-lauded Hammerstein librettos are now heard to creak occasionally. But whatever era or genre of musical theatre we talk about, the songs of its shows are what leap to mind most quickly.

Of course, librettos run on for pages and even the most dedicated musical-

theatre buff could not be expected to commit them to memory. At best, a line here, a line there, or the gist of a plot are all that can be conveniently retained. Yet casual playgoers as well as ardent buffs will easily commit to memory a minute long song, words and music. For all of that, the source and history of some interesting but relatively obscure numbers can escape casual musical-theatre lover and student alike.

Now, thanks to Tom Hischak, devotées of theatrical songs will have a convenient single-volume work on hand to answer their questions or resolve any arguments. The work is a careful labor of love, which covers not only songs from recent Broadway musicals, but delves back knowingly into the nineteenth century. Not just Sondheim and Styne-Comden-and-Green are here, but Porter, the Gershwins, Kern and his best lyricists, Herbert and his wordsmiths, and even De Koven and his associates. Yet as careful as Tom's attention has been, the reader may feel something unimportant has been included to the exclusion of something unfortunately overlooked. If so, write to Tom, in care of his publisher, so that a second edition of this book, which is bound to become a standard, can rectify any oversights. Meanwhile, read, enjoy, learn and sing along.

Gerald Bordman

Preface

Over the past few decades, the time-worn questions Who wrote that song? and What musical did it come from? have been answered by a series of books that charted the origins of musical theatre songs. These weighty volumes have unearthed and categorized thousands of song titles, including many long out-of-print or lost forever. The works of Richard Lewine and Alfred Simon and that of Robert Lissauer have been of particular value in this area. But pinpointing the authors and sources for theatre songs is, in many ways, rather unsatisfying. The nature of a musical theatre song is different from that of a Tin Pan Alley or "Your Hit Parade" song. The musical theatre number is conceived, written and produced as part of a whole. While it may eventually stand on its own and join the ranks of popular hits, its immediate purpose is clear: it must "work" in the show. Whether it is part of an improbable, silly musical comedy, a loosely structured musical revue or a tightly knit integrated musical play, the theatre song must justify its existence, or it is cut. The history of the American musical is filled with examples of superb songs that were dropped before opening or discarded songs that finally worked in a later show. The nature of the musical show dictates that this be so; Tin Pan Alley has no such limitations.

Theatre composers and lyricists have always had to be playwrights as well as songwriters, even if they did not contribute to the libretto. This may sound rather high-minded, but, in fact, it is commercially pragmatic. A theatre song may advance plot, develop character, set a mood, create tension or fulfill a number of admirable requirements. But just as often a song is needed to highlight a star, provide jokes, offer a chorus of pretty girls, add a touch of romance, supply an opportunity for dance or even fill in during scenery changes backstage. These latter reasons are as much a part of musical playwriting as the former ones. All are necessary to make the whole musical work.

This book is about how hundreds of famous and not-so-famous songs have functioned in the American musical. In addition to identifying the authors and

the source of the song, *The American Musical Theatre Song Encyclopedia* hopes to *explain* the song: what kind of song it is, what it is about and what purpose it has in the show, as well as who originally sang it, what the song's history is and what may be unique about this particular number. It is a book about songs as little pieces of playwriting for the musical theatre.

In order to contain all this information within a practical one-volume work, songs have been discriminately chosen. Of the thousands of songs written for the stage over the past 130 years, I have selected some 1800 that hopefully represent all the majors shows, authors, genres and eras. Considerations include the song's popularity, its high quality, historical importance, individual uniqueness and its association with a particular performer. The selections chosen come from musicals as early as *The Black Crook* in 1866 and continue through the 1993-1994 theatre season ending with *Passion*. American works and artists are emphasized over foreign ones, but songs from British and other imports that had a reasonable impact on Broadway are included. European operettas, such as the works by Gilbert and Sullivan, are not included, though they often performed in Broadway theatres. The song entries are presented alphabetically, but the "Musicals" list at the end of the book includes all the songs discussed from a particular show. The dates and number of performances used throughout are those of the New York City engagements.

Musical numbers that do not utilize lyrics (such as "*Carousel* Waltz" or "Slaughter on Tenth Avenue") are not included, nor are songs written for films (such as the scores for *Singin' in the Rain* or *Meet Me in St. Louis*) even though they later were heard on Broadway. Also, song titles are often a matter of confusion. I have chosen what is generally considered the most common title for a song when its official title is somewhat obscure. The "Alternate Song Titles" list after the entries section identifies many such songs.

In describing the types of songs, there are some musical theatre terms that may need explanation. While a love duet, torch song or chorus number may be widely familiar, there are other types that are not. "I am" songs, pastiche numbers, ballads and other terms relating to musical theatre songs are described in the Glossary.

I wish to acknowledge continued help from the staff at the Cortland Memorial Library at the State University of New York College at Cortland and the Cortland Free Library in Cortland, New York. I also wish to recognize the help of my assistant Mark Robinson, the useful comments and suggestions by Richard Norton, and my public thanks to Cathy Hischak for her endless patience with me and the manuscript. I also gratefully acknowledge the guidance of my editor at Greenwood Publishing, Alicia S. Merritt. Finally, I acknowledge the guidance and enthusiasm of Gerald Bordman who went through the manuscript carefully, making corrections and suggestions; without his help the result would have been a less accomplished book.

Glossary of Theatre Music Terms

ballad A term with too many meanings in music and literature. In modern popular music it is any sentimental or romantic song, usually with the same melody for each stanza. Ballads are often the big sellers in a musical, the songs that can move listeners without benefit of character or plot. Most ballads written since World War Two have a foxtrot (4/4) base. A *narrative ballad* is more like poetry's definition of the term: a song that tells a story.

character song Any musical number that is concerned with revealing a character's personality or reaction to the events of the plot. A person's first character song in a show is often his or her "I am" song. Character songs tend not to travel as well outside the context of the musical as ballads often do.

charm song A musical number that is less about character development than it is about utilizing the characters' warmth and/or comic entertainment value. Charm songs are often expendable plotwise but are usually audience favorites.

chorus A group of characters that sing or dance together; hence, a vocal chorus made up of singers or a chorus line made up of dancers. In today's musical theatre these two groups are usually the same. The chorus is sometimes called the *ensemble* or the *company* in the list of who sings what in a musical show. Chorus is also another term for the refrain of a song, although that definition is not used in this book.

eleven o'clock number A special, show-stopping song that comes late in the second act of a two-act musical show. The actual time at which the number occurs is not as important as its powerful impact in bringing the show to life before the climax or finale. A ballad, comic number, torch song or any other type of song may turn into an eleven o'clock number, either by intention or not.

"I am" song Often a solo, but any song that introduces a character or group of characters early in a musical show by revealing their wishes, dreams, confusions and so on. Sometimes called an "I wish" song as well. "I am" songs became requisite with the advent of the integrated musical play, but many musicals before *Oklahoma!* (1943) have "I am" songs that function in the same way.

interpolation A song added to a show, either before or after opening, that is usually not written by the same songwriters that wrote the rest of the score. Songs may be interpolated into a musical for a variety of reasons: to improve a weak score, to please a star, to take advantage of a hit Tin Pan Alley song and so on.

list song Any song, serious or comic, that is structured as a list of examples or a series of items. Sometimes called a "laundry list" song, although the result, hopefully, is much more interesting than that.

lyric A line from a song or the entire set of lines written for a song. A lyric is written by a lyricist, as opposed to a librettist who writes the book or dialogue for a musical. The plural form *lyrics* refers to the words to all the songs a lyricist has written for a score; one writes the *lyric* for a song and the *lyrics* for a score. In this book, when a songwriter is not referred to specifically as a lyricist or a composer, it can be assumed that he or she wrote both music and lyric for the song.

pastiche song Any musical number that echoes the style, either musically or lyrically, of an earlier era. Such songs are written to spoof the past or to recapture the period for the setting of the new work.

refrain The main body of a song; that is, the section that follows the verse and repeats itself with the same melody and/or lyric. The most familiar part of a popular song is usually the refrain section. The refrain is also called the *chorus*, but the latter term is too often confused with that of a group of singers, so it is not used in this book.

release A section of the refrain that departs from the repeated melody and explores a new musical line that may or may not have been suggested in the main melody. The release helps keep a song from being too predictable or monotonous.

reprise The repeating of all or part of a song later in the show, either by the same or different characters. Reprises differ from *encores* in that the latter are repeats that are sung immediately after a song is first sung. While reprises are

still common, the extended use of encores waned with the coming of the integrated musical.

soliloquy A solo in which the character is alone and reveals his or her thoughts, confusions, concerns and so on. The most effective soliloquies are songs that show a character debating two sides of an issue or trying to come to a decision.

specialty number A song that highlights a performer's unique talents rather than the character or plot. Not all songs written for a particular star are specialty numbers, but in revues and pre-*Oklahoma!* shows they often were.

torch song In popular music a torch song is usually a sentimental song involving unrequited love, but musical theatre torch songs may be comic or sarcastic as well. Often in musical comedy a ballad that follows any disagreement between the lovers might be considered a torch song even though the situation is hardly weighty and the two get back together soon after.

verse The introductory section of a song. The melody is usually distinct from that of the refrain that follows, and verses tend to be shorter. Most songs written in this century are more known for their refrains than for their verses, so songwriters tend to lavish less attention on verses. On the other hand, many songs gain their full potency from an effective verse that sets up the song's main ideas or images. During the nineteenth century, the verses to popular songs were usually quite lengthy and often contained the main body of the piece. Around the time of World War One, verses became more like introductions with the refrains becoming the focal point of the number. In the last thirty years verses, which were once considered a required section of every popular song, have been written less and less for theatre songs.

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A

"Adelaide's Lament" is arguably the funniest female solo in the American musical theatre. Frank Loesser wrote the sensational character number for Miss Adelaide (Vivian Blaine) to sing in *Guys and Dolls* (1950), and it never fails to stop the show. Originally Loesser planned Adelaide as a nightclub stripper who sang about how she always catches cold while working. Later the cold developed into a more psychosomatic ailment due to Adelaide's continual disappointment in love, and the song ended up being a sympathetic but hysterical portrait of a far-from-stereotypic woman. Worth noting is Loesser's unusually wordy lyric and his two alternating melodies: a ponderous strain for the highly scientific explanations Adelaide reads from a book and a bouncy, melodic section for her own personal observations.

"Adrift on a Star" is a lovely ballad from the unsuccessful *The Happiest Girl in the World* (1961), a musical version of Aristophanes' *Lysistrata* using music by Jacques Offenbach. General Kinesias (Bruce Yarnell) and his wife Lysistrata (Dran Sietz) are caught in the crossfire of the battle of the sexes in ancient Athens and sing this engaging duet about how they depend on each other's love to make sense of a confusing and arbitrary world. E.Y. Harburg wrote the tender lyric and set it to Offenbach's "Barcarolle."

"Adventure" is a hilarious specialty number for Nancy Walker in *Do Re Mi* (1960) by Jule Styne (music) and Betty Comden and Adolph Green (lyric). Kay Cram (Walker) consoles her husband Herbie (Phil Silvers) on his latest business disaster by revealing her preference for living a life of ups and downs with him rather than the safe, upper-middle-class world of unhappy women who should be jealous of her.

"After the Ball" is the familiar narrative ballad that has remained one of the most popular theatre songs throughout the past one hundred years. Charles

K. Harris wrote the music and lyric about an old man who tells his niece why he never wed: at a fancy dress ball he saw his sweetheart kiss another man, so he left the ball and the girl and never saw her again. It was only years later that he learned that the man she kissed was her long-lost brother. Harris wrote the heart-tugging ballad in 1892 for a vaudeville singer who forgot the words during the first performance and the song failed to get any notice. When the popular musical comedy *A Trip to Chinatown* toured Milwaukee in 1892, Harris paid the singing star J. Aldrich Libby to insert the number in the second act. For the entire three verses and three refrains the audience was silent and remained so right after the song; Harris thought he had written a dud. Then the audience rose to its feet and cheered for five minutes. "After the Ball" was included in every production of the show after that, and the song went on to sell five million copies of sheet music. It was also a popular vaudeville staple, and John Philip Sousa included the song in every concert he conducted after 1893. In the 1927 landmark musical *Show Boat*, Magnolia Ravenal (Norma Terris) sang the song in her nightclub performance on New Year's Eve of 1905, and it made Magnolia a star. While the song today is known mainly for its refrain, it is still one of the most recognized tunes in American popular culture.

"After You, Who?" contains one of Cole Porter's smoothest and most unforced lyrics, filled with "you" and "who" sounds that give the song a resonance even on the printed page. The gentle ballad was sung by Fred Astaire in *Gay Divorce* (1932), his last Broadway show before heading to Hollywood, never to return to the stage again. Andrea Marcovicci made a memorable recording of "After You, Who? in 1990.

"Agony" is one of Stephen Sondheim's finest comic duets, a mock-operetta number from *Into the Woods* (1987) with a grandiose barcarolle flavor. Cinderella's Prince (Robert Westenberg) and his brother, Rapunzel's Prince (Chuck Wagner), sing this lush harmonized duet about unrequited love. One prince laments that Cinderella ran from him and he cannot find her, and the other longs for Rapunzel, who is in an unreachable tower. In the musical's second act, with each prince now married to the maiden of his earlier dreams, the two brothers reprise the song, this time describing the agony of boredom with marriage and their longing for new romantic adventures.

"Ah, Paris!" is a delicious pseudo-French Follies number from Stephen Sondheim's *Follies* (1971) that was sung by the aged but spirited Solange La Fitte (Fifi D'Orsay). The number is a playful list song in which Solange outlines all the places she has seen, only to conclude that none compares to her beloved Paris. Millicent Martin sang the comic song in the Broadway revue *Side by Side by Sondheim* (1977).

"Ah, Sweet Mystery of Life" is not only Victor Herbert's most famous composition but to many it represents American operetta more than any other single song. The rapturous duet was written for *Naughty Marietta* (1910), where it was sung by lovers Captain Dick Warrington (Orville Harrold) and Marietta d'Altena (Emma Trentini) in the operetta's finale. Actually, fragments of the song are heard earlier in the show as the "Dream Melody" that Marietta recalls from a dream she had, and she says she will marry the man who can finish the song. (A similar leitmotif technique was used with the song "My Ship" in *Lady in the Dark* thirty years later.) Rida Johnson Young wrote the lyric for Herbert's music, which is rather simple with mostly short notes and a rhythm that does not linger as in most operetta love songs. No one working on the original production thought the song would be popular and it was listed only as the "Finale" in the program on opening night. Gordon MacRae and Lucille Norman recorded a popular version of the duet in the 1950s.

"Ain't Got No" is a bitter-comic list song from *Hair* (1968) that rebelliously proclaims all the things, both important and trivial, that are denied the young generation. Galt MacDermot (music) and Gerome Ragni and James Rado (lyric) wrote the energetic number, and it was sung in the 1967 Off-Broadway production by Claude (Walker Daniels), Berger (Gerome Ragni), Woof (Steve Dean), Hud (Arnold Wilkerson) and the ensemble. On Broadway it was sung by Woof (Steve Curry), Hud (Lamont Washington), and Dionne (Melba Moore), all of whom were black, so the song took on a more specific form of frustration. Nina Simone had a best-selling recording of "Ain't Got No."

"Ain't It Awful, the Heat?" is the bluesy, atmospheric opening song from the operatic *Street Scene* (1947) by Kurt Weill (music) and Langston Hughes (lyric). The seriocomic number was sung by four residents of the New York City tenement (Helen Arden, Ellen Repp, Wilson Smith and Hope Emerson) as they discuss the heat wave that has hit the city. The song does for *Street Scene* what "Summertime" did to set the mood for *Porgy and Bess* (1935), another operatic treatment of life in a specific neighborhood. "Ain't It Awful, the Heat?" was also sung by the ensemble in the Off-Broadway revue *Berlin to Broadway With Kurt Weill* (1972).

"Ain't It de Truth?" is a potent character song from *Jamaica* (1957) in which the island beauty Savannah (Lena Horne) argues that life is short, so the true philosophy is to live it to its fullest now. Harold Arlen composed the swinging, engaging music, and E.Y. Harburg wrote the concise, piquant lyric that has a sensual subtext to it. Arlen and Harburg had written the number for Horne fourteen years earlier for the film version of *Cabin in the Sky*, and the song was recorded and shot but left on the cutting-room floor. When Horne was cast in *Jamaica*, they resurrected the song and added it to the score.

"Ain't Misbehavin'" is the hit song from the revue *Hot Chocolates* (1929) that successfully transferred from a nightclub to Broadway where it ran over six months. The famous rhythm ballad was written by Thomas "Fats" Waller and Harry Brooks (music) and Andy Razaf (lyric), and in the show it was sung by Margaret Simms, Paul Bass and Russell Wooding's Jubilee Singers. In addition to its contagious use of changing harmony, the song has, as Gerald Bordman has stated, "plaintive undertones that hint at the stylings of much of the music that would come out of Broadway for the next few years." Razaf's lyric is noteworthy for its slyness and comic self-awareness. In the orchestra for *Hot Chocolates* was Louis Armstrong, making his New York City debut, who played a trumpet solo version of the song and first gained the attention of the critics. Later he recorded the solo as part of a Seger Ellis and His Orchestra single. Of the many recordings of "Ain't Misbehavin'," the most popular was Waller's vocal and piano solo, which established the number as his theme song throughout his career. The song was heard in no less than four films and was sung by the cast of five in the Broadway Waller revue *Ain't Misbehavin'* (1978).

"Alice Blue Gown" is one of America's favorite waltz songs, a lovely number from *Irene* (1919) that referred to the light blue color favored by Alice Roosevelt Longworth, Teddy's daughter. The Irish shop girl Irene O'Dare (Edith Day) sang the number as a sort of "I am" song, quietly reflecting on an almost new dress once given to her and how she wore it over and over until it "wilted." Harry Tierney wrote the Irish-flavored music, and Joseph McCarthy provided the lyric that was, like Irene, simple and frugal but charming.

"All Aboard for Broadway" is a thrilling production number from George M. Cohan's *George Washington, Jr.* (1906). Of the many Cohan songs saluting show business and his favorite street, this is one of the most infectious. In the bio-musical *George M!* (1968) it was sung by Joel Grey, Jerry Dodge, Bernadette Peters and Betty Ann Grove as the Four Cohans.

"All Alone," one of Irving Berlin's autobiographical songs and among his most famous ballads, was interpolated into the last edition of the *Music Box Revue* (1924), where it was performed by Oscar Shaw and Grace Moore singing on telephones at each end of a darkened stage. Berlin wrote the song about the loneliness he felt before he was allowed to marry Ellin MacKay, the heiress he was in love with. After John McCormack sang "All Alone" on the radio, over a million copies of the recording were sold. Connee Boswell's recording was very popular as well. The song also sold one million copies of sheet music and 160,000 player-piano rolls.

"All Alone Monday" is a romantic song about loneliness from the Bobby Clark and Paul McCullough vehicle *The Ramblers* (1926). Movie actress

Ruth Chester (Marie Saxon) and her sweetheart Billy Shannon (Jack Whiting) sang the duet that recounted loneliness endured during each day of the week. Harry Ruby (music) and Bert Kalmar (lyric) wrote the appealing song.

"All at Once You Love Her" is a Latin-flavored ballad from *Pipe Dream* (1955), the least known of all the Rodgers and Hammerstein musicals. William Johnson, as the marine biologist Doc, sang it to Suzy (Judy Tyler); then Jerry La Zarre sang it in Spanish with Doc translating. In the second act of the show, Madame Fauna (opera star Helen Traubel) reprised the beguiling number. Perry Como's recording of the song was very popular even though *Pipe Dream* was soon forgotten. Jason Graae and Martin Vidnovic sang the number as a duet in the Broadway revue *A Grand Night for Singing* (1993).

"All 'er Nothin' " is one of Rodgers and Hammerstein's finest comedy songs, a delicious duet from *Oklahoma!* (1943) between Ado Annie (Celeste Holm) and Will Parker (Lee Dixon) about marital fidelity. Richard Rodgers' music uses a swaggering, vamp tempo that gives the song a comical hick quality, and Oscar Hammerstein's lyric finds rural wit in these two lovable wooden-headed characters.

"All Fall Down" is a searing narrative ballad from the short-lived *Romance in Hard Times* (1989) by William Finn. In a New York City soup kitchen, Zoe (Alix Korey) sings this absorbing saga about her family, college friends and husband, all of whom fell from success when the Great Depression hit. The song was recorded by Korey in 1990.

"All for the Best" is a nimble duet for Jesus (Stephen Nathan) and Judas (David Haskell) from *Godspell* (1971) by Stephen Schwartz. The dandy vaudeville turn was done as a contrapuntal duet playing Jesus' soothing soft shoe against Judas' frenzied list song that described the benefits of being rich in this world.

"All Hail the Political Honeymoon" is a rousing march that welcomes new governor Pieter Stuyvesant (Walter Huston) of New Amsterdam in *Knickerbocker Holiday* (1938). Kurt Weill wrote the robust music, and Maxwell Anderson provided the pungent lyric.

"All I Ask of You" is the sweeping love duet from the British import *The Phantom of the Opera* (1988) by Andrew Lloyd Webber (music) and Charles Hart and Richard Stilgoe (lyric). On the roof of the Paris Opera House, opera singer Christine Daae (Sarah Brightman) is comforted by Raoul (Steve Barton), and they sing this melodic duet in which all they ask is love from each other. A few moments later the Phantom (Michael Crawford) jealously reprises the song

just before he sends the chandelier crashing to the stage.

"All I Care About (Is Love)" is a debonair song and dance number from *Chicago* (1975) in which shyster lawyer Billy Flynn (Jerry Orbach) explains his philosophy of life. The John Kander (music) and Fred Ebb (lyric) song is mock sentimental and ridiculously casual. It is also a unique "I am" song in that the character is lying about himself and everyone knows it.

"All I Need (Is One Good Break)" is the title character's eager "I am" song from *Flora, the Red Menace* (1965), the first score by John Kander (music) and Fred Ebb (lyric). Flora Meszaros (Liza Minnelli), a recent graduate from art school, tries to get a job as a fashion designer during the hard days of the Depression. As she fills out another job application, Flora and the other struggling artists sing ambitiously about the break that is just around the corner.

"All I Need Is the Girl" is a charming if somewhat pathetic song and dance number by a would-be Fred Astaire-type hoofer in *Gypsy* (1959). Tulsa (Paul Wallace) has been rehearsing a nightclub act about a top-hatted debonair gent who dances with a beautiful girl all in white. He demonstrates the routine for Louise (Sandra Church), who joins him in the dance section playing the elusive girl. Jule Styne composed the alternately snappy and dreamy music, and Stephen Sondheim provided the appropriately clichéd lyric.

"All of These and More" is an enraptured love song in which the lovers list the various forms of joy each feels when the other is near. The duet is from *The Body Beautiful* (1958), a musical about boxing that was the first collaboration between Jerry Bock (music) and Sheldon Harnick (lyric), and it was sung by Steve Forrest, Mindy Carson and the ensemble.

"All of You" is the popular love song from *Silk Stockings* (1955), Cole Porter's last Broadway musical. Don Ameche sang the sensual ballad to the Russian official Ninotchka (Hildegarde Neff) in order to soften her stiff bureaucratic facade. The number is also a list song in which he catalogues all of her features like a geographer studying a map.

"All That Jazz" is the intoxicating opening number from *Chicago* (1975) and the most popular song to come out of the show. John Kander (music) and Fred Ebb (lyric) wrote the red-hot number that captured the Roaring Twenties with all of its sass and decadence. Chita Rivera and the ensemble sang the song in the original production, and Liza Minnelli later recorded it. Karen Ziemba, Jim Walton and Bob Cuccioli also sang "All That Jazz" in the Off-Broadway revue *And the World Goes 'Round* (1991).