Watch Your Step

Presented by Chas. B. Dillingham

Lyrics and Music by Irving Berlin

Book by Harry B. Smith

Staged by R.H. Burnside

Price 50¢

Published by Irving Berlin Inc.
PRESENTED BY
CHAS. B. DILLINGHAM.

WATCH YOUR STEP

BOOK BY
HARRY B. SMITH

LYRICS AND MUSIC
BY
IRVING BERLIN.

STAGED BY R. H. BURNSIDE.

Price $ .75 net

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1571 BROADWAY
NEW YORK.
NEW AMSTERDAM THEATRE

CHARLES DILLINGHAM, Presents

WATCH YOUR STEP

A Syncopated Musical Show in Three Acts
(Made In America)

Music and Lyrics
By IRVING BERLIN

Plot (if any)
By HARRY B. SMITH

Staged by R.H. Burnside

Musical Director: De Witt Coolman

Cast of Characters

WILLIE STEELE, a tango lawyer ........................................................... SAM BURBANK
SILAS FLINT, a maxixe lawyer .............................................................. WILLIAM J HALLIGAN
ESTELLE, a hesitating typewriter .......................................................... JUSTINE JOHNSTONE
EBENEZER HARDACRE, a thrifty sport ................................................ HARRY KELLY
BIRDIE O'BRIEN, of the Comedie Francaise, Dublin ................................ ELIZABETH MURRAY
ERNESTA HARDACRE, too good to be true ........................................... SALLIE FISHER
JOSEPH LILYBURN, who invented the steps you watch ................................ VERNON CASTLE
ALGY CUFFS, a matinee Idol .................................................................. CHARLES KING
IONA FORD ................................................................................................ DAMA SYKES
STELLA SPARKS ....................................................................................... ELIZABETH BRICE
MRS. VERNON CASTLE ............................................................................. MRS. VERNON CASTLE
ANNE MARSHALL, the lovely laundress .................................................. HARRIET LEIDY
THE GHOST OF VERDI ............................................................................ HARRY ELLIS
A CARRIAGE CALLER AT THE OPERA ..................................................... FRANK TINNEY
A PULLMAN PORTER ..................................................................................
A COAT ROOM BOY ..................................................................................
DENNY ......................................................................................................... IRVING J. CARPENTER
JOSIAH JAY ................................................................................................ GUS. MINTON
SAMANTHA JAY ........................................................................................ DOROTHY MOROSCO
MRS. SWIFT ................................................................................................ JULIA BEAUBIEN
MRS. BRIGHT ......................................................................................... MABEL CALLAHAN
MRS. OAY .................................................................................................. opera box holders
MRS. SMART .............................................................................................. GLADYS SYKES
MRS. CLIMBER ........................................................................................ ETHEL SYKES
THE MAN IN BOX 91 .............................................................................. C.L. KELLEY
A PROFESSIONAL ESCORT ..................................................................... ROKEY JOHNSON
A YOUNG CHAPPY ................................................................................... CHARLES SWAN
AN OLD CHAPPY ................................................................................... MAX SCHUCK
AN IMPRESSARIO ..................................................................................... TERRY STARWER
AN USHER .................................................................................................. W.M. HOLBROOK
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No. 1
Overture

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No. 2
Opening Chorus Act I

Allegro moderato

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Allegro

Office hours

Office hours

mf

From the moment you arrive, Keep alive from nine till five

It's a strain

On one's brain

For dictation brings vexation when you've been out
Dancing about on a spree such as we've been out on.

Bright lights shining, gay folks dining, what a night! oh, what a lovely night! Shoulder shakers, merry makers,

what a sight! oh, what a lovely sight! I got home at
half past four, father started in to roar, "You've got to go to
work at seven o'clock."

This morning, how I grumbled as I tumbled out of bed. I tumbled out of bed, no more laughter morning after, what a head! oh, what an awful head.
In the dizzy business world
Heaven help a working girl,

After having such a wonderful night.

Allegro moderato

I've a little note that I'd like to send, won't you take it down for.
me. It's a little note to a lady friend.

GIRLS

I'm in love with her, you see. If it'll make you feel much better,

BOYS

I'll type-write your little letter. Keep it in the dark, not a word, I depend that you treat it confidentially.
GIRLS

Die-tate Sir, Die-tate Sir, Please die-tate your let-ter,

BOYS

Dear lit-tle girl, just a sweet word or
First I'll explain why I'm writing to you. I couldn't say what is wrapped in my heart. That's why I'm sending this letter. My tale of
BOYS

love to impart

I love you

Dear, with all my heart

And I have

loved you from the start

In my lonesome life,

Full of care, of strife,
You play a most important part

Just say the word, and we will fly into the little church near by

If you change from Miss to Missis

I will know what bliss is All my love and kisses, good bye.
Now will you give me the address, Address it to yourself, dear,

This is quite sudden, I confess, Say yes, say yes, say yes, dear,

Have you bought the ring? I have every thing

Where will I get my wedding dress? Wear the dress your mother wore
Will you be near me night and day, I'll never leave your sight, dear

Will you do every thing I say? I may, I can

hear the choir singing, Bells will soon be ringing.

Ting a ling a ling a way

ALL
Dance
30

No 3

Entrance Of Relatives

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What Is Love
Ernesta

Words and Music by
IRVING BERLIN

Valse Moderato

Love, Love, Love won't you come out from your hiding place—Let me see a trace of your hidden face

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Love, Love, Wrapt in your mantle of mystery, makes me wonder
Love, Love, I want to have you within my reach, for

ponder ponder and wonder what you may be,
yeaming just to be learning the things you teach,

What is love? Is it gladness? or a form of sadness?
or a sign of madness? Should we meet face to face?

What Is Love 3
Will it fright-en me? Kind-ly en-light-en me, What is love?

I keep guess-ing wheth-er it's a bless-ing or a thing dis-tress-ing

Should it come to me, What will it prove to be, When I'm head and heels in love.

What Is Love
My parents weren't wealthy so I had to go to work. For years I earned a salary working as a lawyer's clerk. My wife said, "Get a million dollars quick, and don't you fail." I asked him if he didn't think the song was very nice. He

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did NOT want to rob a bank and serve a year in jail. said "I only thank you for your very good advice."

CHORUS

So I became a dancing teacher and the ve-
And now my friends a dancing teacher with a class.

Try next day A class of eighty-three were
- of his own, I told him what they pay-

paying me a fee And every one of them were better
start ed in next day He's cutting prices now to steal my

I'm a dancing teacher now 3
dancers than me,

The twelve young fellows in this

I used to ride in cross-town
pu-pils a-way

The twelve young fellows in this
trolleys, every day with my "Frau!"
cho-rus have been rais-ing a row,

But now I
They own their

know how it feels to ride in au-to-mo-biles,

For I'm a own mo-to cars and want to
dress with the "stars!" Be-cause they're

I'm a dancing teacher now 3
No. 6
The Minstrel Parade
Birdie and Ensemble

Words and Music by
IRVING BERLIN

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Allegro Moderato

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Avenue two by two, They've been billed
cross the street Its a treat, Paint your face

all over town, Ev'ry one of them a
up with a smile, Get your self rigged up in
clown, Why I can hear them coming up the street
style, They're only here to play a one night stand

Honey you better come down,
Honey you better come down.

The Minstrel Parade 4
Here they come, March

Come and see those

ing to the big bass drum.

n the parade, In their costumes covered with braid.

ear those coons, playing tunes, Like

The Minstrel Parade 4
they should be played. From every dwelling

folks will come, To hear them telling Lots of funny

riddles at the old town hall. One and all, Come on and

watch the minstrel parade.
Let's Go Around The Town

Ernesta, Flint, Hardacre, Steel, Strange and Lillibera.

Words and Music by
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Piano

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Let's Go Around etc. - 4
CHORUS

Let's go 'round the town and where a

band is playing, we'll go hip-hurrah-ing, and we'll

turn things upside down, Our

heads will grow dizzy, keeping head-waiters busy, I

Let's Go Around etc. - 4
prom- ise you we'll dis-cov-er plac-es that Col-

um-bus nev-er found,______ Come on and
drown your trou-bles in cham-pagne bub-les, while we're
go-ing a-round the town.______ town.

Let's Go Around etc. - 4
They Always Follow Me Around
Algy Cuffs and Girls

Words and Music
by IRVING BERLIN

There must be something nice about me,
I'm followed by young girls good

Because the girls can't do without me,
I refuse them looking,

And even cooks who do their cooking,
Leave their stoves and

but can't lose them,

They always follow me,
I never come in droves,
Demanding my autograph,

The mat-in-

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I dare to go out riding, I've always got to keep in hiding.
I play on Wednesday, Is what I've nick-named 'My Old Hens Day.'

In a chap- py most un-hap-py Just be-cause the girls
Each old maid is on pa-rade, and when they see me come.

CHORUS
They fol-low me a-round, all a-round, all a-round.

Follow me a-round, all a-round, all a-round, I don't know why they

They always follow me around.
Jot ill, 'tll

Every oth-er she, wants to be, on my knee. And an-y time they

find me. They drag a-long be-hind me. It keeps me dodg-ing in

hall-ways be-cause they al-ways fol-low me a-round. They round.

They always follow me around 3
Show Us How To Do The Fox Trot
Mrs. Castle and Boys

Words and Music by IRVING BERLIN

PIANO

Moderato

BOYS

Dance-ing teach-er, give us a chance
Dance-ing teach-er, do it some more

We came here to learn how to dance
That brand new

glide us gent-ly o-ver the floor
Un-ti-l we

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dance they call the Fox-Trot, the lovin' Fox-Trot  
If you'll kindly learn to dance the Fox-Trot, the lovin' Fox-Trot  
Really it's a show us the way.  
An - y price we're will-ing to pay.  
bar-rel of fun.  
Though it's not so ea-si-ly done.

Take us each in turn.  
We're all read-y to learn.  
If you'll see us through.  
We'll be do-ing it too.

CHORUS

Mrs. CASTLE

Danc-ing teach-er show us how to do the Fox-Trot.  You'll have to

Show Us How To etc. 4
BOYS

watch your step - Went you come and show us how - to do the

Mrs. CASTLE

Fox - trot - You'll have to watch your step - Tell us what to

Mrs. CASTLE

do! (You must fol - low me.) Can we do it too? (Ve - ry eas - ily) Kind - ly

Mrs. CASTLE

show us, Watch me, Watch me, That dance is simp - ly great,

Show Us How To - etc. 4
And it's so up-to-date
It beats the Tango, One-step,

And the others we know so Dancing teacher

once again Show us how it's done and then We'll do the Fox-trot

the whole night long.

Show Us How To etc. 4
When I Discovered You.
Stella and Algy

Words and Music by
IRVING BERLIN
and
E. RAY GOETZ.

Allegro Moderato.

Voice
(Algy) History proves—since the World first began,

(Stella) History proves—since the World first began.

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Wonderful things have been discovered by man,
Ev'rything great was not discovered by man,

Though to discover has not been my plan,
I'm a discoverer too,

Girls can discover what men never can,
I'm a discoverer too,

Tho' I know my name
Tho' I'll never be

Won't be known to fame
Known to history
This much is true.

When I discovered You 4
CHORUS.

"Columbus discovered America,"

"Hudson discovered New York,"

"Benjamin Franklin discovered the spark,"

"Edison discovered would light up the dark,"

When I discovered You
When I discovered you

When I discovered you
No. 11
The Syncopated Walk
Finale Act I

Words and Music by IRVING BERLIN

Strange, but there's a change
In how the people walk these days
Say, what e'er you may
It's in the air without a doubt

Yes! you must confess
That ever since the dancing craze
Every
You will do it too,
Before you know what you're about, You'll be

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body has a syncopated walk
walking with a syncopated walk

Where it's in the air You'll find them swaying as they go
Don't you say you won't Because you don't know what you say

Smile but all the while You must admit that it is so For they
Friend, you can depend That it will strike you some fine day E'er you

do they do If you don't think it's true

The Syncopated Walk 4
CHORUS

Look at 'em do-in' it Look at 'em do-in' it That syncopated walk

Look at 'em do-in' it Look at 'em do-in' it I know who introduced it Wait'll he reaches you Wait'll he teaches you

That syncopated walk, you'll be doing it too.

The Syncopated Walk 4
because it's done by every one. You'll find it's international, That irrational step. It's full of "Pep" full of "Pep" and in the morning when they rise for their morning exercise. They take a syncopated walk.

The Syncopated Walk 4
MR. CASTLE.

Come, come, come, come, my little dear, won't you come, come, come, come, Come over here, Would you like to go

MRS. CASTLE

walking to a syncopated tune, I would en-

MR. C.

joy it greatly you must admit that it's up to date-

ly
MRS. C.

I'd be de-light-ed to go, dear, so dear,

MR. C.

Let us get start-ed for a syn-co-pa-ted walk, come a-long, Come a-

MRS. C.  MR. C.  MRS. C.

long; and while we walk Hum a song, hum a song, where will we go. Fol-low me, Fol-low me, I want to know, you will see, you will
Mrs. C.  

see I simply cannot resist that meter, Follow your raggy leader.

Mrs. C.  

Don't you hesitate, Let us syncopate What'll we do what'll we do

syncopated walk; The best we ever had

A syncopated walk We will

A syncopated talk have a little talk I know it will make me
Drag your feet
Follow me, follow me,
glad.
You must show me how

Come

MR. C.  MRS. C.

Must I do it now, certainly, certainly, I'm

So elated you're fascinated With that

MR. C.

Syncopated walk, Come, come, come my little dear, won't you
Come, come, come, come over here, Hurry up let's get started, for a syncopated walk.

CHORUS

my little dear, won't you come, come, come, come, come over here. Hurry up, let's get started for a syncopated walk...
No. 13
Opening Chorus Act II
Metropolitan Nights

Marcia
CHORUS

Metropolitan nights

Metro-pol-i-tan

nights Fashion and wealth go pag-

rad-ing In the glare of the Metro-pol-i-tan lights

Metro-pol-i-tan Lights Down at the Opera House
If you want to see Metropolitan sights,

Metropolitan sights, You'll have to stand to be bored a bit—

By some classical song 'mid the suffering

throng Fashion demands it on Metropolitan nights.
I Love To Have The Boys Around Me.

Stella and Boys.

Moderato.

Words and Music

By IRVING BERLIN.

Piano.

When I was a Baby
In hop-ing for Heav-en

I used to sit on my Dad-dy's knee,
But let me tell you in any case,
If boys are:

school girl The fel-low's al-ways ap-pealed to me.
up there I want to go to the oth-er place,

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My Dad said don't scold her She'll change when she's older.
I never will marry A Tom, Dick or Harry.

But strange to say To this very day I've never changed.
Just one you see wouldn't do for me, I love them all.

CHORUS.
I love to have the boys around me around me all the time
I'm never happy till I'm with the men.

I love to have etc. 3
Then I'm un-hap-py till we meet a-gain, I sim-ply could-not

live with-out them. There's some-thing makes me wild a-bout them all kinds,

The ver- y large and ver- y small kinds. I love to have them chas-ing me,

Em-brac-ing me All of the Time. I love to Time.

I love to have etc. 3
Settle Down In A One Horse Town
Stella and Algy

Words and Music by
IRVING BERLIN

I'm getting tired of the
I love the city with its
glare and light
buildings tall
I've had enough of staying out at night
I love apartments with a great big hall

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There's nothing in it Honey Honor or bright I'm
The place you speak of would be much too small for

through all through. A little cottage in a
me sweet heart. I'd rather live up on Fifth

One-Horse Town That's where I'd like to go and settle down
Av enue The Simple life for me would never do

I'd be as proud as if I wore a crown if I had you
I really couldn't go away with you When do we start?

Settle Down In &c.
CHORUS

Come, let's settle down In some small country town A-

way from all this care and strife Far, far a-

way from Cabarets Well stay among the Jays And

live the quiet simple life And from the

Settle Down In ac. 4
time — the rooster calls I'll wear — my overalls And

you'll wear a simple gingham gown — So if you're

strong for a shower of rice — We could make a Paradise

Out of a One-Horse Town —

Settle Down In a —
Maestoso

STELLA

I - da, There's not a mel-o-dy sweet-er,

But you'll be sweet-er when we be-gin-

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We're gonna chop up your mother. We're getting tired of you and so...

Here's where we're going to burdy gurdy Mister Verdii

Opera Opera You always sound like an uproar

Opera Medley
And that's the reason it's not a sin
turning you into a

You'll soon be placed

with the popular taste

For we're going to

re-arrange you, change you to a rag

Opera Medley
Bohème. We will hesitate to

Though we aggravate Puccini
He may roar and scream. Nevertheless we will hesitate to La Bohème.
ALGY

Op'-ra lov-ers if you'll grant us your par-don

HARBACE

We'll take the Gar-den scene from Faust, and we'll re-ar-range the

flow-er song and call it our

ALGY

song Because it's mel-o-dy makes a dream-y

Opera Medley
Max-ixe Opera lovers if you do not approve of

what we remove of Faust Just'rous' and occu-py

back seats while we max-ie to the Flower song from Faust.

Opera Medley
Everybody's doing it, so we'll do the tango

(Horn)

to the strains of Carmen,

O'er the floor

let every Carmen take a Tor-e-a-dor

And throw her arms around him while they go dancing
to that entranceling melody

There's something in the rhythm

of that refrain that suits us perfectly

That's the reason we do the Tang to the

Carmen melody.

Opera Medley
Opera Medley
We like, you Pagliacchi:

Because you melody mellow, by

Leon Cavallo affords us something new

And so we'll one-step to you.

LARGO

Opera Medley
Verdi

[Music notation]

Mr. Ellis

Please don't rag my melody.

Chorus

Tenor Bass

We hate to tantalize you

Let my Rigoletto

but we mean to modernize you

We want you syncopated Even though we know you hate it

Opera Medley
Tell me why you pick on me.

Because you're out of fashion.

Really I'm as mad as a man can

Syncoication is our passion.

Be you know it's wrong.

So are we, so are we, what's wrong? what's

Opera Medley
To change my song
'Twill drive me
wrong?

Your song is wrong

You'll have to stop! I ask you

Too bad, too bad,
No! No! Not No!

not to rag my melody,

You'll never recognize it

Opera Medley
Tell me, why, oh,

from the way that we'll disguise it

why does it have to be

We're growing weary of your

drear-y lit-tle mel-o-dy That's why we play it the

Opera Medley
You needn't bother, I would

way it ought to be.

rather you would let it be.

There's nothing to it, we'll

Please don't Don't rag my

do it easily we will

Opera Medley
Rigoletto again

You'll have to stop, Yes!

What do you say? what do you say? No! no!

yes! yes! yes! you'll have to stop

Why are you

no! no! no! No! sol no! no!

Opera Medley
tired of my melody

We hate to pay admission

It don't sound the same to

for your dreary composition

You'll notice in a minute that we put some ginger in it

Opera Medley
you have changed the harmony.

You must admit it's sweeter.

Won't you spare my poor Rig-Go-leh?

Even though we change the meter.

to

Oh, you know, it's slow, and so we'll sprinkle on your melody a

Opera Medley
Kindly spare it;

bit of originality we will tear it

Don't you dare it Stop!

You must bear it we're goin' to rag it.

Stop! Stop!

we're goin' to rag it, we're goin' to rag it.

Opera Medley
Stop!  No!

We're goin' to rag it,  Rag, rag, rag, rag your big o-let-

Oh, you Rag-lia-ci,  you make a

Opera Medley
fords us something new and so we'll

one-step to you.

Presto

Opera Medley
Entr' Act

Moderato

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Opening Act III
Homeward Bound
Move Over
Stella and Girls

Words and Music by
IRVING BERLIN

Allegro moderato

A married couple stepped one night up on a Pullman
The other people in the train yelled out, "For goodness sake! That awful noise you make is keeping us awake."

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up-per berth for both of you is all that we can spare. And just the same they kept it up. And while they moved a round. We

so if you don't care You both may sleep up there. They heard an aw-ful sound. The berth came tumbling down. They

tum-bled in that up-per berth at ten o'clock that night. And fell up on a fel-low who was in the low-er berth. He

soon the por-ter heard some-bod-y yell with all their might. They woke up sud-den-ly and yelled for all that he was worth.

Move Over - 3
CHORUS

Move over Move over Move over Move over, This
Move over Move over Move over, The

berth is much too small I'll fall I fear I'll
man began to shout Get out! of here The

tumble out under Just like a roar of thunder,
porter started grinning He shouted Seventh Inning They

Can't you see you're crowding me Move over my dear Move dear
stretched and then cried out again Move over my dear Move dear.

Move Over -
Simple Melody
Ernesta, Algy and Chorus

Words and Music by IRVING BERLIN

PIANO

Moderato

The different lays of now-a-days All set my brain a-whirl. They're

In days of yore, before the war, When hearts now old were young. At

not the kind of songs they sang When mother was a girl, Your

home each night by fire-light Those dear old songs were sung—Sweet

spoon-y rags and coon-y drags All made my poor heart ache, Bring

melodies their memories A-round my heart still clinging Thats

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back the rhymes of old - en times And just for old times sake,
why I long to hear a song Like moth - er used to sing.

Won't you play a sim - ple mel - o - dy
Like my mother sang to me

One with good old fashioned har - mo - ny

Play a sim - ple mel - o - dy.

Simple Melody
I don't care for long haired musicians with their classy melodies. They're all full of high-toned ambitions but their music doesn't please. Give me something snappy and popular the Simple Melody.
kind that dark-ies play—
Lots of rhythm and

I go with 'em and that's why I say, Oh you

ALGY

Mus-i-cal De-mon, set your hon-ey a dream-in' won't you

ERNESTA

Won't you play a sim-ple

play me some rag— Just change that class-i-cal nag—

mel-o-dy— Like my

Simple Melody
to some sweet beautiful drag

mother sang to me

play from a copy of a tune that is choppy You'll get one with good old fashioned

all my applause and that is simply because

harmony Play a

I want to listen to Rag Oh you Rag

simple melody

Simple Melody
Maestoso

look at 'em doing it

look at 'em doing it that syncopated walk

what do you think of it what do you think of it we really

hope you like it look at the lady fair doing it over there

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Don't laugh at her because, you'll be doing it too. Before you roam back to your home, there's really no denying that.

Finale Act III
you'll be trying that step. It's full of Pep, full of Pep, and in the morning when you rise—-for your morning exercise—

You'll take a syncopated walk.

Finale Act III