

# I WANNA' MAKE WITH THE HAPPY TIMES

Words and Music by FRANK LOESSER and GERTRUDE NIESEN



From the Paramount Picture  
"A NIGHT AT EARL CARROLL'S"

with

KEN MURRAY · LILLIAN CORNELL · J. CARROL NAISH

ONE LOOK AT YOU  
LI'L BOY LOVE  
I WANNA' MAKE WITH  
THE HAPPY TIMES  
CALI-CONGA

OUTSTANDING SONG HITS  
From The Paramount Picture  
A NIGHT AT EARL CARROLL'S

-----\*-----  
One Look At You

Words by  
NED WASHINGTON  
and EARL CARROLL

Music by  
VICTOR YOUNG

Refrain

One look at you, one look at you — and then I knew —

-----\*-----  
Li'l Boy Love

Words by  
FRANK LOESSER

Music by  
FREDERICK HOLLANDER

Refrain

Li'l boy love, don't get cute, in your dim-pled birth-day suit. Li'l boy love, you can't

-----\*-----  
I Wanna Make With The Happy Times

Words and Music by  
FRANK LOESSER and  
GERTRUDE NIESEN

Refrain

I wan-na make with — the hap-py times, — I wan-na give out —

-----\*-----  
Cali - Conga

Words by  
EARL CARROLL and  
DORCAS COCHRAN

Music by  
NILO MENENDEZ

Voice

What to do? Do the new Cal - i - Con-ga. — There's ro-mance in the

Copyright MCMXL by Paramount Music Corporation, 1619 Broadway, New York, N. Y.

Available on RECORDS and PIANO ROLLS

# I Wanna' Make With The Happy Times



Words and Music by  
FRANK LOESSER and  
GERTRUDE NIESÉN

Moderato

Tune Uke

G C E A

G+

C

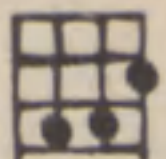
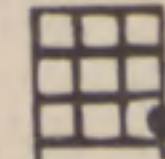
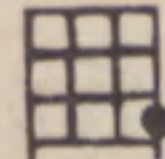
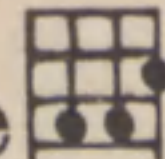
G+9

C

G+

C

Voice



Hoo - rah! \_\_\_\_\_

Hoo - ray! \_\_\_\_\_

I don't real-ly

C7

F

know which to

say. \_\_\_\_\_

Hoo - rah! \_\_\_\_\_

Hoo -

Fm

D7

G7

A#dim

G7

ray! \_\_\_\_\_

I guess I'll say them both an - y

way. \_\_\_\_\_

\* Symbols for Guitar or Banjo

Piano Score by Mario Agnolucci

Copyright MCMXL by Paramount Music Corporation, 1619 Broadway, New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved

Any arrangement or adaptation of this composition without the consent of the publisher is an infringement of copyright

Chord diagrams for the first system:  
 C: G: C: G7: C:

Refrain

I wan - na make with \_\_\_\_\_ the hap - py times, \_\_\_\_\_ I wan - na  
 I wan - na make with \_\_\_\_\_ the slide Trom - bones, \_\_\_\_\_ I wan - na  
 I wan - na make with \_\_\_\_\_ the Big Bass Drum, \_\_\_\_\_ I wan - na

Chord diagrams for the second system:  
 G7: G+: C: F#dim: G7:

give out \_\_\_\_\_ with songs and rhymes, \_\_\_\_\_ I feel like whist - ling \_\_\_\_\_  
 lap up \_\_\_\_\_ ten ice cream cones, \_\_\_\_\_ I feel like danc - ing \_\_\_\_\_  
 beat it \_\_\_\_\_ til king - dom come, \_\_\_\_\_ I feel like sing - ing \_\_\_\_\_

Chord diagrams for the third system:  
 C: A7: Dm: Dm7-5:

— "tweet, tweet, tweet, tweet" \_\_\_\_\_ And ring - ing bells, all the  
 — a - round the block \_\_\_\_\_ And tear the hands off the  
 — a hunk of song \_\_\_\_\_ So if I'm flat, so I'm

Chord diagrams for the fourth system:  
 C: A7: D7: D7-5: G7: C: G: C: G7:

bells on the street. \_\_\_\_\_ Don't need no di' - monds \_\_\_\_\_  
 grand - fath - er clock. \_\_\_\_\_ Don't need no or - chids \_\_\_\_\_  
 flat, so I'm wrong. \_\_\_\_\_ Don't need no sa - bles, \_\_\_\_\_

C G7

— or sweet per - fume, But let me blow up pa - per  
 — or mar - ble halls, But let me shut my eyes and  
 — can't use no mink, I'm float-ing pa - per boats a -

G+ C Cm7

bags and make them boom. Ain't got no nick - els,  
 walk right in - to walls. Ain't got no nick - els,  
 round the kitch - en sink. Ain't got no nick - els,

Bdim C G C G7

— Won't get no dimes, Just wan - na make with  
 — Can't lose no dimes, Just wan - na make with  
 — Don't know from dimes, Just wan - na make with

1. C D#dim C G C 2. C Dm7 C

the hap-py times. I wan - na  
 the hap-py times. I wan - na  
 the hap-py times.

# EARL CARROLL



**PARAMOUNT MUSIC CORPORATION**  
1619 Broadway, New York City

The foremost connoisseur of feminine beauty in the show world, Earl Carroll has demonstrated over a period of years that he deserves the appellation. Other authorities have attempted to preempt his position, but Carroll has produced show after show, night club revues, and several motion pictures in which he has shown conclusively that he leads the field when it comes to curves and pretty faces. Newest and most unusual of these pictures is "A NIGHT AT EARL CARROLL'S," which Paramount is currently releasing.

Earl Carroll didn't rise to his enviable position in show business over night. He went right through the proverbial mill, starting as an usher in a Pittsburgh Theatre, and practically touring the world on tramp steamers before he came back to Pittsburgh to work as an assistant treasurer in a box office.

Selling tickets is all very well for some, but Carroll had ambitions. He thought he could write plays and songs. Oliver Morosco, famous producer, finally gave the youngster a chance. Carroll wrote a musical which was a huge success on Broadway, and by the time he was twenty-four he had a five figure income.

It was in the year 1923 that Earl Carroll produced his first edition of the "Vanies," and became known to the whole wide world as the best judge of gorgeous gals. Eight editions of the "Vanies" followed, and in 1931, Carroll built the largest legitimate theatre in the world at a cost of \$4,500,000. The depression took Earl Carroll's theatre away from him—but he went right on producing shows.

Within a few years after he lost his theatre, Carroll moved to Hollywood and founded the Earl Carroll Theatre there. It was successful, and Carroll has kept it open for several years. Although Earl Carroll grew up in show business, he had never appeared in a show of any kind until he was cast as himself in "A Night At Earl Carroll's," the big, sumptuous, tune-and-girl picture.

According to all reports, "A NIGHT AT EARL CARROLL'S" upholds his reputation as the foremost connoisseur of feminine beauty, showing hundreds of lovely things cavorting in imaginative backgrounds to sock hit tunes.

