

A Study of the Non-diegetic Music of Wong Kar-wai's *Happy Together*

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Preface

Wong Kar-wai is one of the leading Hong Kong directors and has won a number of international awards. In Wong's film *Happy Together* (1997), music plays a role that is as important as the superstars who act in the film. Wong makes good use of diegetic and nondiegetic music in his film to construct different layers of meaning.

According to the theory of Michel Chion, sound and music provide an added value to film, "in a film, through the added value, sound enriches our total impression of different images. 'Added value' becomes an immediate and necessary relationship between sound and images ... when sound is synthesized with images, and generates a new meaning, this is the audiovisual contract" (Yeh, 2000, p. 128) This paper follows Chion's theory, and will analyse the music in the film as a key point of decoding the meaning of the film. It will also examine how the music contributes to the semantic multiplicity the film.

This paper also uses the three ways of listening suggested by Chion: casual listening, semantic listening and reduced listening.

Casual listening is to listen to the sound and to collect the information of the cause of the sound, semantic listening is decoding the signs or language of the message: the discourse ... reduced listening concentrates on the characteristic of the sound itself, it is independent from its cause and meaning... sound is treated as an observable object but not a tool of representing another object. (Yeh, 2000, p. 134)

The three ways of listening sometimes may overlap each other because listener may try to maximize the meaning from the sound. Probably semantic listening will dominate but with help from the other ways. In *Happy Together*, when the non-diegetic music occurs, the diegetic sound is suppressed, what can be heard is the music only. The music becomes the only sound that matches with the images, a typical MTV treatment, and it is used extensively in the film. Reduced listening is introduced to deal with the non-diegetic music of the film; it strengthens the narrative power of the non-diegetic music and helping the semantic listening of the audience. By the MTV treatment, “the audience can have the experience of the direct connection between the song and the characters” (Yeh, 2000, p.135). Because of the special treatment of the non-diegetic music, I will focus my analysis on non-diegetic music, and show how it is the key to decoding the multi-layer semantic structure of the film.

Using contemporary approaches of textual analysis, *Happy Together* can be deconstructed into different semantic layers. Moreover, the arrangement of non-diegetic music by Wong Kar-wai¹ can be linked to the different layers and also serves as a key to my interpretation of the layers.

Happy Together can be interpreted in the follows ways:

- i) a love story of two men (the narrative layer)
- ii) a metaphor for the re-unification of Hong Kong (the political layer)

¹ Although in the credits of the film there is an entry “Music: Danny Chung”, the non-diegetic music for the film was actually chosen and arranged by Wong Kar-wai. What Danny Chung did was to make a cover version of Frank Zappa’s cover of “Happy Together” in order to avoid a copyright problem. (Wong, 2001)

iii) a sexual odyssey of a gay man (the sexual layer)

In the film, the music of Astor Piazzolla and Frank Zappa, serves as a musical narration, telling the audience about the relationship of the two men. Similarly, the tango is used as a symbol of the gendered role of the two men, although the so-called homosexuality in the film actually is a homosexual representation of a heterosexual couple.

In the final part of this paper, I will discuss the act of hearing in the film. Since “hearing” is a motif that is emphasized in this film, the act of hearing also contributes to the construction of the layers. The use of sound is an unavoidable issue in scenes about hearing. That is the reason this part is included in the paper.

Brief Introduction to the Film

Happy Together was released in 1997. This was Wong Kar-wai's sixth film and brought him the award for Best Director from the 1997 Cannes Film Festival. The story of the film is about two men: Lai Yiu-fai (Tony Leung) and Ho Po-wing (Leslie Cheung). They are a Hong Kong couple who are touring in Argentina. One day they buy a novelty lamp, which has a picture of Iguazu Falls on the shade. Conflicts occur in route to visit the falls, and they break up.

Fai goes to work at a tango bar as a waiter, and Wing lives with a white man. After Wing breaks up with the white man, he finds Fai and moves into Fai's apartment. At that time, Fai quits the job in tango bar and starts to work as a chef in a Chinese restaurant. In the restaurant, Fai meets a Taiwanese colleague Xiao Zhang (Chiang Chen), who has unusually keen sense of hearing. The friendship of Fai and Xiao Zhang makes Wing jealous, while Fai also suspects Wing has affairs with other people. They no longer trust each other. Finally, they break up.

Wing arrives at Fai's old home and cries when he sees the lamp; Fai goes to Iguazu Falls by himself and thinks of Wing; Xiao Zhang arrives at "The End of the World" (the southernmost lighthouse of the world) and plays back the sound of Fai's sobbing, which he had recorded earlier in a pub.

Finally, Fai decides to go home. Fai stays overnight in Taipei on his way home. He wanders in Taipei at night, meets Xiao Zhang's family (in a delicatessen that they own) and he

tries the new railway of Taipei. That's the end of the story.

In an interview, Wong said,

“... music is a part of life, therefore music, is an indication, it indicates what kind of environment you are in, what kind of time. In my own films, I will try to understand what is the environment, including the geographic landscape and what sound can be heard? What kind of smell? The people involved have what kind of identity? And what will their actions be? Music is always part of the environment. And sometimes, I will think of the music at the first place, but I cannot explain it. My sense tells me the film should have that atmosphere, in that era.” (Yeh, 2000, p. 136)

The music was chosen by the director himself. The appearance of the non-diegetic music follows a well-structured order.

Intro	Caetano Veloso: Cucurucucu Paloma	Chapter 3: 01'33" – 02'56"
A(1)	Frank Zappa: Chunga's Revenge	Chapter 4: 00'43" – 01'25"
B(1)	Astor Piazzolla: Tango Apassionado: Prologue	Chapter 6: 03'57" – 04'27"
B(2)	Astor Piazzolla: Tango Apassionado: Prologue	Chapter 7: 01'37" – 02'57"
B'(1)	Astor Piazzolla: Tango Apassionado: Finale	Chapter 9: 01'46" – 03'24"
C	Astor Piazzolla: Milonga for Three	Chapter 14: 00'33" – 02'33"
A(2)	Frank Zappa: Chunga's Revenge	Chapter 15: 02'32" – 03'27"

D(1)	Frank Zappa: I Have Been in You	Chapter 16: 02'20" – 03'43"
D(2)	Frank Zappa: I Have Been in You	Chapter 17: 02'37" – 03'11"
A(3)	Frank Zappa: Chunga's Revenge	Chapter 18: 00'40" – 00'56"
B(3)	Astor Piazzolla: Tango Apassionado: Prologue	Chapter 18: 01'35" – 03'25"
B'(2)	Astor Piazzolla: Tango Apassionado: Finale	Chapter 19: 00'44" – 03'57"
Coda	Frank Zappa (cover Turtles): Happy Together	Chapter 20: 03'40" – the end

The first piece of nondiegetic music "Cucurucucu Paloma" by Caetano Veloso and the theme song "Happy Together" by The Turtles (later covered by Frank Zappa, the version which inspired Wong to title the film *Happy Together* (Wong, 2001)), are the most ambiguous pieces in the film. While the other music by Piazzolla and Zappa, to a large extent, fits the events in the drama more closely, these two songs initially seem unrelated to the dramatic action. However, as I will show, they serve as the main links between the three layers.

I. The Construction of the Narrative Layer

Caetano Veloso's "Cucurucucu Paloma" is a famous love song that was popular in Hong Kong in the 1960's (Wong, 2001). The lyrics are about a man whose girlfriend left him, and he waits for her in extreme sadness, singing and laughing and crying. Later, he dies and is reincarnated as a dove but still waits the return of the girl at her home.

It is used in the beginning of the film as Fai introduces their trip to Iguazu Falls to the audience. The music is heard just after the moment when they break up again. The scene is the Iguazu Falls. Wong has said the song is used as the prelude to Fai's journey to Buenos Aires (Wong, 2001). The sad lyrics² can be understood as expressing Fai's emotion as he awaits the return of Wing.

The song is heard during in the scene of Iguazu Falls, and a similar scene of the Falls reoccurs almost at the end of the film but without any music, just the sound of the water. The Falls is the symbol of Fai's goal and Wing's: in the beginning of film, which is what he is awaiting. At the end of the film, Fai is no longer in love with Wing; the same destination does not have the meaning. We do not hear Veloso's song anymore, because the target of awaiting no longer as the target of the journey. Fai has reached the end too.

Frank Zappa's music plays an important role in the film. Wong acquired his first CD of Frank Zappa while filming in Buenos Aires, and he was fascinated by the music so much that

² Refer to the Appendix.

he used three pieces by Frank Zappa in the film. (Wong, 2001). “Chunga’s Revenge” is an instrumental rock piece, in the film it is used as the symbol of Fai’s hate for Wing.³ The powerful chords and wild solo by the electric guitar with the recurring plain interlude by saxophone and guitar, can be understood as generating in a mood of anger, as the title “revenge” suggests. A(1) is the scene in which Fai watches Wing leave the tango bar after they have an argument. A(2) is the scene in which Fai and Xiao Zhang have just won the bet over the soccer match. Xiao Zhang plays soccer with others and Fai just smokes and seems to meditate. It is possible that he has just remembered Wing and how he hurt he is. A(3) is the scene in which Fai washes the bloody floor of the slaughterhouse.

“I Have Been in You” is an explicit love song. The lyrics are extremely sexual in nature; “in you” suggests sexual intercourse. For example, in the lines “I have been in you, baby/And you have been in me/And so you see we have be so together/ I thought that we would never return from forever”, the description of two people “in” each other is a metaphor for intercourse, and clearly the narrator does not want the lovemaking to end. D(1) is a street scene in which Fai wanders the streets after Xiao-Zhang has left for “The End of the World”, and searches for a one-night-stand. D(2) is the scene in which Fai works at a slaughterhouse.

“Happy Together” is a song by The Turtles; Frank Zappa covered it in his tours in 1970s. Wong knew the song via the Frank Zappa cover. Since Wong failed to get the copyright to use

³ It is necessary for Frank Zappa to have intended this. The piece can have this connotation in this particular context.

this song in the film, he asked Danny Chung to record another cover version for him. Chung's version closely follows Zappa's cover. When the officers of Cannes Film Festival asked him for the film title, Wong decided to use the title of the song, *Happy Together*. The film was originally titled after Manuel Puig's *Buenos Aires Affair*, but Wong decided that the city itself is not the main theme of the film but just the background, so that he gave up the title (Wong, 2001). Perhaps it also reflects his concern with avoiding the overemphasising of "gay" content, or just a problem of copyright. The coda accompanies the street scene of Taipei. Fai goes to Taipei on the way home to Hong Kong; he wanders in Taipei at night, and he tries the new railway of Taipei. In the story, Fai and Wing have departed, and he is going to an unknown future. Unsure if his father will accept him, at that moment, Fai is absolutely lonely, so, the song 'Happy Together' is used ironically to comment upon Fai's situation. From the dispassionate look of Fai at the last scene in the train, it is hard to say whether he is happy or unhappy.

The film also uses the prologue and the finale of "Tango Apassionado" by Astor Piazzolla. The producer of the film Peng Yi-wah bought two CDs of Piazzolla's music in a record shop in the Hong Kong International Airport; this was Wong's first encounter with Piazzolla's music. Wong claimed that he heard "the rhythm of the city [Buenos Aires], and also the rhythm of the film!" (Wong, 2001).

The tango is a dance for two people. It requires the dancers to have great coordination

and includes a great deal of body contact. The choreography of the tango suggests sexual contact: “the major theme of the tango as a dance for embracing couples is the obvious domination of the male over the female, in a series of steps and a very close embrace highly suggestive of the sexual act” (Behague, 2002). Thus, tango is a symbol of male dominated or phallic-centricist heterosexuality, which will be further discussed later in the paper. Piazzola’s prologue and finale are used to suggest something begins or ends, it could be the start of affair, or the accomplishment of a task. B(1) is the scene in which Fai and Wing are inside a taxi, on the road to Fai’s home. The use of prologue suggests the renewing of their relationship. B(2) is the scene in which Wing is sleeping, and Fai just gazes at Wing. The use of prologue suggests the restart of their relationship is restarting. B’(1) is the scene in which Wing teaches Fai to tango; it ends with their dance. It suggests that their relationship has reached the happiest and closest moment. It is a happy ending of their relationship. B(3) is the scene in which Fai makes the decision to journey to Iguazu. It ends with Wing’s recollection of their dance. The use of prologue suggests the restart of Fai’s journey to Iguazu Falls. B’(2) is the scene in which Wing visits Fai’s home, gazes at the lamp, and then cries. It ends with Fai’s arrival at Iguazu Falls. The use of finale suggests the end of their relationship.

The milonga is “a song genre of Uruguay and Argentina. It is the vehicle of expression in payas or payadas (vocal duel)” (Gradante, 2002). “Milonga for Three”, as the title suggests, is a milonga for three instruments, without words. Wong said, “before I went to Argentina I

don't know there is such kind of music called milonga, but being at there, I understood gradually; tango is the rite, milonga is the spirit.” (Wong, 2001) The title “Milonga for Three” suggests that Xiao Zhang and the unknown third person with Wing, interfered in the relationship of Fai and Wing. C is the scene following the argument with Wing, Fai goes out and takes a boat ride, wandering along the river. The cause of the argument is the fact that Fai has hidden the passport of Wing. It is the climax of the conflict between Fai and Wing over the “third person”, i.e., Xiao Zhang or the untold companion of Wing that Fai suspects. There are two “triangles”.

The story is closely related to the music. The connotation of the song titles, the song style, and the lyrics, effectively support the narration of the film.

II. The Construction of the Political Layer

Happy Together was shot in 1996, and the story is set in 1996-1997, the final stage of the reunification of Hong Kong and China. It is possible to use a political point of view to understand the film: "it surely can be understood as Wong Kar-wai's response to the 1997 reunification (since all Hong Kong residents would tell foreigners they are tired of presenting their opinions on 1997, why not make a film to answer those frequently asked questions?)." (Yeh, 2000, p. 148)

If the characters are taken to be signs, I would say Wong uses the simplest means to design the semiotics in the film: Fai and Wing represent Hong Kong (people), and Xiao Zhang represents Taiwan(ese). Moreover, the unseen father of Fai represents the People's Republic of China. Not only does the nationality of those signifiers (characters) suggest the signified (places), the characteristics of different individuals also reflect the relationships of the signifieds. Fai and Wing, demonstrate the hybridity of the Hong Kong people, in terms of race, ideology, and attitude towards the re-unification. Fai is conservative, gentle, hardworking, i.e., a stereotypical traditional Chinese. In contrast with Wing is extravagant, has affairs with white men for money, and in his libertine-like behavior is a stereotypical Westernized Chinese. They are homeless, wanderers in Buenos Aires because they have no money to go back home. The homelessness of Fai and Wing is the dilemma of identity of Hong Kong people: they do not belong to the British, but cannot recognize themselves as

Chinese. The conflict between Fai and Wing visualizes the internal anxiety of the Hong Kong people.

Xiao Zhang is a very different character. He intends to wander, but he has a family and a definite home. After he met the family of Xiao Zhang, Fai comments, “At last, I can see why he can afford running around so lonely. There’s a place he can always return.” (Wong, 1997). This reveals that Xiao Zhang has roots, since the Taiwanese they have an island, they have their own government. The “homeness” of Xiao Zhang (Taiwanese) reinforces the “homelessness” of Fai (Hong Kong people).

At the end of the film, Fai decides to go home. On the way, he arrives in Taipei on 20 February, 1997. The TV news announces the death of Deng Xiao-ping, the “father” of the opening of the PRC in 1980s and the author of the “one-country two-system”. The death of Deng reinforces the frustration and confusion of Fai’s homecoming. That is why the film ends in the Taipei with Fai wandering: it reflects his anxiety for the future.

“Cucurucucu Paloma” is a song about waiting. Under the political reading, the man waiting can be interpreted as ‘China’,⁴ which has lost Hong Kong and is waiting for its return. Alternatively, Hong Kong has lost its father ‘China’, and is waiting to go home. Since the narration of the film is mostly from the point of view of Fai, it is more legitimate to say Fai is waiting, and that the waiting one is Hong Kong.

⁴ This ‘China’ is understood culturally but not politically.

When Fai meets the family of Xiao Zhang by coincidence (or possibly by intent), Fai says, “I wonder what’ll happen when father sees me...” (Wong, 1997). After wandering in the night market of Taipei, Fai takes the new railway and the music “Happy Together” is heard. The spiritual and defact political leader of PRC died, making the future of the reunification more uncertain. Similarly, Fai does not know if his father will accept his homecoming. Hong Kong/Fai and PRC/father will come “together”, but will they be “happy”? “Happy Together” can be understood as Wong’s optimistic view on the reunification. However, there is a pessimistic reading too. If the song is heard ironically, Hong Kong and the PRC may come together but they may be unhappy.

III. The Construction of the Sexual Layer

The tango plays a very important role in the film. As mentioned in part I, the contemporary tango conveys a strong sense of male domination and phallic-centricist heterosexuality through its choreography, which is obviously dominated by the male dancer. Although today's tango obviously is related to heterosexuality, the original form of tango is for two men and probably was related to homoeroticism. As J. Salessi has pointed out, "tango, repeatedly described by the historians of Argentine music as a simulation or a choreographic representation of sexual intercourse, is a cultural expression with significant homoerotic and homosexual connotations that today are deeply embedded in the imagined national identity of the large Argentine middle class." (as cited in Tobin, 1998, pp.83-84). It is interesting that a heterosexual-related genre has a homosexual historical background. It suggests another understanding of the gender roles among the dancers in a tango dance. Its origins are found in homosexual desire, but have ended up as a representation of heterosexuality. Nowadays, if danced by two men, as originally performed, people insist that it is just "practice" (Tobin, 1998, p.92). The claim of "practice" shows a strong desire to declare that the dancers are straight, and indicates that "tango for two men" elicits the homoerotic fears of the Argentine middle class, the heterosexual ideology that dominates in the Argentine society.

The ambiguity, or to certain extent, the transgressive nature of gender in tango parallels the unstable gender roles of Fai and Wing, the two leading "dancers" in the film. In the film

we see that Fai and Wing carry both masculine and feminine features. Wing controls the game between them, he is always the one to announce 'game over' and 'resume', on the other hand, he is extremely dependent on Fai for his daily needs. Fai is the one who earns money, and he also does the housework, a hybrid of the stereotypical "husband" and "wife"; he has a tough outlook but a weak heart. This interesting situation involving their gender can be best understood using Judith Butler's idea of the "gender performative". As stated in her *Gender Trouble*, "There is no gender identity behind the expressions of gender; ... identity is performatively constituted by the very 'expressions' that are said to be its results." (Gauntlett, 1998) Fai and Wing perform "male" and "female" roles in different times and in different senses. The process is fluid, and interactive. The sexual transgressiveness of the tango strongly supports their performances.

If "gay film" is understood as a film intended to support gay/lesbian rights and to participate in the queer movement, then *Happy Together* cannot be counted as a typical "gay film". "We watch how two men fall in and out of love, but (as Wong repeatedly insists in his interviews) *Happy Together* is not essentially a "gay" film: just a story of how two very different men love each other and can't tolerate each other." (Kraicer, 1997) Wong's standpoint is clear, his focus is never put on the pair's homosexuality. Rather it is just a love story, and in this case the two participants are men. Wong is trying to tell a story which is beyond sexuality; what he wants to talk about is love among people, no matter heterosexual,

homosexual or bisexual. The focus is love itself. From this perspective, Butler's idea is reinforced: sexuality is also a performative practice. The possibility of ambiguity in sexuality suggests that sexuality itself is just conventionalized by the cultures that a person belongs to, sexuality is a component of a person's identity that is fluid but not rigid. The film shows a transgression of sexuality, and this reading is largely contributed to by the use of tango.

From this transgressive point of view, "Happy Together" becomes the anthem of every kind of sexuality. It comments ironically on the end of Fai and Wing's relationship, but it also provides an optimistic promise to others.

As a final observation, if the "father" is interpreted as the "name-of-the-father" in the Lacanian psychoanalysis, the ending of the film can be interpreted as the return from gay to straight. "Name-of-the-father" represent the order, law, and social norm, that Fai's return to father is the representation a return to the "normal". Also, the metaphor of mirror images of Hong Kong/Buenos Aires suggested that the two places are in binary relationship, and the exotic Buenos Aires seems to be the illusion/disordered/abnormal place while Hong Kong is the place of "father". However, the original plot about Fai's girlfriend (acted by Shirley Kwan), and the scene of Wing in female dress were cut, so that the sense of the ordered Hong Kong or the disordered Buenos Aires is not as strong in the film.

The Act of Hearing in the Film

The act of listening is emphasized in the film. Xiao Zhang has a good sense of hearing. Because his sight was poor when he was small, hearing became the main way by which he connected with the outside world. Although his eyes recovered, his ability to hear was remained highly developed. As a result, he can determine the emotion of a person accurately just by listening to their voice. For example he predicts a fight simply by listening to a couple chatting in the pub, even though he does not understand the content of their chat since they speak in Spanish. Hearing also gives Xiao Zhang a right to speak; he has two non-diegetic narrations in the film: the first one is his self-introduction, the second occurs when he arrives at “The End of the World”, and tells of his feelings on hearing the recording of Fai’s sobbing.

The “hearing of Xiao Zhang” contrasts with Fai’s “rejection of hearing” or a “selective hearing” at the end of the film. While Fai wanders in Taipei, he is clearly wearing an earphone. The audience cannot see to what device (e.g. radio, walkman, discman) it is connected, Wong did not let the audience hear what he is listening to, but the audience can hear what Fai refuses to hear: the diegetic sound. The act of hearing becomes an interesting factor of the film.

Robynn Stilwell has commented on hearing, “Sight is a means of exerting control; what we look at is an active choice [...] Sound, on the other hand, forces a surrender of control; we cannot turn away. Closing our eyes only serves to intensify our experience of the sound

because of lack of interference from visual input; putting our hands over our ears rarely shuts out the sound completely. The equation of active sight with masculinity and passive sound with femininity is uncomfortably easy, reinforced by the domination of sight over sound in culture and especially film.” (Stilwell, 2001, p. 171) Although Stilwell’s focus is on the use of sound in film, meaning the ‘listener’ should be taken to be the audience of the film, the equation sight/sound=masculinity/femininity can be adapted to an analysis of characters in the film.

A psychoanalytic approach reveals the parallel between the binary pairs sight/sound and masculinity/femininity, as stated by Stilwell, “sound – particularly hearing – is historically associated with irrationality and emotion, traits magnified by its subset music; irrationality, emotion and music have all been associated with the feminine, making the equation of sound and femininity implicit in our culture.” (Stilwell, 2001: 182) At the end of the film, Fai chooses to listen to music (?) from his earphone, on the other hand he chooses not to listen to the environmental sound and only listens to the “music”. He refuses and chooses to “listen” at the same time: he has become an active listener: as a listener, Fai should be regarded as feminine, however, his selected listening shows his agency over listening so that he is not just a passive feminine. In the last shot, as he stand in front of the window of the train and looks outside through the window, the control of sight/sound occur together, and a hybrid subjectivity: the combination of masculinity and femininity achieved in this final scene. Again,

the transgression of sexuality is pushed to the climax in this particular moment. The sharp appear of “Happy Together” tells the audience that masculinity and femininity are hybridized in Fai.

Conclusion

In the film *Happy Together*, Wong Kar-wai shows his wisdom of using music to set up a sound narrative to incorporate the images narrative, and construct a semantic multiplicity for the film which has three (or more) layers of meaning.

Wong Kar-wai demonstrates that, music in a film is not just serve as “background music”, it can incorporate with the images narrative, as a key to deconstructing the meaning of images.

Appendix: Lyrics of the Songs

Caetano Veloso: “Cucurucucu Paloma”

Dicen que por las noches
nomas se le iba en puro llorar
dicen que no dormia
nomas se le iba en puro tomar
juran que el mismo cielo
se estremecia al oir su llanto
como sufrio por eso que hasta su muerte
la fue llamando
Cucurucucu cantaba
Ha, ha, ha, ha, ha reia
Ay ay ay ay ay lloraba
de pasion mortal moria
Que una paloma triste
muy de mañana le fue a cantar
a su casita sola
con sus puertitas de par en par
juran que esa paloma
no es otra cosa mas que su alma
que todavia la espera
a que regrese la desdichada
Cucurucucu cantaba
Ha, ha, ha, ha, ha reia
Ay ay ay ay ay lloraba
de pasion mortal moria
Cucurucucu
Cucurucucu
Cucurucucu
Paloma ya no le llores.

English Translation:

They say that through the nights

He passed them crying
They say he didn't sleep
he passed them in drinking
They swear the even the sky
Shook in hearing his lament
How he suffered that even until death
He cried for her
Cucurucucu he sang
Ha, ha, ha, ha, ha he laughed
Ay ay ay ay ay he cried
Dieing in his mortal passion
A sad dove
Early in the morning went to sing
to her house
with it's little doors, open side by side
they swore that the dove
was nothing more then his soul
that still waits for
the return of his beloved
Cucurucucu he sang
Ha, ha, ha, ha, ha he laughed
Ay ay ay ay ay he cried
Dieing in his mortal passion
Cucurucucu
Cucurucucu
Cucurucucu
Dove don't cry for her.

Frank Zappa: "I Have Been in You"

I have been in you, baby
And you
Have been in me
And we
Have be
So intimately
Entwined
And it sure was fine

I have been in you, baby
And you
Have been in me
And so you see
We
Have be so together
I thought that we would never
Return from forever
Return from forever
Return from forever...

You
Have been in me
And understandably
I have been in 'n' outa you
An' everywhere
You want me to
Yes, you know it's true

And while
I was inside
I mighta been
Undignified
And that is maybe
Why you cried
I don't know
Maybe so,
But what's the difference now?

I have been in you, baby
You have been in me
Aw' little girl, there ain't no time
To wash yer stinky hand
Go 'head 'n' roll over
I'm goin' in you again
In you again
In you again
In you again...

I'm goin' in you again-ahhh
In you again, ah!
In you again - ahhh
In you again, ah!
In you again - ahhh
In you again, ah!
In you again - ahhh
In you again, ah!

I'm going in you again, baby
'N' can go in me too,
That's true
I'm goin' in you again, baby
'N' later when we get through
I'm goin' in you again - ahh
In you again, ah!
In you again - ahhh
In you again, ah!
In you again - ahhh
In you again, ah!
In you again - ahhh

Frank Zappa: "Happy Together"

Say!

Imagine me and you,
I do,
I think about you day and night
It's only right,
To think about the girl you love
And hold her tight,
So happy together

If I should call you up,
(Call you up)
Invest a dime
And you say you belong to me,
(Ease my mind)
And ease my mind
Imagine how the world could be,
(Very fine)
So very fine,
So happy together

Just like a big rock show, if you wanna sing along . . .

I can't see me lovin' nobody but you for all my life
When you're with me, baby,
The skies will be blue for all my life

Everybody sing along like a big rock show, come on!

Pa pa pa pa
Pa pa pa pa pa pa pa
Pa pa pa pa
Pa pa pa pa
Pa pa pa pa pa pa pa
Pa pa pa pa

Pa pa pa pa
Pa pa pa pa pa pa pa

Pa pa pa pa
Pa pa pa pa
Pa pa pa pa pa pa pa
Pa pa pa pa

One more time!

Pa pa pa pa
Pa pa pa pa pa pa pa
Pa pa pa pa
Pa pa pa pa
Pa pa pa pa pa pa pa
Pa pa pa pa

We'd like to thank you very much for comin' to our concert tonight . . . I know that ah . . .
uh-hum . . . in a way it's sad that Bill Graham is closin' down the Fillmore, but ah . . . I'm sure
he'll get into somethin' better . . . It's been lovely, workin' for you this evenin' . . . good
night . . .

Good night . . .
(Good night, good night . . .)
Good night, boys and girls!
(Good night, good night . . .)
Good night, good night, boys and girls!
Good . . . night . . .
Good night, boys and girls!

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