

Movie Vocabulary/Idioms

That Thing You Do!

(1996. Info at <http://imdb.com/title/tt0117887/>)

Interviewer: Was Serialism the most important development in 20th century music?



Frank Zappa: The most important development in 20th century music was making a business out of it.

That Thing You Do! gives a pretty good picture of normal, everyday life in the United States in the 1960's, and offers a wealth of musician and music business *lingo* (terminology). If you understand all of the music-related vocabulary and expressions in this movie (e.g., the idea of "**covering**" songs on page 13), you'll be able to chat intelligently, in English, with a music business professional. You'll also hear Midwestern, east coast, and African-American accents. Oh, yeah; and it's a *rockin'* movie!

One more thing: A "Director's Cut" version of *Do!* has appeared, which includes scenes and footage not covered by this cheat sheet. Actually, as much as the Director's Cut did have some fun changes and actually cleaned up the ending a bit, I would recommend the original, shorter, 1996 cut.

cooking the books



This is business slang for doing "creative" or "dirty" accounting. You put down false numbers (you "**cook**" the numbers) to make the business look better (to your shareholders), or worse (to the tax officials).

"...one of the store **hi-fi**'s?"

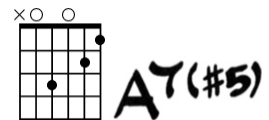
"Hi-Fi" is short for "**high-fidelity**." This is a somewhat *out-moded* (out of date, not used anymore) expression for a record player/radio system that sounds especially good.

Buffalo

Buffalo is a city in northern New York state, on Lake Erie.

The Chordvettes

Jimmy proposes this *cheesy* (cheap, poor taste) name for the band, made by putting together the words **chord** and **Corvette**.



Chords are what you call groups of musical notes, played at the same time.

The **Corvette** (nicknamed the '**Vette**) is a popular American "sports car." The model pictured here was produced in 1963.

“**Skitch**”
Patterson



“Skitch” is a nickname which was probably picked up from “**Skitch**” **Henderson** (a popular band leader in the U.S.A.) and given to Guy by his friends.

“...here we are
with this lone
beatnik!...”

A “**beatnik**” is a sort of *precursor* (“pre-,” before) hippie; a 1950s-era pop-intellectual and spiritual seeker. The beatniks were known for their love of jazz music. Since Guy likes jazz, Chad calls him a **beatnik**.

“How about ‘*The Big Tippers*’?”

This is joke by the waitress. A “big tipper” is a person who pays a large *gratuity* (“tip,” extra money) to the *waitperson* (waiter or waitress) at a restaurant after a meal.

Q: “Is Chad
doing a solo on
‘*Wipeout*’?”

A: “Every song is
‘**Wipeout**’ to
Chad.”

When a musician “**does** (or **takes**) **a solo**,” this means the other musicians stop playing for a little bit while he or she plays alone. It’s a way for a musician to share privately with the audience and show off their “**chops**” (see page 14).

“*Wipeout*” was a popular tune in the early 1960s. It was a good example of “beach music;” guitar band music that was very easy to play and would often have a simple drum solo. During the days when *Wipeout* was popular, many



American school-age children could—and would—play the **Wipeout drum solo** on their desks at school. Ask an older American friend if *they* know it!

The term “**wipeout**” is surfing *lingo* (slang). When a surfer falls off their surfboard rather impressively, that’s a **wipeout**.

“I’ve gotta pass...”



I’ve got to pass: “Sorry, I can’t do it.”

roto-antenna



Antennae (the plural of “**antenna**”) are metal structures that pick up radio or TV waves

Early antennae were *directional*; that is, they had to be specially aligned to *optimally* (in the best way) pick up radio or TV waves coming from a certain direction. For this reason a machine that allowed you to **rotate** your TV **antenna** via a motor, using a control box near your TV, was very popular at this time.

Tele-mart TM	This is the name of a large appliance store. This store is <i>fictitious</i> ; it was made up for the movie. There is another reference to it later.
“Lenny! Those cats don’t know squat about service!”	<p>To call someone “a cat” is <i>beatnik</i> (page 2) lingo. Perhaps this is also why Guy is thought of as a beatnik by some of his peers; he uses these beatnik words and expressions.</p> <p>When someone “doesn’t know squat,” this means they know very little about something. This combination of <i>beatnik</i> and <i>small town</i> idiom is funny, and even a little cute.</p>
Marionettes	This is, in fact, what you call a puppet which is <i>manipulated</i> (controlled) by strings.
“How about sitting in for Chad...”	When a musician substitutes for another musician who for some reason can’t <i>make a gig</i> (show up for a job), he or she is sitting in for that musician. This is <i>distinguished</i> (different) from the expression “ sitting in with ,” which is what you call it when you play with a band for fun, but you’re not replacing an absent band member.
“It’s an original that I wrote.”	An “ original ” is a song written by one or more of the musicians in your band. When you’re <i>not</i> playing an original , you are playing a <u>song someone else wrote</u> .
[<i>That Thing You Do!</i>]	Notice the <i>tempo</i> (speed of the beat) at which they play this tune. They’re playing it rather slow, as a <i>ballad</i> .
 “You’re talking gibberish! ”	Gibberish is speech where you can’t even recognize words. At a certain age, babies talk gibberish. When you say that someone “is talking gibberish,” it means you can’t understand them because they are not making sense.
“Hey, you’re <i>drowning</i> in the river, you’re <i>drowning!</i> ”	This young man is a heckler . Although the word isn’t used in the movie, this is a good time to mention the verb “ to heckle .” This young man is heckling this girl folk group at the talent show; he is verbally harassing them, from the audience.
“We’re gonna cream these ladies...”	<p>To cream something means that you will beat it into a thick liquid (like cream). When you cream your opponent in a contest, this means they lose very badly.</p> 

“...you’ve got to set up! ”	When a musician sets up , they get their equipment (instrument, chair, electronics, etc.) on the stage and get it ready to use.
“That definitely makes The Mexican Brass of Phi Kappa Epsilon , way over there in Canna(?) College, our front-runner! ”	<p>This is a Mexican-style <i>brass</i> (horn) <i>ensemble</i> (group); so they call themselves The Mexican Brass.</p> <p>Phi Kappa Epsilon is a college <i>fraternity</i>. A fraternity is a group of guys who live together in a house near a college campus. They have <i>chapters</i> (similar groups) in colleges all around the country. The members <i>fraternize</i>. This means they maintain brotherly relations and help each other whenever they can, including in professional relations when they enter the work world after college.</p> <p>The front-runner is the <i>contestant</i> (person or group in a contest) who is, up to that moment, in first place.</p>
“Eat my shorts, Ken!”	The heckler says this to the <i>MC</i> (“Master of Ceremonies;” the guy introducing the acts at the show). “ Eat my shorts! ” was a popular insult from the period (1960s).
“I’ll kick your ass!”	“I’ll beat you up!”
“That’s soooo wicked! ”	Interestingly, this is one old expression that hasn’t gone out of style; people still say it! “ Wicked ” <u>literally</u> means <i>evil</i> ; something that is bad, sinful, terrible, and hurtful. Here it means that it is very good.
“...it’s an up-tempo number! ”	A piece of music—a song—is a number . The <i>tempo</i> is the speed at which you play a song; slow, moderate, or fast. When a tune is up-tempo , it’s played fast.
“...this [band] gets a paying gig! ”	A gig is usually an entertainment job. It could be a job making music, but can also refer to any other entertainment service, like clowning, balloon-twisting, magic, juggling, comedy, etc.
“Table 19, your pizza is ready.” [drum sting]	<p>A sting is what you call that little <i>comical</i> (funny) thing Guy does <u>on the drums</u> after Lenny makes that <i>lame</i> (weak, unfunny) joke about the pizza. It’s a way of telling the audience that what Lenny said was funny; otherwise, they might not know. ☺ You can make short musical punctuations on other instruments as well. “Organ stings” were popular during the pre-TV radio drama days.</p>

“This is an **opportune** time to **pick it up** a little...”

An “**opportune time**” to do something is a good time to do something, the time when you’ll get the best result.

To “**pick it up**” in this context means to pick up the tempo; to play something a little faster.

“...bring me out here in the **doggone** middle of the night...”

“Doggone” is a nicer way to say “goddamned.” This is a mild *oath* (a curse).

“...over by the photo booth...”
“...stayed for both **sets**...”

A **set** is a musical session. Musicians usually play two or more **sets** in one evening, with breaks in between to eat, drink, relax, go to the bathroom, etc.

“Here you go, kids! **On the house!**”

When you receive something “**on the house**,” this means that the owner of the shop or store is giving it to you for free.

“Hey! **Three Stooges!** C’mon! Out! Out!”

This is a reference to an old U.S. comedy team that made hundreds of short films in the early, black-and-white film era. Their style of humor was very silly and *slapstick* (featuring physical abuse; hitting, falling, poking the eyes, etc.). Not everyone finds **The Three**



Stooges funny, but they do still have a devoted following, even to this day.

“You’re talking to **Spartacus**, here...”



This is the first of many references, by Guy, to a classic character, **Spartacus**, from the movie of the same name, directed by Stanley Kubrick. *Spartacus* is a story about a Roman slave who leads a *revolt* (fight for freedom) by hundreds of thousands of other slaves. It’s an excellent and highly recommended movie. The line “**I am Spartacus!**” near the film’s conclusion is a powerful, touching moment, and Guy will say this line, later.

“That was **swingin’**, man!”

In general, when music **swings**, it uses a quick tempo and *syncopation* (a strong “up-beat”). This is a fun *combination* (mix); the music makes you want to dance.

“We only got that one **take**...!”

In musical lingo, a **take** is one studio recording of one song. You usually do many **takes**, then listen to them all and pick the best one for the record. It’s a *very* colorful part of this story that the recording that climbs the pop music charts in the U.S. was recorded in a church, in *only one take*.

Luke 21:19

Here, Uncle Bob is making a reference to a verse from the *Holy Bible*; the Christian scriptures: “**In your patience possess your souls**” (KJV; **King James Version**; an old translation). In other words, “just be patient.”

“**Neato!**”

This is a quaint old slang for “neat!” meaning “I like it!” Not many people say this anymore, but you might hear it.

“I’m **stooping** to **subterfuge** for you!”

To “**stoop**” means “to lower yourself.” You can literally do this when, for example, you walk through a low doorway. Figuratively (a “word picture”), this means to do something a little bit dishonest in order to get something you want.

A **subterfuge** is something you plan to do to fool someone.

“Hey, **Ringo!** It’s **showtime!** You should **have been on** five minutes ago!”

“**Ringo**” is, of course, a reference to Richard Starkey, a.k.a., (“Also Known As”) **Ringo Starr**, drummer for The Beatles, the famous rock ‘n’ roll band from Liverpool England that revolutionized pop music around the world.

“**Showtime**” is time to start performing.

“**To be on**” is to be *performing*.



“Y’know, I don’t believe I want to live in a country where you have to *stay* open on Sunday to do business...”

Here’s an interesting cultural note, which is also a note about a mistake in the movie:

Mr. Patterson makes this complaint, but the fact is that in the early 1960s, Pennsylvania had *blue laws*. These were state laws that enforced moral codes on businesses, the main one usually restricting certain businesses from working on Sundays. In fact, Pennsylvania did have a law in effect which specifically *prohibited* (made illegal) Sunday business hours, so this part of the story, while colorful, is not historically *accurate* (correct, true). Most blue laws have been *repealed* (reversed, removed from the law books) since those days.

Note: This factual error in the movie’s plotline was taken from the **Internet Movie Database** (<http://www.imdb.com/>).

“,... ‘Youth for Christ’
jamborees...”



A **jamboree** is a public musical performance which is fun, yet *wholesome* (morally “clean”). Remember that rock ‘n’ roll *has its roots* (got started) in the *juke joint*, dark little back-woods drinking establishments which had wild dancing, sex, and drug use.

“..., and I mean
serious radio
airplay,...”

You have **airplay** when people hear you on broadcast media, like radio or TV. In the case of pop music radio, this means having your song played.

“Son, you want to
get your **cotton-
pickin’** hands off
of that?!”

This is a popular mild oath used to curse something, as in, “This **cotton-picking** thing doesn’t work!!!”

This is also a good example of a *rhetorical question*. Mr. Patterson isn’t really asking The Bass Player what he wants to do. This *softens* (makes more polite) the firm request.

“...presents a
cavalcade of rock
‘n’ roll stars...”

A **cavalcade** is a series of acts, all in one show, and all of which are very impressive. This is older show-business slang, though you still might hear it from time to time.

sound check



This expression will be heard later, but the scene at the Pittsburg concert is an opportune time to bring it up.

A **sound check** is what you do before going on to perform. You make sure all your equipment has been plugged in and **checked** to make sure it works, then carefully tuned to produce the best possible **sound**.

What we see here is that the concert managers didn’t do a basic **sound check** for the Oneders. A stupid mistake!

“You can’t let a
tepid reaction
from one **matinee
house** affect your
dedication to the
band.”

Tepid means “lukewarm;” not hot and not cold.

A **matinee** (“mat-‘n-AY”) is a concert in the middle of the day. Although most concerts and shows happen in the evening—after work hours—it makes sense to have some matinee performances on weekends.

People in show business call the audience for a show a **house**. “The house was good tonight!” means, “The audience was responsive and excited!”

“They **booed** us
off the stage...”

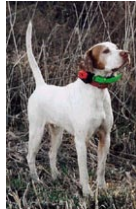
An audience will shout “**boo!**” to show that they don’t like a performer. This is **booing**.

“...and add ‘The Wonders’ to the Play-Tone **stable** of artists.”

A **stable** is a building where you keep horses.

These musical artists sign *exclusive* business contracts with Play-Tone© records, agreeing to work only with that *label* (page 11). They “belong” to Play-Tone the way horses belong to a farmer or rancher. This is probably an older music business expression, and not used much anymore.

“My **bird-dogging** is done.”



A **bird dog** is a dog that helps a hunter find *game birds* to shoot, like pheasants or quail, and *retrieves* (gets) birds that have been shot. Phil sees himself as someone who did the initial *scouting* (finding and retrieving) for Mr. White. Something that isn’t mentioned, but would certainly be true, is that Phil got paid handsomely to *relinquish* (give up) his contract with “The Oneders.”

United States Marine Corps

The U.S.M.C. is a *branch* (one organization) of the U.S. military service. This is an *elite* (specially trained) group, and is often sent to fight where the regular military (Army, Navy, Air Force) don’t—and sometimes, can’t—go.



“...and you...**Semper Fi.**”

Semper Fi is the *motto* (slogan, phrase) for the Marines. It is a shortened form of the Latin for “**Always Faithful.**”

“Percussionist Foster Grant.”



A **percussionist** is a drummer or player of any instrument which is *struck* (hit), like a marimba, vibes, or xylophone.

“**Foster Grant**” is a name, and is also a popular brand of sunglasses.

“...just **left us in the lurch.**”

To **leave** someone **in the lurch** is to abandon someone who needs you.

“...got a **big crush** on them **sirens!**”

A **crush** is a strong emotional feeling for someone, sort of like love, but usually short-lived.

Sirens were characters from the Greek *legend* (ancient story) of Odysseus. They were beautiful women who lived on an island and sang so sweetly that passing sailors steered their ships toward the island to hear and see them better. The sailors would *invariably* (always) crash and die on the rocks.

Also note the colorful idiomatic use of the pronoun “them” in place of a more appropriate determiner, like “those.”

“I heard your tune during the **sound check**.”

Here, Freddie Fredrickson makes a direct reference to a **sound check** (explained on page 7).

“What if they want an **encore**?”

This word is from the French, and it literally means “again.”

An **encore** (“AHN-core”) is when the audience calls on the performer or performers to come back on stage and entertain them a little more before ending the show, and they *oblige*; they come back out on stage and perform.

[to The Bass Player:] “You have your **pick**?”



Mr. White is checking to make sure The Bass Player has his *plectrum*, or **pick**; a piece of metal or plastic you hold with your plucking hand to get a strong sound from the string being plucked. An interesting fact is that most professional bass players—like the “Wolfman” who you will see later—don’t use picks; they use their fingers and thumb. This reference to the bassist’s pick indicates to us that The Bass Player is something of a *primitive*; a self-taught musician with a simple, functional approach to making music.



Billboard magazine is the main *trade* (business) magazine of the American pop music industry. In each issue, they publish a “top 100” tunes chart, based on record sales.



“Thank you, Illinois! ‘**The Land of Lincoln**!’”

Lenny says this after a *well-received* (well-liked) *number* (see page 4) at the Illinois State Fair.

Each state in the United States has a *motto* (slogan). The state motto of Illinois is “**The Land of Lincoln**,” because this is where Abraham Lincoln, 16th President of the U.S. was born, and where he had his first law practice.

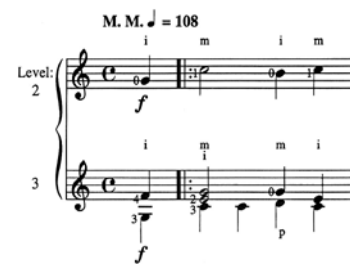
“She’ll be **chartreuse** with envy.”

This is a *takeoff* on (creative parody on or modification of) the expression “green with envy.” **Chartreuse** is a *high class* (fancy, fashionable) shade of green.

“[Are] you straight on those **harmonies**, now?”

“Have you figured out how to sing those harmonies without making mistakes, now?” A **harmony** is a group of musical tones that sound good together. Note the *vocal* (voice) harmonies in the songs by The Wonders. Good vocal

harmony is an important part of popular ensemble work.



“Hey, did you see
the **cast** of
‘Bonanza!’
signing
autographs this
afternoon?”

The **cast** of a *theatrical production* (show)
are the actors and actresses.

“Bonanza!” was a very popular television
show of the period. It was a western. The
star was Lorne Greene, a Canadian actor
(*upper-right, in the picture*).



“State Fairs are
small potatoes.”

“Small potatoes” are unimportant things that can be
ignored so you can pay attention to more important things.

“We want **‘Shades’!**
We want **‘Shades’!**
We want **‘Shades’!**”

The word **“shades”** is slang for sunglasses. This has,
apparently, become Guy’s *nickname* (“pet” name) among
The Wonders’ fans.

“We’re **winging**
our way to the
coast.”

“Winging out way...” is an expression, still popular, for
flying.

“You have to go
off and **pay**
homage to Mr.
Sol Siler.”

To **pay homage** to someone is to *express* (say) your
appreciation and respect to someone.

“It’s the place that
Lucy and Ricky
stayed when they
came out with
Fred and Ethyl.”

This is a reference to a TV
show called “*I Love Lucy*,”
the first true television
sitcom (**situation comedy**).
“Lucy and Ricky” were Lucile
Ball and Desi Arnez.



Fred and Ethyl Mertz were sitcom neighbors in the show.

“Hey! Guys!
Boots
Randolph!”



Boots Randolph was a popular U.S.
saxophone player from the period. His biggest
pop hit was “*The Yakkety Sax*,” which was a
cross-genre hit; it played almost all music
markets of the time: County and Western,
youth, pop-jazz. Just about everyone in the
country had heard *The Yakkety Sax*.

“Let me ask you
cats this question:
Who are your
influences?...”

This question is almost always *posed* (presented) to
musicians during an interview. It means, “What other
musicians have *influenced* (affected, changed) your musical
thinking and style?”

“...which artists
**popped your
cherry?**”

This is an idiomatic expression which further *refines* (focuses, makes more specific) the question of influence; is there one particular artist whose influence was *key* (essential, the most important).

This is also interesting because it highlights another issue in the *broadcast* (radio, TV) entertainment industry; the question of *censorship* (limitations on what you can say in public). The U.S. Federal Government in Washington, D.C. has a broadcast *regulatory body* (rule-making agency) called the Federal Communications Commission (FCC). They resolve *disputes* (arguments) over frequencies and *dole out* (“fairly” hand out) spectrum. They also regulate broadcast speech, in a small way. They simply forbid the use of certain “dirty” words on radio or TV.

But this leaves the playing field wide open to colorful, sex-related idiomatic expressions like this one. In this context, “**cherry**” refers to a young woman’s *pre-coitus* (pre-sex) *hymen*; a bit of skin that partially covers the vaginal opening. When a woman first has sex, this hymen will be broken or *distended* (stretched), and her “**cherry**” is “**popped.**” The image is one of losing one’s virginity, of becoming experienced. Musically, this is asking who first opened your eyes to significantly new musical possibilities.

“Uh...**Stan Getz.**
Anything he did
on the **Verve**
label. **Bill Evans**
Trio, ... **Del**
Paxton!”



Stan Getz
(saxophonist) and
Bill Evans (pianist)
are real—and
significant—figures
in American jazz
history.



Oftentimes, the phases musical artists go through in their careers are defined by periods of time they spend under contract with particular **labels**. Here, Guy refers to **Getz**’ work under the **Verve label**.

Del Paxton is *fictitious* (not a real person). He was created for this movie.

“Hey, you in the
lunettes...”

“**Lunettes**” is French for “eyeglasses.”

“...caused the worse riot in Texas since **Oswald** got shot.”

Sol Siler makes this *profoundly* (deeply) tasteless reference to an aftermath event from the *assassination* (political killing), in Dallas, Texas, U.S.A., of President John F. Kennedy, in November of 1963.

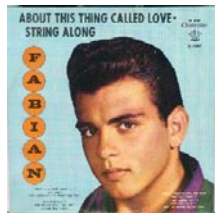
Lee Harvey Oswald, had been *apprehended* (captured) by police in connection with the assassination. He was being transferred under police escort to another law enforcement facility *for further questioning* (to ask him more questions) when **Jack Ruby** stepped out from the crowd and shot him. He died before his testimony could be used to help *ascertain* (find out) the full truth about the assassination.



“[Let’s] go have some **deli**.”

“**Deli**” is *delicatessen* food; typically sandwiches and salads. It’s a very “east coast” thing, and along with Sol’s thick New York accent, makes it plain that he is very much an east coast person, even though he lives in Los Angeles.

“Do you want to get **Fabian** away from me?”



This is a reference to **Fabian**, a popular folk singer/teen idol from the period. By *lumping* (mindlessly associating) Jimmy with Fabian, Sol is being *very* insulting and insensitive. After his “Oswald” comment, this comes as no surprise.

“Young **squires**, young **squires**!”

This is a term from old England. A *squire* is a knight’s aid and *protégé* (“PRO-teh-zhay;” student, apprentice).

[*first number at “The Blue Spot”*]

We are treated to the opening *number* (page 4) of the first *set* (page 5) at “The Blue Spot.”

As is typical when a band intends to entertain for a whole evening, they start out with something relatively simple and light, to warm up, and that’s the case here.

This opening number is based on the simple *changes* (chord changes) of the *12-bar blues*. All good jazz musicians can *knock out* (easily do) a blues-based improvisation like this.

“But sooner or later, something makes you crazy. Money, women, **the road**...”

When a musician talks about “**the road**,” he or she is talking about touring; traveling cross-country, going from club to club and from stage to stage. Most professional musicians complain about the enormous stress they feel from weeks and months “on the road.”

“**Last call**, lovers.”

“**Last call**” is the last opportunity to purchase a drink before they close the bar for the night.

“...get your **patooties** down to the television studio...”

Patooties are potatoes. This is a gentle way of saying, “Get your ass out of bed and down to the studio!”

“**Upchucking**, Mr. **Hammerstein**, huh?”



“**To upchuck**” is slang for “to vomit.” For Lenny to call Jimmy “**Mr. Hammerstein**” is something of a *tribute* (expression of honor). **Roger Hammerstein** (*pictured*) was a very famous and successful American songwriter.

Lenny is making a *backhanded compliment*, making fun of Jimmy’s situation while saying something nice about him.

“I should have **dumped** you in Pittsburgh!”

When you abandon someone who loves you by leaving them or turning them away, it’s said that you **dump** them.

“...and I say you **cover** these songs from the Play-Tone catalog...”

This is a very interesting bit of music business, and related to U.S. copyright law.

In the U.S.A., if a songwriter wants to make money from recordings of one of their songs, he or she must first make a deal with one recording artist to “**cover**” the song—to make the first recording. The *terms* of that first recording—how much money the composer will make—are *negotiable* (the writer and musical artist agree on the price). You want the biggest star to record your song, so you’ll make the most money on this first recording. After that, other musicians are free to record the song, as long as they pay the composer a *set fee* (fixed, non-negotiable price) set by law. So that first recording **covers** these later recordings, legally speaking.

In light of this, think about what it means for Mr. White to push the contractual obligation that the The Wonders **cover** tunes under the copyright ownership of Play-Tone.

“You get one **cut** per side of the **LP**, but I don’t want any of this ‘lover’s lament’ crap.”

A **cut** on a record is one song on that record.

An **LP** (“ell-pee”) was a “**Long-Playing**” record, made from vinyl plastic, 12 inches across, and rotated at 33rpm (revolutions per minute). “**Singles**” were smaller, would have one song per side, and rotated at 45rpm.

When Mr. White refers to the “lover’s lament crap”, he’s saying he *doesn’t* want songs about **broken hearts** and **failed romance**.

“The Wonders are **in breach of contract**.”

To be “**in breach of contract**” means that you have failed to keep the *terms* (agreements) of a contract. You can be taken to court and sued.

“[Do] you want to **lay it down**?”



“Do you want to record it? Do you want to put it on tape?”

“Can I **jam** with you a bit?”

When musicians sit together and *improvise* (make up music as they go along), that’s **jamming**.

“Let’s keep this a **duet**.”

When two musicians play together, that’s a **duet**.

1 musician	Solo
2 musicians	Duet
3 musicians	Trio <small>(remember the “Bill Evans Trio”?)</small>
4 musicians	Quartet
5 musicians	Quintet

“Your little fifi’s about to **vamoose**, too!”

A “**fifi**” is a French poodle. “**Fifi**” is a classic name for a French poodle, the same way “Spot” is a classic name for a dog with spots.

To vamoose is slang for “to leave quickly.”

“Del says I’ve got the **chops** to make it as a drummer in L.A., so...”

The ideas and skills that a musician brings to the act of making music are their “**chops**.”

In reference to the earlier “*Wipeout*” comment about Chad, note that if “**Every song is ‘Wipeout’ to Chad...**”, then Chad certainly didn’t have very many **chops**.