

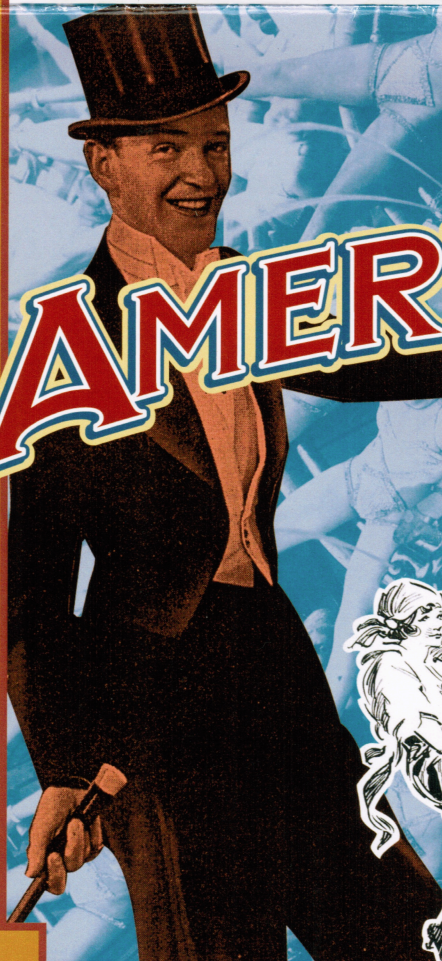
The Institute of the
AMERICAN MUSICAL
Inc.

121 North Detroit Street
Los Angeles, CA 90036-2915



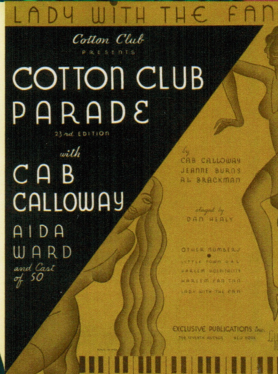
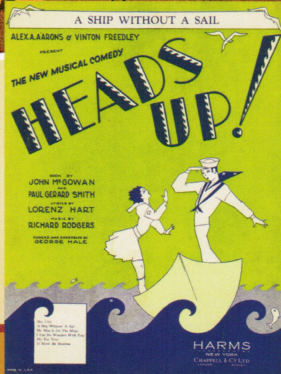
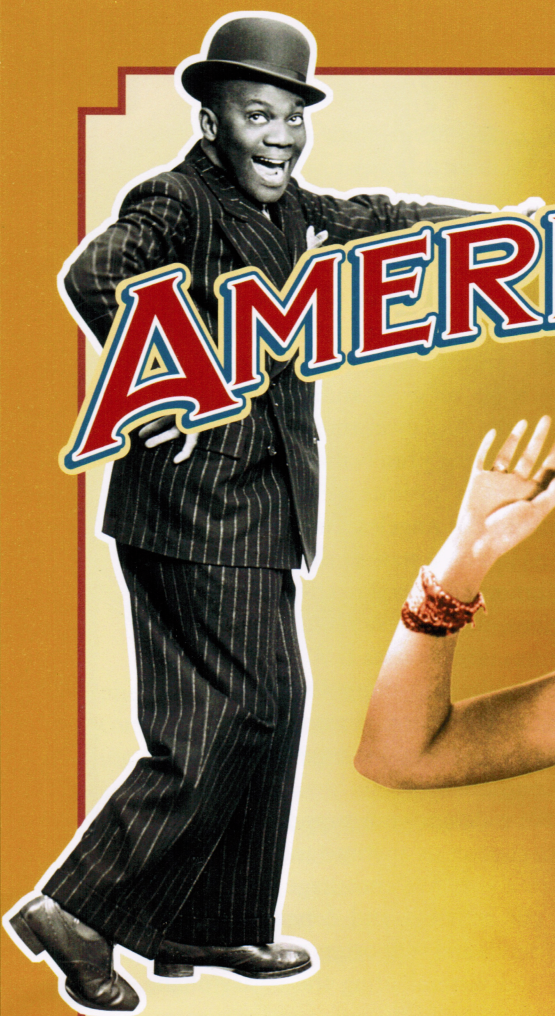
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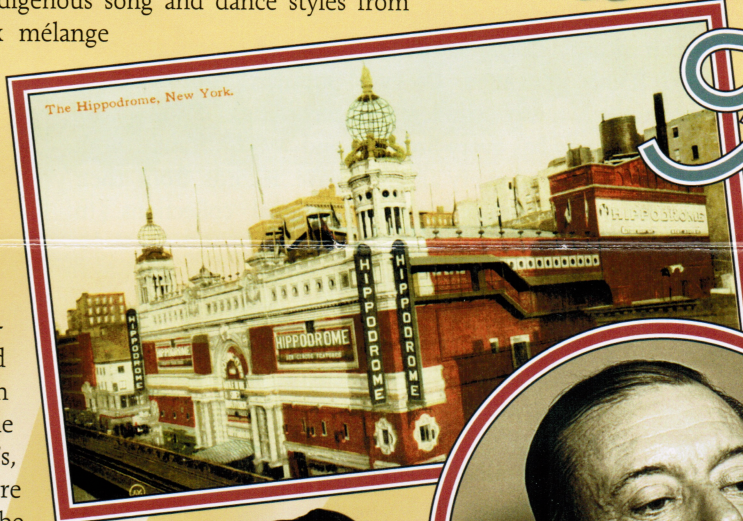




The American musical has a history as rich and colorful as the United States itself. The many traditions that combined to become America's musical theatre arrived with immigrants from all over the world and reflected the international population of this country. During the 19th century, the musical began to emerge

as a distinctly American theatrical phenomenon, combining elements borrowed from British comic opera and music hall, Irish ballad singing and clog dancing, German and Viennese operetta, French opéra bouffe, ballet, and pantomime, with indigenous song and dance styles from minstrelsy. This complex mélange of influences provided the formal and stylistic foundation for the musical comedy and revue of the early 20th century and, later, the masterpieces of Jerome Kern, George Gershwin, Cole Porter, Richard Rodgers, Frank Loesser, and Leonard Bernstein. When talking pictures became a reality in the late 1920's, America's musical theatre traditions continued to be advanced on the screen.

Top: Eva Tanguay. Top right: Oscar Hammerstein II, Florenz Ziegfeld, and Jerome Kern at the opening of SHOW BOAT, 1927. Center: Postcard of the Hippodrome, 1908.

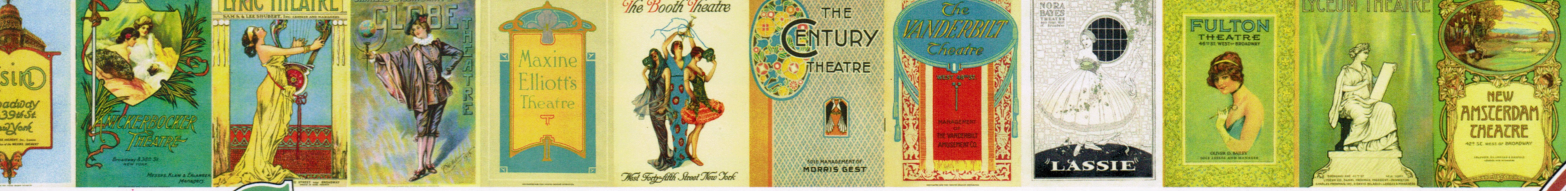


For almost forty years, THE INSTITUTE OF THE AMERICAN MUSICAL has played a vital role in preserving this country's great heritage of musical theatre and film. Established in 1972 in New York City, the organization has produced film retrospectives, exhibitions, and many other public events to celebrate the American musical. In addition, it has assisted thousands of researchers, from students to authors to documentary filmmakers, and has been represented on hundreds of radio and television programs

about the American musical. In 1979, with a matching grant from the Rockefeller Foundation, the Institute relocated from New York City to Los Angeles, where today it houses the world's largest archives expressly dedicated to the Broadway and Hollywood musical.

Above: Cole Porter around the time of Kiss Me, Kate, 1948. Left: Ruby Keeler and Dick Powell, stars of Warner Bros. musicals.





COLLECTIONS

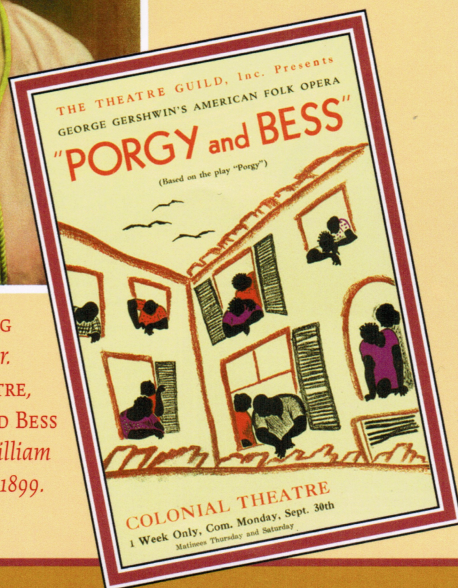
THE INSTITUTE OF THE AMERICAN MUSICAL has several major collections, including more than 20,000 theatre programs back to 1866; every script published from a Broadway musical and hundreds in manuscript (many given by Richard Rodgers and Cole Porter); tens of thousands of British and American piano-vocal scores and pieces of sheet music back to the early 19th century; books on theatre back to the 18th century and film back to 1897; books on New York City history back to 1836; over 250,000 movie stills back to 1905; significant collections of postcards and cigarette cards of world's fairs, theatres, and stage and screen personalities; stage periodicals back to the early 19th century; histories of theatre buildings from all over the world; thousands of biographies; rare early photographs and stone lithograph posters from the turn of the last century; artifacts from demolished New York theatre buildings; detailed clipping files back to the 1920's; and around 2,000 movies on film, tape, and disc.

The archives also possess one of the finest collections of theatre, film, spoken word, and popular music on records, dating back to a recording of the great stage actor, Edwin Booth, from 1890. On every medium from brown wax cylinders to modern CD's, the library has every Broadway original cast album and every album from a Hollywood movie musical, in addition to recordings by all the seminal musical stars: Nora Bayes, Blanche Ring, Bert Williams, Al Jolson, Eddie Cantor, Fanny Brice, Fred and Adele Astaire, Ethel Merman, etc. We also have countless recordings of popular singers such as Bing Crosby, Russ Columbo, Kate Smith, Ruth Etting, Billy Murray, Ethel Waters, and

many others, in addition to numerous British theatre and music hall favorites. Early dramatic recordings are equally well represented, including every one by Sarah Bernhardt, Ellen Terry, E. H. Sothern, Julia Marlowe, and Sir Herbert Beerbohm-Tree. Our many historical, spoken-word records include the voices of William Jennings Bryan, General Pershing, Nicholas Murray Butler, Charles Lindbergh, James Whitcomb Riley, William Butler Yeats, and presidents back to Teddy Roosevelt. Our vast collection of record catalogues goes back to the late 1890's and includes one of the largest holdings of Victor catalogues in the world, while the Edison materials were almost all gifts from Teddy Edison, the inventor's youngest son.

When M-G-M lost its studio several years ago, the Institute was given around 8,000 78's from its music department; and when Robert Lewis, co-founder of the Actors Studio, returned to New York, he donated 6,000 operatic, popular, and dramatic recordings. Irving Berlin and W. C. Handy both gave records from their personal collections. In 1959, Richard Rodgers donated his personal collection of recordings of his own songs and the cabinet (designed by his wife Dorothy) that shelved them. The collection, dating back to 1924, is housed at the Institute.

Over the years, the Institute has been given many other remarkable personal collections: scores, scripts, correspondence, and recordings from conductor Jay Blackton; scripts and other items from choreographer Onna White; all the scrapbooks, photographs, and memorabilia from vaudeville and Broadway favorite Violet Carlson; 19th and early 20th century theatre memorabilia of actor Hobart Bosworth; piano-vocal scores from Harold Arlen (many inscribed to him by Vincent Youmans); extensive materials on Johnny Mercer; over 50,000 silent movie stills and rare photos of Anna Pavlova from publicist Rutgers



Top: Original script of ANYTHING GOES (1934) given by Cole Porter. Above: Hazel Dawn, THE THEATRE, August, 1914. Right: PORGY AND BESS broadside, 1935. Center right: William Gillette in SHERLOCK HOLMES, 1899.



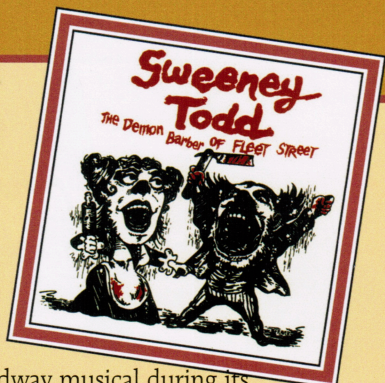


Above: Alice Faye. Right: The Florodora Sextette, 1900. Center: Frames from the Ray Knight collection. Below: Paul Robeson singing "Ol' Man River," 1936. Below right: Eddie Cantor in KID MILLIONS, 1934.

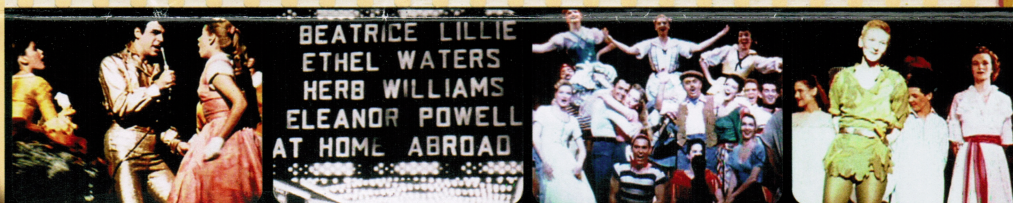


Neilson; archives of the Los Angeles Civic Light Opera (programs, photos, posters, thousands of letters from all the theatre giants), left to us by CLO founder Edwin Lester; the complete archives of the New York Paramount, that

silent film shot by theatregoer Ray Knight during actual performances of approximately 175 Broadway musicals from the ZIEGFELD FOLLIES OF 1931 through the curtain calls for A LITTLE NIGHT MUSIC (1973). While many still photos abound to capture the look of the Broadway musical during its



golden years, these priceless films document in movement 42 years of this country's greatest contribution to the art of theatre; and they are all in color from 1935 onward! It is a primary resource for the stage choreography of Balanchine, Alton, de Mille, Robbins, and Fosse, and may be the only way to watch Ethel Mer- man belt a show-stopper from GYPSY or Gene Kelly hoof in PAL JOEY or Gertrude Lawrence enchant Yul Brynner in THE KING AND I. The preservation of these fragile films to high definition, with the addition of on-screen annotation, is one of our most urgent priorities. Even safety film can deteriorate from the so-called "vinegar syndrome"



that eats it away. It is our commitment to issue the preserved and annotated footage worldwide on DVD with audio commentary to augment what the viewer is watching. Presumably, libraries, college theatre departments, and musical theatre lovers around the world will want these priceless documents for their collections.

were rescued during the theatre's demolition in 1967; numerous letters from Metropolitan Opera diva Emma Eames, gossiping about her contemporaries; original scrapbooks of Abe Lyman, the first band leader from Los Angeles to achieve worldwide fame; original portraits, stage clothing, furnishings, publicity materials, and personal effects of Broadway star Anna Held; all of Vivienne Segal's photos, contracts, and scrapbooks back to 1907; papers and manuscripts of librettist Anne Caldwell, and many others.

The crown jewel of the Institute's collection is 16mm



LAND EXPOSITIONS
RD
1900 NO. 144
1000 1000 1000
CO. AUG. 25, 1908.



As a special collections library, THE INSTITUTE OF THE AMERICAN MUSICAL is

available to researchers and students seven days-a-week by appointment. The Institute can also provide in-depth research assistance for larger projects requiring special attention and access to the collection. The fragility of paper materials, such as books, programs, playbills, and photographs will determine their availability for reading and photocopying. The Institute's library of historical sound recordings is available for listening; and whenever possible (depending upon the fragility of materials and applicable copyright laws), the Institute can provide digital copies of its holdings for use away from the library. Copies of materials in the public domain or with permission from copyright holders will be made according to established and competitive rates. In the future, digital copies of video and audio recordings, as well as photocopies of playbills, sheet music, and other printed matter will increasingly be available over the internet, which will greatly expand the Institute's national and international presence.

THE INSTITUTE OF THE AMERICAN MUSICAL



Dr. Kevin Starr, California State Librarian Emeritus, has called THE INSTITUTE OF THE AMERICAN MUSICAL "a cultural resource of international importance"; and Dr. James Billington, the Librarian of Congress, has dubbed the Institute "a national treasure." In order to serve students and scholars of the American musical more effectively, and to secure the preservation of its priceless archives for posterity, the Institute seeks to build a permanent home in Los Angeles. Once the library is established in a new, state-of-the-art facility, the organization will be equipped to produce publications, musical events, film screenings, lectures, and courses that will enrich the community and promote the Institute's mission to preserve, document, and share the extraordinary heritage of the American musical.

We welcome your support. Please feel free to contact us anytime and to come for a tour or a visit. We encourage your participation in our activities and depend upon the generosity of friends and supporters to continue the work of preserving and disseminating the legacy of the American musical.

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