



THE CENTER FOR POPULAR MUSIC
MIDDLE TENNESSEE STATE UNIVERSITY, MURFREESBORO, TN

BEVERLY ROSS COLLECTION

19-012

Creator:

Ross, Beverly

Type of Material:

Manuscript Materials, Newspaper Clippings, Song Lyrics, Sheet Music, Performance Documents, Photographs, Sound Recordings, and Digital Sound Files.

Physical Description:

1 linear foot

Dates:

circa 1954 - 2000

Access/Restrictions:

All materials in this collection are subject to standard national and international copyright laws. Center staff are able to assist with copyright questions for this material.

Abstract (Descriptive Summary):

This collection details the history of Brill Building songwriter, musician, and composer Beverly Ross. Ross wrote many early rock 'n' roll hit songs like "Lollipop" (recorded by The Chordettes), "Judy's Turn To Cry" (recorded by Lesley Gore), "Dim Dim The Lights" (recorded by Bill Haley and His Comets), "Dixieland Rock" (recorded by Elvis Presley), and "Candy Man" (recorded by Roy Orbison). Manuscripts accompanying the authorship and publishing of these songs are featured here, along with many others. Also included in the collection are two musicals, one titled *Skin* and the other titled *City Of Light*. *City Of Light*, about Paris during the Nazi occupation of World War II, contains both the script and musical score. *Skin* appears to be an incomplete work, as it contains a score and narrative treatment, but no script. Other non-musical writings are also contained here, and include both handwritten and typed ideas for songs, personal

thoughts; creative narratives, scripts and musical numbers for a children's television series; personal correspondences, legal contracts, invoices and billing statements. Digital scans of Ross' original sound recordings are included.

Provenance and Acquisition Information:

Items were purchased by the Director of the Center for Popular Music, Dr. Greg Reish, for on August 29, 2019 from Michael Brenner, proprietor of Brenner's Books in Manasquan, New Jersey. Brenner acquired the collection from Ross' sister's (name unknown) estate sale in Lakewood, New Jersey. Brenner theorized during correspondence with the CPM about the acquisition that the home in New Jersey might have been the original family home of Beverly Ross.

Subject/Index Terms:

Brill Building (New York, N.Y.)
Rock music
Rock and roll music
Rock-n-roll music
Popular music
Piano Music (Rock)
Composers
Songwriters
Musicians
Arrangers (musicians)
Women composers
Directors, Musical theater
Musical theater directors and producers
Producers, Musical theater
Music manuscript
Sheet music
Lead sheets
Popular music—Lead sheets
Rock music—Lead sheets
Musicals—Scores

Agency History/Biographical Sketch:

Beverly Ross was born in Brooklyn, New York in 1939. At the age of five she moved with her family to Lakewood, New Jersey. Beverly began taking piano lessons at an early age, showing a precociousness and talent for music. She had early success as a songwriter, winning lyric writing contests as a child. Encouraged by her musical accomplishments and determined to become a professional songwriter, Beverly canvassed songwriting guilds in New York City as a teenager. She sent songs to the

historic Tin Pan Alley songwriting enclave, The Brill Building, and by the age of fifteen scored her first hit song placement with the song “Dim Dim The Lights (I Want Some Atmosphere)” (co-written with African-American songwriter Julius Dixon/Dixon in 1954) for Bill Haley and His Comets. In 1958, Ross and Dixon co-authored the hit “Lollipop” (later recorded and made famous by The Chordettes), originally released as under their musical duo name “Ronald and Ruby.” The Ronald and Ruby version peaked on the charts at number twenty. Ross wrote other hits songs as a teenager, including: “Dixieland Rock” (recorded by Elvis Presely in 1958), “Girl of My Best Friend” (recorded by Elvis Presley in 1960), and “Candy Man” (recorded by Roy Orbison in 1961). Ross also recorded under her own name for Columbia Records, with songs like “Stop Laughing at Me” (1958), and also penned under the pseudonym “Rachel Frank”.

By the early 1960s Ross became the highest paid female songwriter at The Brill Building. She worked alongside other notable songwriters, including men like Jeff Barry and Phil Spector, and women like Ellie Greenwich and Carole King. According to Ross’ memoir (*I Am the First Woman Phil Spector Killed*, 2013), Spector stole a musical theme written by her to use in the Ben E. King song “Spanish Harlem.” This betrayal triggered Ross to have a nervous breakdown in 1960 and retire early from the New York songwriting scene of the time. In spite of Spector’s accused treachery, Ross enjoyed success throughout the sixties with songs like “Cranberry Bog” (recorded by Hayley Mills in 1962), “Judy’s Turn To Cry” (recorded by Lesley Gore in 1963), and “Tears of Misery” (recorded by Ral Donner in 1964).

During the 1970s, Ross expanded her songwriting craft to writing for television and theatre. In the 1980’s, Ross again had more success in Nashville, TN, receiving a BMI award for her work on “Candy Man,” as well as authoring hits for artists like Shelby Lynne and Bonnie Raitt. Her songs have been featured in films such as *Stand By Me* (1986) and *Chicken Little* (2005). As of 2019, Beverly is thought to be alive (80 years old) and living in Nashville, Tennessee.

Scope and Content:

This collection consists of three boxes of manuscript materials and digital scans of original sound recorded material. Types of manuscripts include published, handwritten and typed musical scores, lead sheets, and lyrics; narrative scripts, personal notes; and legal documents. The collection details the history of Beverly Ross from the 1950s through the early 2000s. These materials were created by Ross and her various creative collaborators, including Phil Spector, Jeff Barry, Julius Dixon, Alan Gordon, Aaron Schroeder, Frederick Neil and others.

Arrangement:

In the absence of a true original order, the collection is arranged into folders categorized largely by song or project title. Where the song or project title was assigned by the collector, it will appear in quotation marks. Otherwise, the folder has been named such by the processing archivist.

The collection is arranged into 3 boxes:

Manuscripts: Song Titles/Subjects B-R – handwritten/typed song lyrics, ideas, and sheet music; published sheet music; newspaper clippings; pictures of original sound recordings; 1 photograph; and other miscellaneous manuscripts (Box 1, Folder 1 – 18).

Manuscripts: Song Titles/Subjects S-V – handwritten/typed song lyrics, ideas, and sheet music; set lists; pictures of original sound recordings; and other miscellaneous manuscripts (Box 2, Folder 1 – 4, including subfolders 1 and 2 in Folder 4).

Manuscript: Music and Script – contains the entire collection of sheet music and written script for the musical “City of Light” (Box 3, Folder 1).

Collection Contents (Box/Folder List):

Box #, Folder # Description

Box 1, Folder 1 “Branded Man”

- “Bad Bill, Tim Star...” handwritten note; 1
- “Branded Man” handwritten lyrics; 1
- “Draft #1 ‘Branded Man’” typed lyrics (September 1974); 1
- “Draft #1 ‘Branded Man’” typed lyrics w/handwritten notes (September 1974); 1
- “Draft #2 Corrected Copy ‘Branded Man’” typed lyrics w/handwritten notes (3 pages, September 1974); 1
- “Branded Man” Guitar Chords typed and handwritten (3 pages, stapled); 1
- “Branded Man” lyrics and music draft, handwritten and typed manuscripts (5 pages); 1

Box 1, Folder 2 “Children’s Ideas (Kapt. Kangaroo)”

- Image of original folder (outside-front) cover; 1, color copy
- Image of original folder (inside-front) cover; 1, color copy
- “Copy of Presentation of three short skits...” typed manuscript (8 pages); 1
- “Captain Kangaroo has a riddle...” typed note; 1
- Letter from Paul W. Keyes on Rowan & Martin’s “Laugh-In” letterhead (July 2, 1968); 1
- “For ‘Captain Kangaroo,’ Ideas For Bits...” typed manuscripts (8 pages); 1
- “Super Snoop” by Beverly Ross, typed lyrics; 1
- “Toss A Coin...” handwritten notes on legal paper; 1

- "Swimming.." handwritten notes on legal paper; 1
- "Bits I liked best from show..." handwritten notes; 1
- "The Show" typed manuscript w/handwritten notes (7 pages); 1
- "Dancing Bear" handwritten notes on legal paper (5 pages); 1
- "Favorite Sports" typed manuscript; 1
- "Carrot Insurance Policy" typed manuscript (2 pages); 1
- "King Sized Carrot" typed manuscript w/handwritten note (3 pages); 1
- "New Version – Carrot Insurance Policy" typed manuscript w/handwritten notes (2 pages); 1
- "New Version – King Sized Carrot" typed manuscript w/handwritten notes (2 pages); 1
- "Favorite Sports" typed manuscript w/handwritten notes (3 pages); 1
- "Super Snoop" typed lyrics w/handwritten notes
- Letter to Sam from Beverly (August 5, 1968); 1
- *New York Times Magazine* (July 14, 1968); 1

Box 1, Folder 3 "Daddy Took Me In"

- Image of original folder (front) cover; 1, color copy
- Image of original sound recording; 45rpm record (Associated Recording Studios, "Daddy Took Me In") 1, color copy
- "Daddy Took Me In" by Beverly Ross, typed lyrics w/attached note (2 pages, "correct lyric sheets..." September 29, 1984); 1
- "Daddy Took Me In" by Beverly Ross, typed lyrics (September 29, 1984); 4
- "Daddy Took Me In" by Beverly Ross, handwritten and typed sheet music; 4, b/w copy
- "Daddy Took Me In" by Beverly Ross, handwritten and typed sheet music w/lyric edit; 1, b/w copy
- "Daddy Took Me In" by Beverly Ross, handwritten and typed sheet music (edit: notes); 1
- "Daddy Took Me In" by Beverly Ross, handwritten and typed sheet music (edit: accent); 1
- "Daddy Took Me In" by Beverly Ross, handwritten and typed sheet music (edit: lyrics); 1
- "Daddy Took Me In" by Beverly Ross, handwritten and typed sheet music (edit: accents and lyrics); 1
- "Daddy Took Me In" by Beverly Ross, handwritten and typed sheet music (edit: repeats and lyrics); 1

Box 1, Folder 4 "Deep Inside"

- Image of original folder (front) cover; 1, color copy
- Image of original sound recording; 45rpm record (Associated Recording Studios, "Deep Inside") 1, color copy

- Image of original sound recording; 45rpm record (Associated Recording Studios, Hill & Range "Deep Inside") 1, color copy
- Correspondence between Beverly Ross and Seigried Eisgrau/Kentucky Music (November 5, 1959); 1
- "Deep Inside" copyright assignment signed contract (October 6, 1959); 1
- "Deep Inside" by Beverly Ross and Jeff Barry, typed lyrics on Beverly Ross letterhead; 1
- "Deep Inside" by Beverly Ross and Jeff Barry, typed lyrics on Beverly Ross letterhead; 1, b/w copy
- "Deep Inside" by Beverly Ross and Jeff Barry handwritten lyrics and sheet music (1 pages); 1
- "Deep Inside" by Beverly Ross and Jeff Barry lyrics and sheet music (1 pages); 2

Box 1, Folder 5 "Dim Dim The Lights (I Want to See Some Atmosphere)"

- Image of original folder (front) cover; 1, color copy
- Image of original sound recording; 45rpm record (Rick Charles Recording, "Dim Dim The Lights") 1, color copy
- Image of original sound recording sleeve (February 10, 1961); 1, color copy
- Image of original sound recording; 45rpm record (Regent Sound Studios, "Dim Dim The Lights") 1, color copy
- Image of original sound recording; 1 ½ IPS mono tape (Rick Charles Recording, "Dim Dim The Lights" / "It's The Talk Of The Town") 1, color copy
- Image of original sound recording; 45rpm record (Cadence Records, "Dim Dim The Lights") 1, color copy
- Image of original sound recording; 45rpm record ("Dim Dim The Lights" Bill Haley And His Comets) 1, color copy
- Image of original sound recording (front) cover; 33 1/3rpm record (*Rock Around The Clock* Bill Haley And His Comets) 1, color copy
- Image of original sound recording (back) cover; 33 1/3rpm record (*Rock Around The Clock* Bill Haley And His Comets) 1, color copy
- Image of original sound recording; 33 1/3rpm record (*Rock Around The Clock*, Side 1, Bill Haley And His Comets) 1, color copy
- Image of original sound recording; 33 1/3rpm record (*Rock Around The Clock*, Side 2, Bill Haley And His Comets) 1, color copy
- "Dim Dim The Lights (I Want Some Atmosphere)" by Beverly Ross and Julius Dixon handwritten words and sheet music (1 page); 1, copy
- "Dim Dim The Lights (I Want Some Atmosphere)" by Beverly Ross and Julius Dixon published copy (1 page); 1
- "Dim Dim The Lights (I Want Some Atmosphere)" by Beverly Ross and Julius Dixon published sheet music (2 pages); 1

Box 1, Folder 6 **“Dimples”**

- Image of original folder (front) cover; 1, color copy
- Image of original folder (inside-front) cover; 1, color copy
- Image of original folder (inside-back) cover; 1, color copy
- “Dimples” by Beverly Ross and Alan Gordon handwritten words and sheet music (2 pages); 3, b/w copy
- “Dimples” by Beverly Ross and Alan Gordon handwritten words and sheet music; 2nd page; 2, b/w copy
- “Dimples” by Beverly Ross and Alan Gordon handwritten words and sheet music; 2nd page w/handwriting; 1, b/w copy
- “Dimples” by Beverly Ross and Al Gordon typed lyrics w/edits (2 pages); 1
- “Dimples” by Beverly Ross and Al Gordon typed lyrics w/handwriting (2 pages); 1
- “Dimples” by Beverly Ross and Al Gordon handwritten sheet music; 1
- “Dimples” packet of handwritten and typed drafts (21 pages); 1
- Dimples Discotheques letterhead; 2, color

Box 1, Folder 7 **“Dixieland Rock”**

- Image of original folder (front) cover; 1, color copy
- Image of original folder (back) cover; 1, color copy
- Image of original sound recording; 45rpm record (“Dixieland Rock”) 1, color copy
- “Dixieland Rock” copyright assignment unsigned contract (February 16, 1977); 1
- “Dixieland Rock” correspondence from attorney re: copyright assignment (March 16, 1977); 1
- “Dixieland Rock” signed copyright contract (February 16, 1977)
- “Dixieland Rock” typed lyrics; 2
- “Dixieland Rock” typed lyrics “submitted to Mickey G. (November 1988)”; 2
- “Dixieland Rock” by Aaron Schroeder and Rachel Frank, published sheet music (2 pages); 1, b/w copy
- “Dixieland Rock” by Aaron Schroeder and Rachel Frank, published sheet music w/Elvis Presley cover; 3, color
- “Dixieland Rock” by Aaron Schroeder and Rachel Frank, published sheet music w/black diamond cover; 2

Box 1, Folder 8 **“Do You Like The Dance We’re Doin?”**

- Image of original folder (outside) cover; 1, color copy
- Image of original folder (inside) cover; 1, color copy
- Dick Charles Invoice (December 5, 1975); 1
- “Do You Like The Dance We’re Doin?” by Beverly Ross and Mark Barkan, words and sheet music w/handwriting (2 pages); 1

- "Do You Like The Dance We're Doin?" typed lyrics; 1
- "Do You Like The Dance We're Doin?" handwritten lyrics; 1
- "Do You Like The Dance We're Doin?" by Beverly Ross and Mark Barkan, words and sheet music w/handwriting (1 page); 1
- "Do You Like The Dance We're Doin?" by Beverly Ross and Mark Barkan, handwritten words and sheet music (1 page); 1
- "Do You Like The Dance We're Doin?" by Beverly Ross and Mark Barkan, handwritten words and sheet music (1 page); 1, b/w copy

Box 1, Folder 9 "Don't Believe Everything You Hear"

- Image of original folder cover; 1, color copy
- Image of original sound recording; cover and 45rpm record (2 pages, "Don't Believe") 1, color copy
- Image of original 45rpm sleeve (January 16, 1961); 1, color copy
- "Don't Believe (Everything You Hear)" by Beverly Ross and Phil Spector, typed lyrics; 1
- "Don't Believe (Everything You Hear)" by Beverly Ross and Phil Spector, typed lyrics on Beverly Ross letterhead; 1
- "Don't Believe (Everything You Hear)" by Beverly Ross and Phil Spector, sheet music (2 pages); 2
- "Don't Believe (Everything You Hear)" by Beverly Ross and Phil Spector, sheet music w/corrections and handwriting (2 pages); 1
- "Don't Believe (Everything You Hear)" by Beverly Ross and Phil Spector, sheet music w/corrections and handwriting (2 pages); 1, copy

Box 1, Folder 10 "Doo Dee – Oo Doop (All You Gotta Do Is)"

- Image of original sound recording; cover and 45rpm record ("Doo Dee – Oo Doop"); 1, color copy
- Image of original 45rpm sleeve w/handwriting; 1, color copy
- "Doo Dee Oo Doop" typed lyrics on Beverly Ross letterhead w/corrections; 1
- "Doo Dee Oo Doop" typed lyrics on Beverly Ross letterhead w/corrections; 1, b/w copy
- "Doo Dee – Oo Doop (All You Gotta Do Is)" words and sheet music; 2, b/w copy
- "Doo Dee – Oo Doop (All You Gotta Do Is)" words and sheet music (small) w/edit; 1
- "Doo Dee – Oo Doop (All You Gotta Do Is)" words and sheet music (large) w/edits; 1

Box 1, Folder 11 "It's The Talk of The Town"

- Image of original sound recording; cover and 45rpm record ("It's The Talk Of The Town"); 1, color copy

-- "It's The Talk Of The Town" by Marty Symes, Al J. Neiburg, and Jerry Livingston, published sheet music; 2

Box 1, Folder 12 "Live Idea File (1970-74)"

- Image of original folder cover w/handwriting; 1, color copy
- Happy New Year Card w/note and handwriting (2 pages); 1
- "Dialogue Bit..." handwritten notes (3 pages); 1
- "No he doesn't appeal to me at all..." handwritten notes (3 pages); 1
- "She: ummm what a sweet thing to kiss..." handwritten notes (2 pages); 1
- "Things Ted Jennings said..." handwritten notes (2 pages); 1
- "Airline Hotties & Her Adventures..." handwritten notes (2 pages); 1
- "The lady voice – The body speaks..." handwritten notes (2 pages); 1
- "Go to Hell..." handwritten note (1 page); 1
- "I could tell..." handwritten note (1 page); 1
- "Bad Ideas..." handwritten note (1 page); 1
- Letter to Anne, June 1967; 1
- "The adolescent speaks..."; handwritten note (1 page); 1
- "Vignettes..." handwritten note (1 page); 1
- "I mean there's a way to make a man jealous..." handwritten note (1 page); 1
- "The coldness..." handwritten note (1 page); 1
- "I guess you expected a large commercial gaudy card..." handwritten note (1 page); 1
- "We were driving home from..." handwritten note (1 page); 1
- "The trouble is – after you've found a lover..." handwritten note (1 page); 1
- "These bits of philosophy..." handwritten note (1 page)
- "I don't care what you say..." handwritten note on manila envelope; 1
- "Mae West Quips..." handwritten note; 1
- "A Vignette June 1964" typed note w/handwriting; 1
- Letter to Mr. John Barth (December 17, 1967); 1
- "Various truths I collected, etc..." typed note w/handwriting; 1
- "Play Ideas..." handwritten note; 1
- New York Telephone Company letterhead (September 21, 1967) w/handwriting; 1
- "Bits to be used in dialogue" handwritten note; 1
- "The Beautiful Young American Sailor" (October, 1967); 1
- "I know that I am not destined to live alone..." typed note; 1
- "A dream I had after Elaine's Wedding Party" (October 1, 1967) typed note w/handwriting; 1
- "Living with him would be like living in a sexual desert..." handwritten note; 1
- "The Serendipity of Puerto Rico" (2 pages, May 1967) typed note w/handwriting; 1
- "To the mistress of the west, east, north and south..." typed note; 1
- "Outline for TV series" handwritten note; 1

- "Parts of this may be useable somewhere..." typed note w/handwriting; 1
- "Roomate No.4" typed note w/handwriting; 1
- "You're like a little child..." handwritten note on legal paper; 1
- The Carlyle New York napkin w/handwritten note; 1
- Correspondence between Beverly Ross and Professor Mirra Komarovsky (February 1, 1966); 1
- Newspaper clipping about John Osborne (no date); 1
- Newspaper clipping about Mrs. Richard Nixon and Wyn Sargent (no date); 1
- New York Times newspaper clippings (1961-1973); 8 pages or more
- Sunny Stamp Company folder w/various ephemera; 1

Box 1, Folder 13 Misc. Manuscripts

- "Dear Mr. Brooks..." w/handwriting; 1
- "Climb Every Mountain" sheet music w/handwriting; 1
- "Count Your Blessings Instead of Sheep" by Irving Berlin; published sheet music; 1
- "Heaven Forbid" by Milton James; published sheet music; 1
- "El Rancho Grande" by S.R. Ramos (3 pages); published sheet music; 1
- Jerry Vogel letter ("Old Songs Are The Best Songs"); 1
- Jerry Vogel letter ("Trees"); 1
- Jerry Vogel letter ("My Melancholy Baby"); 1
- "Milton Okun..." press; 1
- "Heart Break Avenue" by Ulysses Smith; handwritten sheet music; 1
- "Mind If I Remind You" by Andy Kirk, Arthur Terker; handwritten sheet music; 1
- "No One Else But You" by Nina Wilcott; sheet music; 1
- "Strange Power" by Hal Moore, Ethel Hill; sheet music; 1
- "Love Of My Life" by Cole Porter (3 pages); published sheet music; 1
- "Ciao Ciao Bambina" by unknown; handwritten sheet music; 1
- Sales Slip; 1
- Chappell/intersong letter; 1
- "Staged Reading" w/handwriting (2 stapled pages); 1
- "Carnegie Hall..." Post-it w/handwriting; 1
- Newspaper articles (2 pages; *Wall Street Journal*. September 21, 2000); 1
- Letter from Lura, December 15, 2000; 1
- "Deadlock" w/handwriting; 1
- "I told you darling..." w/handwriting; 1
- "Didn't I?" typed lyrics; 1
- "Atlantic City Sight..." w/handwriting; 1
- "If I Could Explain" by Beverly Ross (5 pages); sheet music; 1

Box 1, Folder 14 Misc. Song Lyrics/Ideas

- Image of original folder cover w/handwriting; 1, color copy
- "Melanie" Letterhead w/handwriting; 1
- "For night sequence..." w/handwriting; 1
- Legal pad w/handwriting (small); 1
- "Aron Weinig" w/handwriting; 1
- "I've Got Love Going For Me" w/handwriting; 1
- "I still can never think..." w/handwriting; 1
- "Human love..." w/handwriting; 1
- "Love Is There The Minute That You Need..." w/handwriting; 1
- "Do You Feel The Power.." sheet music w/handwriting; 1
- "Betty Tash" letterhead w/handwriting (4 pages); 1
- "After Accelerator..." w/handwriting (2 stapled pages); 1

Box 1, Folder 15 Misc. Sound Recordings

- Image of original sound recording; cover and 45rpm record ("Art Deco, NYC Rhythm Orch."; 9 pages); 1, color copy
- Image of original sound recording; 45rpm record ("Candy Man" Roy Orbison); 1, color copy
- Image of original sound recording; 45rpm record ("The Cliff" E.B. marks); 1, color copy
- Image of original sound recording; 45rpm record ("Don't Fight Baby, Not Tonight' No Good" E.B. Marks); 1, color copy
- Image of original sound recording; 45rpm record ("Don't Fight Baby, Not Tonight' Too Fast" E.B. Marks); 1, color copy
- Image of original sound recording; 45rpm record ("Don't Sweet Talk Me" Didi Perry); 1, color copy
- Image of original sound recording; picture sleeve and 45rpm record ("Judy's Turn To Cry" Lesley Gore; 2 pages); 1, color copy
- Image of original sound recording; 45rpm record ("No Mama No" Sheldon Music); 1, color copy
- Image of original sound recording; Jewel case and CD ("Beverly Ross Song Demos (Country)"); 1, color copy
- Image of original sound recording; 45rpm record ("Stop Laughing At Me" / "Headlights" Beverly Ross; 2 pages); 1, color copy
- Image of original sound recording; 45rpm record ("I Am Woman" / "People" Barbara Streisand; 2 pages); 1, color copy
- Image of original sound recording; 45rpm record (Unknown Recording); 1, color copy

Box 1, Folder 16 **“Misc. Writing Ideas (1970-After Buddha)”**

- Image of original folder cover; 1, color copy
- Legal paper w/handwritten notes; 1
- “Young & Rubicam, Inc.” letterhead w/handwriting; 1
- “List of People to Send Announcement” handwriting; 1
- “Melanie” letterhead w/handwriting (3 stapled pages); 1
- “You know daddy...” handwriting; 1
- Associated Recording Studios statement (August 25, 1970); 1
- “Split Copyright...” handwriting; 1
- “Something like Jello” handwriting; 1
- Associated Recording Studios envelope w/billing statement; 1
- “Office: 507-6763” handwriting; 1
- Note pad w/handwriting and blank pages; 1
- “Don’t Hold on to my...” handwriting; 1
- “Betty Tash” letterhead w/handwriting; 1
- Legal paper w/handwritten notes (3 pages w/stapled piece of envelope); 1

Box 1, Folder 17 **Photo of Unidentified Persons**

- 3 Unidentified people (8 x 10 photo); 1, b/w

Box 1, Folder 18 **“Rockin In The Street”**

- Image of original folder cover; 1, color copy
- Handwritten sheet music; 1
- Handwritten sheet music (2 pages); 3, b/w copy
- “Throwaway titles for disco...” (Stapled pages); 1
- Handwritten sheet music (1 page); 2, b/w copy
- Handwritten sheet music (“arrangement plan”); 1
- “Page 2, ‘Disco in the Streets....’; 1
- “Disco in the Streets” handwritten/typed lyrics; 1
- “Disco in the Streets” handwritten/typed lyrics w/notes; 1
- “Rockin’ in the Street NG”; 1
- “Rockin’ in the Street Lyric Re-write”; 1
- “Dance Down Dance Down in the Streets” handwritten/typed lyrics; 1
- “Disco in the Streets’ by Beverly Ross” lyrics and notes; 1, b/w copy

Box 2, Folder 1 **“Skin”**

- Image of original folder (front) cover; 1, color copy
- Image of original folder (back) cover; 1, color copy
- “Skin Front Money Agreement” (2 pages); 1
- *Skin* Script Treatment (3 pages); 4

- *Skin* Set List without edits; 2
- *Skin* Set List torn, with edits; 1
- *Skin* Set List torn, with pencil edits; 1
- *Skin* Set List with blue marker and pencil edits; 2
- *Skin* Set List with blue marker and pencil edits; 1
- "On My Way to Being Me" sheet music (Synth); 1
- "On My Way to Being Me" sheet music (Guitar); 1
- "On My Way to Being Me" sheet music (Bass); 1
- "On My Way to Being Me" sheet music (Drums); 1
- "March in Your Own Parade" typed lyrics; 6, b/w copy
- "March in Your Own Parade" sheet music (Piano); 1
- "March in Your Own Parade" sheet music (Synth); 1
- "March in Your Own Parade" sheet music (Guitar; "wrong key"); 1
- "March in Your Own Parade" sheet music (Guitar; w/edits); 1
- "March in Your Own Parade" sheet music (Bass; "wrong key"); 1
- "March in Your Own Parade" sheet music (Bass; w/edits); 1
- "March in Your Own Parade" sheet music (Drums, "wrong key"); 1
- "March in Your Own Parade" sheet music (Drums; w/edits); 1
- "March in Your Own Parade (Overture)" sheet music (Piano); 1
- "March in Your Own Parade (Overture)" sheet music (Guitar); 1
- "March in Your Own Parade (Overture)" sheet music (Bass); 1
- "March in Your Own Parade (Overture)" sheet music (Drums); 1
- "You Set the Night on Fire" sheet music (Synth); 1
- "You Set the Night on Fire" sheet music (Guitar); 1
- "You Set the Night on Fire" sheet music (Bass); 1
- "You Set the Night on Fire" sheet music (Drums); 1
- "It Would Mean Too Little If I Could Explain" sheet music (Synth); 1
- "It Would Mean Too Little If I Could Explain" sheet music (Guitar); 1
- "It Would Mean Too Little If I Could Explain" sheet music (Bass); 1
- "It Would Mean Too Little If I Could Explain" sheet music (Drums); 1
- "Simon The Witch" sheet music (Synth); 1
- "Simon The Witch" sheet music (Guitar); 1
- "Simon The Witch" sheet music (Bass); 1
- "Simon The Witch" sheet music (Drums); 1
- "Wheelin On the Strip" sheet music (Synth); 1
- "Wheelin On the Strip" sheet music (Guitar); 1
- "Wheelin On the Strip" sheet music (Bass); 1
- "Wheelin On the Strip" sheet music (Drums); 1
- "Architecture" sheet music (Synth); 1
- "Architecture" sheet music (Guitar); 1

- "Architecture" sheet music (Drums); 1
- "Our Own Small World" sheet music (Synth); 1
- "Our Own Small World" sheet music (Guitar); 1
- "Our Own Small World" sheet music (Bass); 1
- "Our Own Small World" sheet music (Drums); 1
- "I Wish I Had that Feelin' Again" sheet music (Synth); 1
- "I Wish I Had that Feelin' Again" sheet music (Guitar); 1
- "I Wish I Had that Feelin' Again" sheet music (Bass); 1
- "I Wish I Had that Feelin' Again" sheet music (Drums); 1
- "Heavy As I Love You" sheet music (Synth); 1
- "Heavy As I Love You" sheet music (Guitar); 1
- "Heavy As I Love You" sheet music (Bass); 1
- "Heavy As I Love You" sheet music (Drums); 1
- "The California Song" sheet music (Synth); 1
- "The California Song" sheet music (Guitar); 1
- "The California Song" sheet music (Bass); 1
- "The California Song" sheet music (Drums); 1
- "March In Your Own Parade (Reprise)" sheet music (Guitar); 1
- "March In Your Own Parade (Reprise)" sheet music (Bass); 1
- "March In Your Own Parade (Reprise)" sheet music (Drums); 1

Box 2, Folder 2 "Thanks A Million"

- Image of original folder (front) cover; 1, color copy
- Image of original folder (inside) cover; 1, color copy
- "Thanks A Million" typed lyrics (March 1977); 1
- "Thanks A Million" sheet music w/handwritten sticky note (February 14, 1986); 1
- "Thanks A Million" sheet music w/handwritten sticky note (February 14, 1986); 1, b/w copy
- "Thanks A Million" sheet music ("Revised" version, 1984); 1
- "Thanks A Million" sheet music ("Revised" version, 1984); 1, b/w copy
- "Thanks A Million" sheet music ("Corrected November 1975" version); 1
- "Thanks A Million" sheet music ("1975" version); 5
- "Thanks A Million" lyrics (2 pages, "negative version"); 1
- "Thanks A Million" lyrics (1 pages, "negative version"); 1, b/w copy
- "Thanks A Million" lyrics (1 pages, "positive version"); 1
- "Thanks A Million" lyrics (1 pages, "positive version"); 1, b/w copy
- "Thanks A Million" lyrics (2 pages, "last version"); 1
- "Thanks A Million" lyrics (3 pages, "my copy"); 1
- "Thanks A Million" lyrics w/handwritten notes (3 pages); 1

- "Thanks A Million" lyrics w/handwritten note (3 pages, "corrected proof", October 1, 1984); 1
- "Thanks A Million" lyrics w/handwritten note (3 pages, "corrected proof", October 1, 1984); 1
- "Thanks A Million" lyrics and sheet music (2 pages, "shown to Barry White"); 1
- "Thanks A Million" sheet music ("Correct – August 1976"); 1
- "Thanks A Million" lyrics and notes (5 pages); 1
- "Thanks A Million" sheet music ("lead sheet proofed – January 1978"); 4
- "Thanks A Million" sheet music (w/white out corrections); 1
- "Thanks A Million" sheet music (w/blue pen and bridge notation); 1
- "Thanks A Million" sheet music (w/red pen and white out corrections); 1
- "Thanks A Million" sheet music (w/white out corrections – January 1978); 1
- "Thanks A Million" sheet music (November 1975 version); 1
- "Thanks A Million" General Advance Agreement, signed (December 19, 1975); 1
- "Thanks A Million" Songwriter's Contract, signed (December 11, 1974); 1
- Handwritten song lyric ideas and notes on "Famous Music Corporation – Marilyn Bruno" letterhead (3 pages)

Box 2, Folder 3 "Then You Came Along"

- Image of original folder (front) cover; 1, color copy
- Image of original folder (inside) cover; 1, color copy
- "And Then You Came Along" lyrics ("last version"); 1
- "There's More Where That Came From" lyrics ("my copy – Monday Draft #3"); 1
- "And Then You Came Along" sheet music w/attached note (3 pages, "January 1985"); 1
- "And Then You Came Along" sheet music ("new original proof"); 1
- "And Then You Came Along" sheet music ("my copy – June 1976"); 1
- "And Then You Came Along" lyrics w/handwritten notes and ideas (5 pages); 1
- "And Then You Came Along" sheet music (2 pages, 1975 version); 1
- "And Then You Came Along" lyrics ("Monday Draft #3" version); 1
- "And Then You Came Along" lyrics (2 pages; "send to Peg March" version); 1
- "And Then You Came Along" lyrics (2 pages; "send to Peg March" version); 1, b/w copy
- "And Then You Came Along" sheet music (2 pages, 1975 version); 1, b/w copy
- "And Then You Came Along" sheet music w/edits (2 pages, 1975 version); 1
- "And Then You Came Along" sheet music (2 pages, "revised March 1978" version); 1
- "And Then You Came Along" lyrics w/handwritten notes ("latest version – March 1, 1975"); 1
- "And Then You Came Along" lyrics w/handwritten notes ("final for home tape – March 7, 1975"); 1

- "And Then You Came Along" lyrics w/handwritten notation ("May 1, 1975"); 1
- "And Then You Came Along" sheet music (2 pages, original "revised March 1978" version); 1
- "And Then You Came Along" sheet music ("rewrite March 1978" version); 1

Box 2, Folder 4 "Vitalis"

- Image of original folder (front) cover; 1, color copy

Box 2, Folder 4, Sub Folder 1 "Vitalis: 30"

- "Vitalis: 30" sheet music, original calligraphy (Conductor/Piano); 1
- "Vitalis: 30" sheet music, original calligraphy (Conductor/Piano); 2, color copy
- "Vitalis: 30" sheet music, original calligraphy (Vocal/Group); 1
- "Vitalis: 30" sheet music, original calligraphy (Vocal/Group); 2, color copy
- "Vitalis: 30" sheet music (2 pages, "un-transposed score"); 1
- "Vitalis: 30" sheet music (Guitar 1); 1
- "Vitalis: 30" sheet music (Guitar 1); 1
- "Vitalis: 30" sheet music (Bass); 1
- "Vitalis: 30" sheet music (Drums); 1
- "Vitalis: 30" sheet music (Percussion); 1
- "Vitalis: 30" sheet music (Horn); 1
- "Vitalis: 30" sheet music (Trumpet 1); 1
- "Vitalis: 30" sheet music (Trumpet 2); 1
- "Vitalis: 30" sheet music (Trombone 1); 1
- "Vitalis: 30" sheet music (Trombone 2); 1

Box 2, Folder 4, Sub Folder 2 "Vitalis: 60 – 45"

- "Vitalis: 60 – 45" sheet music, original calligraphy (Conductor/Piano); 1
- "Vitalis: 60 – 45" sheet music, original calligraphy (Conductor/Piano); 2, color copy
- "Vitalis: 60 – 45" sheet music, original calligraphy (Solo/Group); 1
- "Vitalis: 60 – 45" sheet music, original calligraphy (Solo/Group); 3, color copy
- "Vitalis: 60 – 45" sheet music (4 pages, "un-transposed score"); 1
- "Vitalis: 60 – 45" sheet music, original calligraphy (Guitars 1 – 2, Bass); 1
- "Vitalis: 60 – 45" sheet music, original calligraphy (Guitars 1 – 2, Bass); 3, color copy
- "Vitalis: 60 – 45" sheet music, original calligraphy (Drums); 1
- "Vitalis: 60 – 45" sheet music, original calligraphy (Percussion); 1
- "Vitalis: 60 – 45" sheet music, original calligraphy (Horn); 1
- "Vitalis: 60 – 45" sheet music, original calligraphy (Trumpet 1); 1
- "Vitalis: 60 – 45" sheet music, original calligraphy (Trumpet 2); 1
- "Vitalis: 60 – 45" sheet music, original calligraphy (Trombone 1); 1
- "Vitalis: 60 – 45" sheet music, original calligraphy (Trombone 2); 1

Box 3, Folder 1 **“City Of Light”**

-- *City Of Light* the musical (sheet music, lead sheets and script); 1

Location:

All manuscript materials are located in the special collections storage area filed by accession number. All original sound recordings are located in the Audio/Visual section of the CPM special collections storage area, also filed by accession number.

Related Materials:

Center collections related to musical theater and Tin Pan Alley include the David A. Jasen Collection, Gene Jones Collection, and the John Vanderlee Collection.

Manuscript collections specifically related to women in music include Amelia Collins Memorabilia Collection, Diana Gaylen: the “Phantom Nightingale” Collections, Evelyn Overstake Collection, Those Darlins Collection, and Youth Empowerment Through Arts & Humanities (YEAH) Collection.

The Center houses other items related to musical theater, Tin Pan Alley, women in music, and rock ‘n’ roll music. These items are searchable in the Center’s catalog systems. Please contact the Center archivist for details.

Processed by Tiffany Minton, October and November 2019.