

Guide to the Danny Apolinar Papers, 1946-2000 (bulk years 1957-1993)

***T-Mss 1995-027**

Billy Rose Theatre Division

**The New York Public Library for the Performing Arts
New York, New York**

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Descriptive Summary

Title:	Danny Apolinar Papers, 1946-2000
Collection ID:	*T-Mss 1995-027
Creator:	Apolinar, Danny
Extent:	12 linear feet (15 boxes)
Repository:	Billy Rose Theatre Division. The New York Public Library for the Performing Arts

Abstract: The Danny Apolinar Papers document the career of Danny Apolinar, lyricist, composer, pianist, nightclub entertainer and illustrator. The materials date from 1946-2000 (bulk dates 1957-1993) and include professional correspondence, legal and financial papers, production and promotional materials, scripts, photographs, scores, scrapbooks, clippings, programs, and posters designed by Danny Apolinar. There are no personal records in the collection.

Administrative Information

Access

Collection is open to the public. Library policy on photocopying will apply. Advance notice may be required.

Publication Rights

For permission to publish, contact the Curator, Billy Rose Theatre Division.

Preferred Citation

Danny Apolinar Papers, *T-Mss 1995-027, Billy Rose Theatre Division, The New York Public Library for the Performing Arts.

Source

The Danny Apolinar Papers were donated to the Billy Rose Theatre Division in 1995 by Danny Apolinar. Additional materials were donated in 2000 by John Britton.

Biographical Note

Daniel George (Danny) Apolinar (1934-1995) was born in Brooklyn, New York. The son of a French-German mother and a Filipino father, who was an acrobat with a traveling circus, Apolinar began dancing lessons at the age of four, and his interest in entertainment remained alive throughout his life. In 1956, while a student at the School of Industrial Arts, he began singing and playing the piano at night clubs. His first venue was The Five Oaks in Greenwich Village. His career as entertainer was not interrupted even during the years he served in the army, in 1957-1959. In 1958 he participated in the USAEUR Entertainment Contest, and in the following year he won the Special Group-Musical award at the All-Army Entertainment Contest.

Upon his release from the army Apolinar formed the Danny Apolinar Trio, and for the following years the group performed in various venues in New York, including the Left Bank, Jan Wallman's Upstairs at the Duplex, and Hawaii Kai. During the same time the Trio also toured throughout the United States, including the entire circuit of the Playboy Club in Las Vegas, Chicago, New Orleans and Miami. Described as "a cross between Jerry Lewis and Pat Suzuki", Apolinar was praised for his quick wit and sense of humor that characterized his lively and somewhat irreverent shows of singing, piano playing, and comedy numbers.

A significant move in his career occurred when, after frequent visits, Apolinar settled in Puerto Rico in 1965. He began playing regularly at Old San Juan's fashionable bistro A Spot In The Sun, which he co-owned with Hal Hester. For four years the "Spot" became a successful nightspot in the Caribbean. During the day the two men would work on their ideas for a musical, and in the evenings Apolinar would perform and test their compositions in front of his audience.

By 1968 these ideas had formed into *Your Own Thing*, a rock musical which quickly became an off-Broadway hit. Originally entitled *The London Look*, the show is inspired by William Shakespeare's *The Twelfth Night*. Donald Driver staged the production, which was produced by Zev Bufman and Dorothy Love. Apart from co-writing the lyrics and music for all songs, Apolinar also designed the logo for the poster, contributed in costume design, and was part of the on-stage musical group for the original New York production and National Company in Los Angeles. *Your Own Thing* ran for three years in New York, had seven simultaneous touring companies in the United States and Canada, was produced in London and Australia, and toured in several European capitals. It won the New York Drama Critics Circle Award as Best Musical in 1968, and launched the career of Sandy Duncan. An RCA Original Cast Album was recorded in 1968.

Subsequent efforts to replicate the success of *Your Own Thing* were not as fruitful. Apolinar worked towards several new shows that remained unproduced, including *Alice* in 1970 and *Bugs* in 1971. In the late 1970s Apolinar wrote the lyrics for two smaller productions, in collaboration with Addy Fieger who wrote the music. *The Wicked Mrs. Woodhull* opened in 1976, and *Changes* in 1980, once again produced by Dorothy Love. Previews for *Changes* began off-Broadway in February 1980, starring Larry Kert and

Kelly Bishop, but reviews were not enthusiastic and the show closed after 7 performances.

Apolinar's career as night club entertainer and graphic artist remained constant features throughout his life. He created artwork for Broadway and off-Broadway shows, and record albums, and performed regularly in venues such as the Pub Theatrical and Danny's Grand Sea Palace. He participated in the design and creation of Danny's Skylight Room Cabaret, and was awarded with the Backstage "Bistro" Award for Excellence, and the Manhattan Association of Cabarets Awards as Outstanding Pianist/Singer in 1989, 1991 and 1992. Apolinar died in 1995 in New York.

Scope and Content Note

The Danny Apolinar Papers document the career of Danny Apolinar, lyricist, composer, pianist, nightclub entertainer and illustrator. Although materials include a few childhood pictures that date from 1946, and some correspondence by John Britton after Apolinar's death, the bulk years of this collection cover Danny Apolinar's professional life, from his army years in 1957 to the end of his career in 1993.

This collection contains professional correspondence, legal and financial papers, production and promotional materials, scripts, photographs, scores, scrapbooks, clippings, programs, and posters designed by Danny Apolinar. A significant portion of this collection consists of materials from Apolinar's two largest productions, the rock musical hit *Your Own Thing*, and *Changes*. A small number of signed and unsigned photographs and correspondence with individuals from the theater and music world can also be found in this collection. There are no personal records in the collection.

Organization

The collection is organized into 6 series. They are:

- Series I: Professional Papers, 1957-2000, undated
- Series II: Productions, 1959-1985, undated
- Series III: Scores, 1959-1980, undated
- Series IV: Scrapbooks, 1946-1993
- Series V: Programs, 1967-1979, undated
- Series VI: Oversized, 1968-1991, undated

Series Descriptions

Series I: Professional Papers, 1957-2000, undated

1 box

Arrangement: alphabetical

This series contains correspondence, biographical and publicity materials, awards and certificates, samples from Apolinar's work as a graphic artist, financial records, and several photographs of Apolinar with colleagues and friends, such as Raoul Gonzales, Teddi King, Joi Lansing, Beryl Reid and Susannah York. There are also several autographed portraits, including those of Carmen McRae, Chita Rivera, Billy Daniels and Jonah Jones.

Series II: Productions, 1959-1985, undated

2 boxes

Arrangement: alphabetical

This series contains materials from the various shows on which Apolinar worked, both those produced, such as *Changes*, *The Wicked Mrs. Woodhull*, and *Your Own Thing*, and ones that remained unproduced, such as *Alice*, *Bugs*, and *The London Look*, which was the original version of *Your Own Thing*. It includes production notes, lyrics and scripts, costume plots, photographs, programs, publicity materials, annotated audition lists and cast biographies, correspondence, legal and financial records

Series III: Scores, 1959-1980, undated

6 boxes

Arrangement: alphabetical

This series contains musical scores from Apolinar's productions. It includes manuscripts and annotated copies, conductor scores, full scores and parts. It also contains the complete parts for *The Flowers* and *The Middle Years*, the two songs from *Your Own Thing* that were recorded by RCA in 1968. Lyrics for all scores were written by Danny Apolinar.

Series IV: Scrapbooks, 1946-1993

3 boxes

Arrangement: chronological

This series contains scrapbooks documenting Apolinar's career from childhood to the last years of his life. Two are entirely devoted to Apolinar's productions. The scrapbooks include photographs, clippings, flyers and programs, correspondence, as well as nightclub coasters and matchboxes.

Series V: Programs, 1967-1979, undated

2 boxes

Arrangement: alphabetical

This series contains programs found in Apolinar's collection that have no direct link to his career. They are from shows that he attended, many of which include notes with comments on cast members. Of particular interest is a collection of over 50 programs from different performances of *Fiddler on the Roof* throughout the United States and some from Europe, dating from the 1960s and the 1970s.

Series VI: Oversized, 1968-1991, undated

1 box

Arrangement: alphabetical

This series contains posters and mock-ups designed by Danny Apolinar, both for his own productions as well as for commissioned work. It also contains a large telegram for the opening of one of Apolinar's entertainment shows.

Series I: Professional Papers, 1957-2000, undated

Box 1

- F. 1 Awards and certificates, 1957-1988
- F. 2 Biographical materials, 1990 (Includes Danny Apolinar's résumé)
- F. 3 Contracts and agreements, 1957-1971
- Correspondence, 1960-1998, undated
- A-L, 1968-1990, undated (Includes letters from Angie Dickinson and Helene Hanff)
- F. 4 M-Y and unidentified, 1960-1998, undated (Includes letters from Mary Ure and Susannah York, and a collective birthday card. Also includes correspondence between John Britton and the New York Public Library regarding some materials in this collection that date after Danny Apolinar's death)
- F. 5 Graphic arts work, 1958-1983 (Production posters, flyers, and an army yearbook for which Danny Apolinar did the artwork and layout)
- F. 6 Invoices and payment stubs, 1966, undated
- F. 7 Photographs, undated
- F. 8 Apolinar, Danny, undated (Portraits and with colleagues and friends. Includes photographs of Apolinar with John Britton, Raoul Gonzales, Teddi King and Joi Lansing, Beryl Reid and Susannah York. Some photographs by Bert Andrews and F. Esteves)
- F. 9 Autographed photographs, undated (Photographs of colleagues and friends, among them are Carmen McRae, Chita Rivera, Billy Daniels and Jonah Jones. Includes several unidentified)
- F. 10 Poems for Danny Apolinar, undated
- F. 11 Programs, 1967-1993, undated (Programs of shows in which Danny Apolinar's songs are featured)
- F. 12 Publicity, 1957-2000, undated (Clippings and press releases. Includes obituaries for Danny Apolinar, Donald Driver and Hal Hester)
- F. 13 Royalty statements, 1957-1958 (From the recording of *A Basket Full of Blueberries*)

Series II: Productions, 1959-1985, undated

Box 2

- F. 1 *Alice*, 1968-1970 (Clippings and correspondence)
- F. 2 All-Army Entertainment Contest, 1959 (Clippings and programs. Includes a note that originally accompanied a tape with a recording of the performances by the *Individual Specialty Class* and the *Specialty Group Musical*, Apolinar's award-winning group)
- F. 3 *Bugs*, 1971 (Clippings only)
- Changes*, 1976-1984, undated
- F. 4 Biographical materials, 1979, undated (Biographical notes and résumés for cast and contributors. Includes photographs)
- F. 5 Contracts, 1979
- F. 6 Correspondence, 1980-1984, undated
- F. 7 Costumes, 1978-1979 (Includes costume plot, clippings with inspiration for costume photographs and some sketches)
- F. 8 Financial statements, 1979-1980
- Libretto, 1978, undated

- F. 9 First version, undated
May 1978
- F. 10 Earlier version (With notes and changes)
- F. 11 Later version (With notes and changes)
- F. 12 Partial copy, undated
- F. 13 Musical numbers, 1976, undated (Song lists, lyrics and notes. Lyrics can also be found for each song in their respective Lead Sheets folders in the Scores series)
- Publicity, 1979-1980, undated
- F. 14 Clippings, 1979-1980, undated
Press releases, 1979-1980 (Includes a copy of *Theatrical Index*, Dec. 1979-Jan. 1980)
- F. 15
- F. 16 Programs and leaflets, 1979-1983
- F. 17 Photographs, 1979-1980 (Photographs by Martha Swope)
- F. 18 Contact sheets, 1979-1980 (Photographs by Martha Swope)
The Wicked Mrs. Woodhull, possibly 1977-1985 (Includes William Kloman's résumé)
- F. 19
- Your Own Thing*, 1967-1973, undated
- F. 20 Auditions, 1967-1968
- F. 21 Cast and contact lists, 1969, undated
- F. 22 Contracts, 1967-1968
- F. 23 Correspondence, 1968-1973, undated (Includes opening night telegrams)

Box 3

- F. 1 Financial statements, 1968-1969
The London Look, or What You Wear, 1966-1967 (Early version of *Your Own Thing*)
- F. 2 Production notes, 1966, undated (Includes lyrics drafts, scene-and-song descriptions, sketches by Danny Apolinar and two photographs of Donny and Marie Osmond)
Script, undated
- F. 3 Earlier version (Handwritten)
- F. 4 Later version (Partly typed, partly handwritten)
Sketches for costumes, 1967 (Originals and photocopies of sketches by Danny Apolinar. Includes one clipping)
- F. 5 Lyrics, 1967 (Handwritten and typed, annotated copies for *Be Gentle, Don't Leave Me, Hunca Munca, I'm Me (Reprise), I'm On My Way to the Top, Somethin's Happ'nin, What Do I Know*, and *When You're Young and in Love*)
- F. 6
- F. 7 Notes, undated (To-do notes regarding songs)
- F. 8 Programs, 1968-1973
Publicity, 1968-1973, undated
- F. 9 Clippings, 1968-1973, undated
- F. 10 Magazines, 1968-1970 (Includes excerpts from Donald Driver, *Your Own Thing and Twelfth Night*, Dell Laurel-Leaf: 1970, in particular the forward by Hal Hester, and introduction by Stewart H. Benedict)
- F. 11 Screen treatment, by Danny Apolinar, undated

- Script, undated
- F. 12 Danny Apolinar's copy
- F. 13 Draft, annotated
- F. 14 Partial copy
- F. 15 Sketches for logo, undated (By Danny Apolinar)
- F. 16 Tour schedules, 1969, undated
- F. 17 Photographs, 1969, undated (Photographs by Bert Andrews and K.A. Morais)

Series III: Scores, 1959-1980, undated

Box 4

- All-Army Entertainment Contest, 1959
- F. 1 *Al-Cohn* (Manuscript of partial conductor's score)
- F. 2 *The Mad Caps*, (Manuscripts of conductor's score, vocal and guitar, saxophone, trumpet, drums, bass, piano)
- Changes*, 1976-1980, undated (Music by Addy Fieger, lyrics by Danny Apolinar)
- Lead sheets, 1976-1980, undated (Lead sheets include lyrics)
- Danny Apolinar's copy, undated
- F. 3 A-H
- F. 4 I-T
- F. 5 *All Because Of You*, 1980, undated (Annotated. Includes original manuscripts. One copy dated Jan. 25)
- F. 6 *Changes*, 1980, undated (Annotated. Includes manuscripts. One copy dated Jan. 22, 1980 and labeled Piano Arrangement)
- F. 7 *Dialogue After New Year*, undated (Annotated)
- F. 8 *Do You Want To Go*, 1980, undated (Annotated. Includes manuscripts. One copy dated Jan. 26)
- F. 9 *Happy New Year*, 1977, undated (Annotated. Includes manuscripts)
- F. 10 *Happy New Year (Finale)*, undated (Annotated)
- F. 11 *Ideal Deal*, 1980, undated (Annotated. Includes chorus lead sheet. One copy dated Jan. 26)
- F. 12 *Isn't This Fun*, 1980, undated (Annotated. Includes manuscripts. One copy dated Jan. 24, 1980)
- F. 13 *Is This The Way*, undated (Annotated. Includes manuscript)
- F. 14 *Keep Love Away*, 1980, undated (Annotated. Includes manuscripts. Includes copies with the note on original folder: "Useless. Needs Changes" crossed out, and "O.K." dated Jan. 22, 1980)

Box 5

- F. 1 *Love Like Ours*, 1979, undated (Annotated. Includes manuscript)
- F. 2 *The Man About Town*, 1977-1980, undated (Includes manuscripts. Note on original folder: Jan. 25. Vocal lead sheet.)
- F. 3 *Merry Christmas To Me*, 1976, undated (Includes manuscripts)
- F. 4 *Opening*, 1977, undated (*Have I Got a Girl for You*. Annotated. Includes manuscripts)
- F. 5 *Running Out Of Time*, 1976, undated (Includes manuscripts. Dated Jan. 24 and labeled Piano Arrangement)
- F. 6 *Summer Ain't So Hot*, undated (Annotated)

- F. 7 *Sunday*, 1977-1980, undated (Includes manuscripts. One copy dated Jan. 26)
- F. 8 *Three Beats Too Late*, 1978-1980, undated (Annotated. Includes manuscripts, and one copy dated Jan. 25 and labeled "New corrected lead sheets")
- Parts, 1980, undated (Manuscripts and annotated copies. Songs within each part are arranged in alphabetical order)
- Conductor / Piano, 1980, undated
- F. 9 A-C, 1980, undated
- F. 10 D-K, undated
- F. 11 L-O, undated
- F. 12 R-T, undated (Includes a collated copy of *Happy New Year, Isn't This Fun*, and *Three Beats Too Late*, and an unidentified page)

Box 6

- F. 1 Vocal, undated
- Reeds, 1980, undated
- F. 2 A-D, 1980, undated
- F. 3 H-I, undated (No manuscripts in this folder)
- F. 4 K-T, undated
- Bass, 1980, undated
- F. 5 A-D, 1980, undated
- F. 6 H-K, undated
- F. 7 L-T, undated
- Drums, 1980, undated
- F. 8 A-H, 1980, undated

Box 7

- F. 1 I-T, undated
- Percussion, 1980, undated
- F. 2 A-C, 1980, undated
- F. 3 D-K, undated
- F. 4 L-T, undated
- F. 5 *The London Look*, 1967 (Music by Hal Hester, lyrics by Danny Apolinar. Manuscripts of lead sheets with lyrics for *Bundles From Britain*, *The London Look*, *My Icky*, *Oh Baby*, *She Doesn't Really Mean It*, and *Somethin's Happ'nin*)
- RCA Orchestra, 1968 (Manuscripts of full score and parts)
- F. 6-7 *The Flowers*
- F. 8-9 *The Middle Years*
- Your Own Thing*, 1967, undated (Music by Hal Hester, lyrics by Danny Apolinar.)
- Lead Sheets and parts, 1967, undated (Lead sheets include lyrics)

Box 8

- F. 1 Act II, undated (Guitar, bass, drums)

- F. 2 *Baby*, 1967 (Includes manuscript of lead sheet)
- F. 3 *Baby (reprise)*, 1967 (Photocopy of manuscript of lead sheet)
Be Gentle, 1967, undated (Guitar, bass, drums, and a manuscript of lead sheet. Annotated)
- F. 4 *Clowns*, undated (Guitar. Includes music to follow *Well, Let It Be*. Annotated)
- F. 5 *Come Away Death*, 1967, undated (Guitar, bass, drums, and a manuscript of lead sheet. Annotated)
- F. 6 *Corelli Fugue*, 1967 (Photocopy of manuscript of lead sheet)
- F. 7 *Does It Matter*, 1967 (Photocopy of manuscript of lead sheet)
- F. 8 *Don't Leave Me*, 1967, undated (Guitar, bass, and a manuscript of lead sheet. Annotated)
- F. 9 Exit ditties, 1967 (Photocopy of manuscript of lead sheet)
- F. 10 *The Flowers*, 1967, undated (Guitar, bass, drums, and a manuscript of lead sheet. Annotated)
- F. 11 *The Flowers (reprise) and Baby*, undated (The two songs are collated. Guitar, bass, drums, and a manuscript of lead sheet)
- F. 12 *Hunca Munca*, 1967, undated (Guitar, bass, drums, and a manuscript of lead sheet. Annotated)
- F. 13 *I'm Me!*, 1967, undated (Guitar, bass, drums, and a manuscript of lead sheet. Annotated)
- F. 14 *I'm Me! (reprise)*, 1967, undated (Guitar, bass, drums, and a manuscript of lead sheet. Annotated)
- F. 15 *I'm Not Afraid*, 1967 (Manuscript and copies of lead sheet)
- F. 16 *I'm on my Way to the Top*, 1967, undated (Guitar, bass, drums, and a manuscript of lead sheet. Annotated)
- F. 17 *Look Who's Talking*, 1967 (Manuscript and copies of lead sheet)
- F. 18 *The Middle Years*, 1967, undated (Guitar, and a manuscript of lead sheet. Annotated)
- F. 19 *The Middle Years (reprise)*, undated (Guitar, bass, drums. Annotated)
- F. 20 *No One's Perfect, Dear!*, 1967 (Photocopy of manuscript of lead sheet)
- F. 21 *The Now Generation*, 1967, undated (Guitar, bass, drums, and a manuscript of lead sheet. Annotated)
- F. 22 *The Now Generation (reprise)*, undated (Guitar, bass, drums. Annotated)
- F. 23 *Overture*, undated (Guitar, bass, drums. Annotated)
- F. 24 *She Never Told Her Love*, 1967, undated (Guitar, bass, drums, and a manuscript of lead sheet. Annotated)
- F. 25 *She Never Told Her Love (reprise)*, undated (Guitar, bass, drums. Annotated)
- F. 26 *Somethin's Happ'nin*, 1967 (Manuscript and copies of lead sheet)
- F. 27 Viola letter crossover, undated (Guitar, bass, drums. Annotated)
- F. 28 *Well, Let It Be*, 1967, undated (Bass, drums, and a manuscript of lead sheet)
- F. 29 *What Do I Know?*, 1967, undated (Guitar, bass, drums, and a manuscript of lead sheet. Annotated)
- F. 30 *When You're Young and in Love*, 1967, undated (Guitar, bass, drums, and a manuscript of lead sheet. Annotated)
- F. 31 *Your Own Thing*, 1967, undated (Guitar, bass, drums, and a manuscript of lead sheet. Annotated)
- F. 32

Conductor's score, undated

Box 9

- F. 1 Draft
- F. 2-5 Possible earlier version
- F. 6-9 Possible later version

Series IV: Scrapbooks, 1946-1993

Box 10

- F. 1 1946-1960 and 1988-1993 (One scrapbook)
- F. 2 1958-1959 (Loose pages of a scrapbook from Apolinar's army years)
- F. 3 1960-1969

Box 11

- F. 1 1967-1968 (Materials about *Your Own Thing*)
- F. 2 1969-1980 (Materials about *Your Own Thing* and *Changes*)

Box 12

- F. 1 1971-1979 (Materials about Apolinar's singing / entertainment career and various projects)
- F. 2 1980-1989 (Materials about Apolinar's singing / entertainment career)

Series V: Programs, 1967-1979, undated

Box 13

- F. 1 A-C, 1967-1979 (Includes two clippings)
- F. 2 D-E, 1968-1979, undated
Fiddler on the Roof, 1964-1972, undated
- F. 3 1964-1965
- F. 4 1966-1967
- F. 5 1968
- F. 6 1969

Box 14

- F. 1 1970-1972, undated
- F. 2 Fra-H, 1967-1976, undated
- F. 3 I, 1967-1974, undated
- F. 4 L-S, 1967-1976, undated
- F. 5 T-Y, 1967-1971, undated

Series VI: Oversized, 1968-1991, undated

Box 15

- F. 1 Correspondence, 1976 (One telegram by Dick Miller)
Posters, 1968-1991
- F. 2 C-P, 1973-1991 (With the exception of an autographed poster for Columbus Avenue Festival, signed by Sylvia Miles, 1991, all posters and mock-ups are designed by Danny Apolinar. They are for *Cabaret*, 1973; *Changes*, 1980; *The Flip Side*, 1968; *Momentum '87*, 1987; and *Pal Joey*, 1983)
- F. 3 Y, 1968, undated (Posters for *Your Own Thing*)