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**ANN RONELL**  
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8.5 Linear feet (26 boxes)

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**Abstract**

Ann Ronell was a songwriter and lyricist who had an extensive career working on film scores and in musical theater in numerous capacities. The Papers include material pertaining to her professional activities along with some personal correspondence. The bulk of the materials date from the early 1920s through the 1960s, and includes scores, correspondence, subject files, biographical material, financial records and photographs. A small amount of material pertaining exclusively to the activities of her husband, Lester Cowan, are included in the papers.

**Administrative Information:**

- Acquisition: The bulk of the Papers were a gift from Ann Ronell's brother-in-law Robert Cowan in 1996. These were added to materials previously donated by Radcliffe College.
- Access Restrictions: The papers are open to the public. For permission to copy or publish please contact the Music Division.
- Preferred Citation: The Ann Ronell Papers, JPB 02-1, Music Division, The New York Public Library, Astor, Lenox, and Tilden Foundations.

## Biography

Ann Ronell, songwriter, lyricist and musical director for films, was born Ann Rosenblatt in Omaha Nebraska on 25 December 1905, the child of a coal dealer, Morris Rosenblatt and Mollie Rosenblatt. After graduating from Central High School in 1923, she enrolled at Wheaton College in Norton, Massachusetts. She spent two years there and then transferred to Radcliffe College where her music teachers included Edward Burlingame Hill, Edward Ballantine Archibald T. Davison and Walter Piston. Her first compositions date to this period, but her work for the college newspaper was to be the primary launching pad for her career as a commercial songwriter. Through writing reviews and interviews, Ronell was to make the acquaintance of many of that era's prominent musical figures. An assignment involving George Gershwin had a decisive impact which led to her decision to choose the path of music despite the prevailing odds against the likely success of would-be songwriters in general and women in particular. Gershwin offered to connect her with some of his contacts in the music business and she was soon working as a coach and rehearsal pianist for Broadway shows. In 1932 she was to show her gratitude for his efforts on her behalf by dedicating what turned out to be her most acclaimed and widely covered song "Willow, weep for me" to him.

The period between her graduation from Radcliffe in 1927 and her departure for Hollywood in 1933 was spent mostly in New York City where she was able to place a number of her songs in shows. Now recognized as her first popular success, the song "Let's go out in the open air" appeared in *Shoot the works* in 1931. Despite a good deal of resistance to the very idea of a female songwriter, she was able to persevere and establish a growing catalog of works published by Irving Berlin and others.

The Walt Disney Studios provided Ronell's first employment in the Hollywood film music industry. While there she had a hand in the creation of "Who's afraid of the big bad wolf?" derived from a "Three little pigs" animated short. Around this time, she met the producer Lester Cowan who became her husband in November 1935. The majority of Ronell's work from this point on was centered on film music, though she was to collaborate with Nicolai Berezowsky on a ballet *Ship south*, compose her own "operetta/ballet" *The Magic of spring* (1935) and write lyrics and music for the show *Count me in*, produced on Broadway in 1942. Additionally, Ronell created *Oh! Susanna* in 1947, a quasi-biographical folk operetta based on the life and music of Stephen Foster which was suited for performance by student and amateur groups. From the late 1940s onward, much of her time was spent translating and adapting opera and operetta libretti in an attempt to bring these genres to wider audiences. Her versions of Johann Strauss' *Gypsy Baron* and Friedrich von Flotow's *Martha* were performed by the Los Angeles Civic Opera, the St. Louis Municipal Opera, the Metropolitan Opera (N.Y.) and elsewhere.

Over a span of more than three decades, Ronell contributed to the soundtrack scores of numerous films, including *Down to their last yacht* (1935), *The River so blue* (1938), *Blockade* (1938), *Algiers* (1938), *The Story of G.I. Joe* (1945), *One touch of Venus* (1948), *Love happy* (1949), *Main Street to Broadway* (1953), and *Meeting at a far meridian* (1964). She was also partially or solely responsible for aspects of the musical direction for a number of these films. Ronell was a pioneer in several areas of soundtrack recording and is sometimes given credit for introducing, in *The Story of G.I. Joe*, the concept of the theme song sung over the title credits of a film.

Following her return to New York in the 1960s, Ronell served on the boards of several musical and theatrical associations and she was inducted into the National Academy of Popular Music's Song Writer's Hall of Fame in 1991.

Ann Ronell died on her 88<sup>th</sup> birthday, 25 December 1993.

### **Scope and Content Note**

The Ann Ronell Papers consist of approximately 8.5 linear feet of material documenting Ronell's musical education and her career as a composer, arranger, lyricist and musical director for films. Scores and subject files, containing the bulk of her correspondence, along with material gathered for biographical purposes constitute the vast majority of the collection. Financial records, photographs and material belonging to her husband, Lester Cowan are also present. Folders 536-544 are filed with oversize materials.

### **Organization:**

The Ann Ronell Papers are divided into six series:

Series I:	Scores
Series II:	Subject and correspondence files
Series III:	Biographical
Series IV:	Financial
Series V:	Iconography
Series VI:	Lester Cowan papers

### **Series Descriptions:**

#### **Series I: Scores**

**2.25 linear feet**

The Scores series consists of 2.25 linear feet of material, arranged alphabetically by composer and title. The bulk of this series consists of works composed by Ann Ronell along with works by other composers that she adapted or wrote lyrics for. Roughly half of her scores are published songs with piano accompaniment and vocal scores of stage works and the rest are manuscript materials in Ronell's and various copyist's hands. It should be noted that there are three bound volumes of songs by or adapted by Ann Ronell in this series which contain the bulk of her published opus. The contents of these volumes duplicate a large number of the scores that are cited individually, but they also include several items which are not otherwise indexed or described. Scores described as holograph are in Ronell's hand while manuscript scores that cannot definitely be identified as being in her hand are marked ms. In this series there are also a number of published and manuscript scores personally inscribed to her by their composers.

**Series II: Subject files****4.2 linear feet**

The Subject files series consists of approximately 4.2 linear feet of material, arranged alphabetically and then chronologically within sub-groupings. Due to the original placement of letters within her general files, the Ronell papers have both chronologically and alphabetically arranged sub-series of correspondence within the subject files. There is no independent correspondence series, but letters, including those from Nicolai Berezowsky, Leonard Bernstein, F. Scott Fitzgerald, George Gershwin, Lorin Maazel (at age nine), Frances Ryerson and Kurt Weill, can be found filed alphabetically within this series. In addition to correspondence, this series contains lyrics for many of Ronell's songs, working drafts and associated materials for musical projects and a number of concert programs related to the activities of her colleagues.

**Series III: Biographical****1 linear foot**

The Biographical series consists of approximately one linear foot of material. Most of the items in this series deal with Ronell's professional activities, but there are 10 folders of material drawn from her secondary school and college days. Materials represented include press releases, scrapbooks, clippings and extended articles, transcripts of radio broadcasts and personal documents.

**Series IV: Financial****.25 linear feet**

The Financial series consists of eight folders of material and is arranged chronologically. The bulk of the material in this series consists of royalty statements, performance ledgers and associated correspondence.

**Series V: Iconography****.41 linear feet**

The Iconography series consists of approximately .4 linear feet of material. The series consists of photographs which are grouped into pictures of her family, pictures of Ronell, her activities and associates and pictures that cannot be directly connected to a specific event or project. Most of the family photographs can be roughly dated but identification of most of the individuals pictured is problematic. Of particular note in this series are snapshots of the composer Nicolai Berezowsky as a child and a portrait of Lotte Lenya taken by George Platt Lynes.

**Series VI: Lester Cowan papers****.25 linear feet**

The Lester Cowan papers series consists of six folders containing notes and memos written by Ronell's husband, the producer Lester Cowan, and correspondence pertaining to various of his professional projects. A file titled "Chateau Marmont" (their residence in Los Angeles during the 1970s) appears to contain material intended for an autobiography.

Folder	Description
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**Series I: Scores**

Scores by or adapted by Ann Ronell

Published scores

- |      |   |
|------|---|
| F. 1 | <i>Andy Panda</i><br>New York: Quincke, c1939<br>--vocal score (music and lyrics by Ann Ronell)   |
| F. 2 | <i>April nostalgia</i><br>New York: G. Schirmer, c1942<br>--vocal score (photocopy) (music by Oscar Straus, lyrics by Ann Ronell)                   |
| F. 3 | <i>Baby's birthday party</i><br>New York: Famous Music, c1930<br>--vocal score (music and lyrics by Ann Ronell) (2 copies; one inscribed by Ronell) |
| F. 3 | --1 set of parts (arr. for dance orchestra by Chas. Eggert )  |
| F. 4 | <i>Beach boy</i><br>New York: Irving Berlin, c1934<br>--vocal score (music and lyrics by Ann Ronell) (2 copies)                                     |
| F. 5 | <i>Beloved, you're lovely</i><br>New York: Miller Music, c1938<br>--vocal score (music by Werner Janssen. lyrics by Ann Ronell)                     |
| F. 6 | <i>Blue lie the hills</i><br>New York: G. Schirmer, c1940<br>--vocal score (music by Johann Strauss, arrangement and lyrics by Ann Ronell)          |
| F. 7 | <i>Blue New York= Theme from Main St. to Broadway</i><br>New York; Ann Ronell Music, c1953<br>--vocal score (music and lyrics by Ann Ronell)        |
| F. 8 | <i>The Candy parade</i><br>New York: Miller Music, c1931<br>--vocal score (music and lyrics by Ann Ronell; copy inscribed by Ann Ronell)            |
| F. 8 | --set of parts (music and lyrics by Ann Ronell)   |
| F. 9 | <i>Count me in</i><br>New York: Chappell, c1942   |
| F. 9 | <i>The Woman of the year</i><br>--vocal score (music and lyrics by Ann Ronell)  |
| F. 9 | <i>The Woman of the year March</i><br>--set of parts (music and lyrics by Ann Ronell, arr. for marching band by George Briegel)                     |

Folder	Description
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**Series I: Scores (cont.)**

Scores by or adapted by Ann Ronell (cont.)  
Published scores(cont.)

- |       |  |
|-------|--|
| F. 9  | <i>Ticketyboo</i><br>--vocal score (music and lyrics by Ann Ronell)  |
| F. 9  | <i>You've got it all</i><br>--vocal score (music and lyrics by Ann Ronell)   |
| F. 10 | <i>Dark moon</i><br>New York: Marks Music, c1931<br>--vocal score (music by Moises Simons, lyrics by Ann Ronell)   |
| F. 10 | --1 set of parts (arr. for dance orchestra by Paul Weirick)  |
| F. 11 | <i>Deanna Durbin album of favorite songs and arias, book 1</i><br>New York: G. Schirmer, c1939<br>--vocal score (music by various composers, new English lyrics by Ann Ronell) |
| F. 12 | <i>Fireflies on parade</i><br>New York: Famous Music, c1941<br>--vocal score (music and lyrics by Ann Ronell)  |
| F. 13 | <i>Give me back my heart</i><br>New York: Irving Berlin, c1932<br>--vocal score (music and lyrics by Ann Ronell, copy incrimbed by Ann Ronell)                                 |
| F. 14 | <i>Give me your love</i><br>New York: Famous Music, c1931<br>--vocal score (music by Muriel Pollock, lyrics by Ann Ronell, copy incrimbed by Ann Ronell)                       |
| F. 15 | <i>The Great adventure</i><br>New York: Ann Ronell Music, c1955<br>--vocal score (music and lyrics by Ann Ronell)  |
| F. 16 | <i>Gypsy Baron</i><br>New York: G. Schirmer, c1940   |
| F. 16 | <i>Love can be dreamed</i><br>--vocal score (music by Johann Strauss, adapted and lyrics by Ann Ronell)  |
| F. 16 | <i>Open road, open sky</i><br>--vocal score (music by Johann Strauss, adapted and lyrics by Ann Ronell)  |
| F. 16 | <i>Your eyes shine in my own</i><br>--vocal score (music by Johann Strauss, adapted and lyrics by Ann Ronell)  |

Folder	Description
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**Series I: Scores (cont.)**

Scores by or adapted by Ann Ronell (cont.)

Published scores(cont.)

- |       |  |
|-------|--|
| F. 17 | <p><i>Henry Hudson-Hudson</i><br/>New York: Ann Ronell Music, c1959<br/>--vocal score (music and lyrics by Ann Ronell)</p>   |
| F. 18 | <p><i>In a silly symphony</i><br/>New York: Irving Berlin, c1933<br/>--vocal score (music and lyrics by Ann Ronell)</p>  |
| F. 19 | <p><i>In the Judy Garland manner</i><br/>New York: G. Schirmer, c1940<br/>--vocal score (music by various composers, new English lyrics by Ann Ronell)</p>   |
| F. 20 | <p><i>Just a girl</i><br/>New York: Ann Ronell Music, c1952<br/>--vocal score (music and lyrics by Ann Ronell)</p>   |
| F. 21 | <p><i>Let's go out in the open air</i><br/>New York: Famous Music, c1932<br/>--vocal score (music and lyrics by Ann Ronell, copy incipied by Ann Ronell)</p>   |
| F. 22 | <p><i>Linda</i><br/>New York: Picture Music, c1945<br/>--vocal score (music and lyrics by Ann Ronell)</p>  |
| F. 23 | <p><i>Love and I</i><br/>New York: G. Schirmer, c1931<br/>--vocal score (music and lyrics by Ann Ronell)</p>   |
| F. 24 | <p><i>Love happy</i><br/>New York: Jewel Music, c1949<br/>--vocal score (music and lyrics by Ann Ronell)</p>   |
| F. 25 | <p><i>Love in Sorrento</i><br/>New York, Italian Book Co., c1934<br/>--vocal score (photocopy) (music by C. A. Bixio, English lyrics by Ann Ronell)</p>  |
| F. 26 | <p><i>Martha</i><br/>New York, G. Schirmer, c1938</p> <p><i>Round and round</i><br/>--vocal score (music by Flotow, adapted by Ann Ronell, English lyrics by Vicki Baum and Ann Ronell)</p> <p><i>'Tis the last rose of summer</i></p> |



Folder	Description
F. 26	--vocal score (music by Flotow, adapted by Ann Ronell, English lyrics by Vicki Baum and Ann Ronell)
	<b>Series I: Scores (cont.)</b>
	Scores by or adapted by Ann Ronell (cont.)
	Published scores (cont.)
	<i>Merry-go-round</i>
	New York, Leo. Feist, c1933
F. 27	--vocal score (music and lyrics by Ann Ronell)
	<i>The Merry -go-round</i>
	New York: Popular Melodies, c1936
F. 28	--vocal score (music and lyrics by Ann Ronell) (2 copies)
	<i>Mickey Mouse and Minnie's in town</i>
	New York: I. Berlin, c1933
F. 29	--set of parts (music and lyrics by Ann Ronell)
	<i>Molly and me</i>
	New York: I. Berlin, c1931
F. 30	--vocal score (music by Muriel Pollock, lyrics by Ann Ronell)
	<i>My Hai Resh daddy</i>
	s.l., c1926
F. 31	--vocal score (music and lyrics by Ann Rosenblatt [Ronell])
	<i>(Don't look now, but), My heart is showing</i>
	New York: Chappell, c1943
F. 32	--vocal score (music by Kurt Weill, lyrics by Ann Ronell)
	<i>Oh! Susanna</i>
	New York: Samuel French, c1949
F. 33	--vocal score (music and lyrics by Ann Ronell)
	Some folks say
	New York, Ann Ronell Music, c1956
F. 34	--vocal score (music, lyrics and arr. by Ann Ronell, copy annotated by Ann Ronell)
	<i>Palooka</i>
	New York: I. Berlin, c1933
F. 35	--vocal score (music and lyrics by Ann Ronell and Johnny Burke) (2 copies)
F. 35	--set of parts (music and lyrics by Ann Ronell and Johnny Burke, arr. for dance orchestra by Paul Weirick)
	<i>Rain on the roof</i>
	New York: Famous Music, c1932
F. 36	--vocal score (music and lyrics by Ann Ronell)
F. 36	--set of parts (music and lyrics by Ann Ronell, arr. for dance orchestra by Mario Agnolucci)

Folder	Description
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**Series I: Scores (cont.)**

Scores by or adapted by Ann Ronell (cont.)

Published scores (cont.)

- The River*  
New York: G. Schirmer, c1952
- F. 37 --vocal score (music and lyrics by Ann Ronell)  
F. 37 --set of parts (music and lyrics by Ann Ronell, arr. for dance orchestra by Larry Wagner)
- Sleepy-bye*  
New York: Famous Music, c1932
- F. 38 --vocal score (music and lyrics by Ann Ronell, inscribed by Ann Ronell)
- (I'm gonna hurry to) Take my time down south*  
New York: I. Berlin, c1933
- F. 39 --vocal score (music and lyrics by Ann Ronell)
- Tango lover*  
New York: Marks Music, c1933
- F. 40 --vocal score (music by Helmy Kresa, lyrics by Ann Ronell)
- To dance, to dream*  
New York: G. Schirmer, c1951
- F. 41 --vocal score (music by Johann Strauss, vocal adaptation and lyrics by Ann Ronell)
- Twilight, twilight*  
New York: G. Schirmer, c1940
- F. 42 --vocal score (music by Jules Massenet, vocal adaptation and lyrics by Ann Ronell)
- Who's afraid of the big bad wolf?*  
New York: Picture Music, c1960
- F. 43 --vocal score (music and lyrics by Frank E. Churchill and Ann Ronell)
- Willow, weep for me*  
New York: Irving Berlin, c1932
- F. 44 --vocal score (music and lyrics by Ann Ronell, inscribed by Ann Ronell)
- Bound volumes of songs
- F. 45 *Music & Lyrics by Ann Ronell, 1930-1940*  
F. 46 *Music & Lyrics by Ann Ronell 1932-1949*  
F. 47 *Untitled, 1930-1934*

Manuscript scores

*At the ANTA ball, n.d.*

Folder	Description
F. 48	--holograph pencil sketches
<b>Series I: Scores (cont.)</b>	
Scores by or adapted by Ann Ronell (cont.)	
Manuscript scores (cont.)	
	<i>Beethoven specialty</i> , n.d.
F. 49	--holograph pencil sketches
F. 49	--ms. vocal score (annotated by Ann Ronell)
	<i>Cable car click-a-choo</i> , n.d.
F. 50	--holograph pencil sketches
	<i>Champagne lady</i> , n.d.
F. 51	--holograph pencil sketches
	<i>Chocolate soldier: Love comes easily to me</i> , n.d.
F. 52	--ms. vocal score (photocopy and negative copy) (music by Oscar Straus, lyrics by Ann Ronell)
	<i>Commandos strike at dawn: Prayer</i> , n.d.
F. 53	--holograph vocal part (in L. Gruenberg's hand) (music by Louis Gruenberg, lyrics by Ann Ronell)
	<i>The Crucible: Lullaby</i> , n.d.
F. 54	--holograph pencil sketch
	<i>Darkie debbil</i> , n.d.
F. 55	--holograph vocal score
	<i>Dream-time bells</i> , n.d.
F. 56	--holograph lead sheet with typed lyrics (music by Anton Rubinsten, lyrics by Ann Ronell)
	<i>Eyes of love light</i> , n.d.
F. 57	--holograph pencil sketch
	<i>Hail to thee, chocolate éclair</i> , ca. 1925
F. 58	-- holograph sketches
	<i>Happy birthday all year long</i> , c1957
F. 59	--ms. lead sheet (reproduction) (music and lyrics by Ann Ronell)
	<i>Happy, happy wedding</i> , n.d.
F. 60	--holograph vocal score, sketches
	<i>He loves me, yes - no</i> , n.d.
F. 61	--holograph sketch (music by L. Delibes, arr. Ann Ronell)
	<i>Hungry for love</i> , c1957
F. 62	--ms. lead sheet (reproduction) (music and lyrics by Ann Ronell)

Folder	Description
F. 63	<i>In Karlovy Vary</i> , c1966 --ms. vocal score (reproduction) (music and lyrics by Ann Ronell)
	<b>Series I: Scores (cont.)</b> Scores by or adapted by Ann Ronell (cont.) Manuscript scores (cont.)
F. 64	<i>Infantry march</i> , n.d. --holograph vocal score (photocopy) (music and lyrics by Ann Ronell)
F. 65	<i>Kookie kook</i> , c1965 --ms. lead sheet (reproduction), sheet of added lyrics (music and lyrics by Ann Ronell)
F. 66	<i>Lonesome prairie</i> , n.d. --holograph vocal score (photocopy) (music and lyrics by Ann Ronell)
F. 67	<i>Magic of spring</i> , ca.1935 --holograph piano score (cover title. <i>Spring magic</i> on score)
F. 68	<i>Martha: 'Tis the last rose of summer</i> , n.d. --holograph sketches ("notes and scratches, 3 <sup>rd</sup> version")
F. 69	<i>Meditations</i> , c1985 --ms. vocal score (reproduction) (music by Ann Ronell, lyrics by Moshe Davis "to Lester Cowan")
F. 70	<i>My friend John</i> , c1972 --holograph vocal score (photocopy) (music and lyrics by Ann Ronell)
F. 71	<i>My second chance</i> , n.d. --ms. vocal score (photocopy) (music and lyrics (?) by Ann Ronell)
F. 72	<i>A night like this</i> , n.d. --holograph sketches (music by Ann Leaf, lyrics by Ann Ronell)
	<i>Oh! Susanna</i> , n.d. (music and lyrics by Ann Ronell)
F. 73	<i>Camptown races</i> -- ms. vocal score and photocopy
F. 74	<i>Dream ballet</i> -- ms. vocal score and photocopy
F. 74	-- holograph corrections
F. 536	--copyist's ms. 4 hand piano score reduction (title on copy: <i>Beautiful dreamer</i> ballet)
F. 75	<i>Glendy Burk</i> --holograph vocal score
F. 75	--ms. vocal score and photocopy

Folder	Description
F. 76	<i>Godey's Lady's Book</i> --ms. vocal score and photocopy
	<b>Series I: Scores (cont.)</b> Scores by or adapted by Ann Ronell (cont.) Manuscript scores (cont.) <i>Oh! Susanna</i> (cont.)
F. 77	<i>Jeannie</i> --holograph sketches
F. 78	<i>Kissing in the dark</i> --ms. vocal score and photocopy
F. 79	<i>Minstrelsy</i> -- ms. vocal score and photocopy
F. 79	--ms. chorus score (reproduction)
F. 80	<i>My forever love</i> --ms. vocal score (introduction to <i>Dream ballet</i> )
F. 80	--ms. vocal score (duet)
F. 80	--ms. vocal score with pencil additions (duet)
F. 80	--ms. vocal score with pencil additions (Act I, scene 2 finale)
F. 80	--ms. vocal score with holograph sketches (fragment, version unknown)
F. 81	<i>No one to love</i> --ms. vocal score (2 versions), vocal lead part
F. 82	<i>O'er the green</i> --ms. vocal score and photocopy (ms. score heavily annotated and corrected)
F. 83	<i>Oh! De Shanghai</i> -- ms. vocal score and photocopy (ms. score heavily annotated and corrected)
F. 84	<i>Oh! Susanna</i> --ms. vocal score (photocopy) (annotated with alternate ending penciled in)
F. 85	<i>The river song</i> --ms. vocal score (photocopy)
F. 86	<i>Sewing bee</i> --ms. vocal score (photocopy) and holograph sketch of introduction (Opening, Act II)
F. 87	<i>Sing me a love song tonight</i> --ms. vocal score ( <i>Waltz music</i> appended)
F. 88	<i>Some folks say</i> --ms. vocal score and photocopy (ms. includes performance annotations)

Folder	Description
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**Series I: Scores (cont.)**

Scores by or adapted by Ann Ronell (cont.)

Manuscript scores (cont.)

*Oh! Susanna* (cont.)

*Who'll serenade you*

F. 89

--ms. vocal score

Overture

F. 90

--holograph sketches

Miscellaneous fragments

F. 91

--ms. and holograph vocal scores

*One lonely night*

New York: Ann Ronell Music, c1961

F. 92

--ms. vocal score (photocopy) music by F. von Flotow and Ann Ronell,  
lyrics by Ann Ronell)

*The Saint Thomas carnival*, n.d.

F. 93

--ms. vocal part (music and lyrics by Ann Ronell)

*Ship south=Pernambuco* (by Ann Ronell and Nicolai Berezowsky), n.d.

F. 94

Part I --ms. piano 4 hands vocal score (reproduction)

F. 95

Continuation --ms. piano 4 hands vocal score (reproduction)

F. 96

Conclusion -- ms. piano 4 hands vocal score (reproduction)

F. 97

Misc. fragments

*Sweet little silver bells*, n.d.

F. 98

--ms. vocal score (music and lyrics by Ann Ronell)

*Take me, take me to the moon*

New York: Ann Ronell Music, c1962

F. 99

--ms. vocal score (photocopy) (music by Tikhon Khrennikov and Ann  
Ronell, lyrics by Ann Ronell)

*Too soon*, n.d.

F. 100

--holograph vocal part (sketch)

*Wear a buddy poppy*, n.d.

F. 101

--holograph sketches (music and lyrics by Ann Ronell)

*Who's afraid of Virginia Woolf?*, n.d.

F. 102

--holograph vocal score (photocopy) (music and lyrics by Ann Ronell)

*You can waltz Beethoven's minuet*, n.d.

Folder	Description
F. 103	--sketch (fragment), published vocal score (music by Beethoven, lyrics by Ann Ronell Reworked and marked "Transpose to Hildegard's key by top note in voice")

### Series I: Scores (cont.)

Scores by or adapted by Ann Ronell (cont.)

Manuscript scores (cont.)

F. 104	<i>You can't be a friend of mine</i> , n.d. --vocal part (?)( no lyrics) (chorus only)  Unidentified sketches and fragments, n.d.
F. 105	--holograph and ms. fragments (mostly on envelopes and scraps of paper)
F. 106	--holograph and ms. fragments (mostly on score paper)

### Scores by other composers

Published scores

Edward Ballantine

F. 107	<i>Variations for piano on 'Mary had a little lamb'</i> New York: Arthur P. Schmidt, c1939 -- score (inscribed to Ann Ronell by the composer)
F. 107	<i>Variations for piano on 'Mary had a little lamb'</i> , second series New York: Arthur P. Schmidt, c1943 -- score (inscribed to Ann Ronell by the composer)

Ralph Benatzky

F. 108	<i>Das kleine Café</i> Vienna: Doblinger, c1934 --vocal score (inscribed to Ann Ronell by the composer)
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Nicolai Berezowsky

F. 537	Concerto for viola (or clarinet) and orchestra, op. 28 New York: Independent Music Publishers, n.d. --copyist' score (reproduction) (dedication on title page: "To Miss Ann Ronell")
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Aaron Copland

F. 109	<i>The second hurricane</i> Boston: C.C. Birchard, c1938 --vocal score (inscribed to Ann Ronell by the composer)
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Carl Deis

Folder	Description
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|--------|--|
| F. 110 | <p style="text-align: center;"><i>Come down to Kew</i><br/>New York: Schirmer, c1916<br/>--vocal score (inscribed to Ann Ronell by the composer)</p> |
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**Series I: Scores (cont.)**

Scores by other composers (cont.)

Published scores (cont.)

Friedrich von Flotow

*Martha*

- |        |  |
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| F. 111 | <p style="text-align: center;">New York: Schirmer, c1902<br/>--vocal score (English libretto by Natalia Macfarren, copy annotated by Ann Ronell)</p> |
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|--------|--|
| F. 112 | <p style="text-align: center;">New York: Schirmer, c1938<br/>--vocal score (English libretto by Vicki Baum and Ann Ronell, copy annotated by Ann Ronell)</p> |
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Charles Gounod

*Faust*

- |        |   |
|--------|---|
| F. 113 | <p style="text-align: center;">New York: Ditson, c1914<br/>--vocal score (annotated, also includes loose sheets of notes by Ann Ronell)</p> |
|--------|---|

Giacomo Meyerbeer

*Le Pardon de Ploërmel = Dinorah*

*Shadow song*

- |        |  |
|--------|--|
| F. 114 | <p style="text-align: center;">New York: Schirmer, c1893<br/>--vocal score (includes loose sheet of notes by Ann Ronell)</p> |
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Carol Marhoff Pitts

*Pitts' voice class method, vol. 1*

- |        |  |
|--------|--|
| F. 115 | <p style="text-align: center;">Chicago: Neil A. Kjos, c1936<br/>--instructional volume (inscribed to Ann Ronell by the author)</p> |
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Nicolas Slonimsky

*Variations on a kindergarten tune, for piano solo*

- |        |  |
|--------|--|
| F. 116 | <p style="text-align: center;">Providence: Axelrod Publications, c1942<br/>--score (inscribed to Ann Ronell by the composer)</p> |
|--------|--|

Oscar Straus

*The chocolate soldier*

New York: Remick, c1909



Folder	Description
F. 117	--vocal score (annotated by Ann Ronell)
<b>Series I: Scores (cont.)</b>	
Scores by other composers (cont.)	
Kurt Weill	
F. 118	Vocal gems from <i>Knickerbocker holiday</i> New York; Crawford Music, c1938 --vocal score (inscribed to Ann Ronell by the composer)
F. 119	<i>Everybody's favorite Strauss, Waldteufel waltz album</i> New York: Amsco Music, c1935 --piano score (annotated by Ann Ronell)
Manuscript scores	
Leonard Bernstein	
F. 538	Untitled, 31 Dec. 1946 --holograph score (musical anagram thank-you note)
Paul Smith	
F. 120	<i>Dear Ann</i> , n.d. --holograph vocal score (inscribed "from the heart of Paul Smith")
Johann Strauss, Jr.	
F. 121	<i>The queen's lace handkerchief: Romanze</i> --ms. vocal score (fragment in unidentified copyist's hand)
<b>Series II: Subject files</b>	
Musical works and projects	
F. 122	<i>All of always</i> , n.d. --lyrics
F. 123-129	<i>Baby's birthday party</i> , 28 Jan. 1938 - 2 June 1939 --clippings
F. 130	<i>Back to Spain</i> , n.d. --lyrics
F. 131	<i>La ballerina</i> , n.d. --scenario (by Natalie Kalmus)
F. 132	Book project, Feb. 1967 - May 1967, n.d.
F. 133	<i>Cable car click-a-choo</i> , n.d.--lyrics
F. 134	<i>By candlelight=Plaisir d'amour</i> , n.d.--lyrics
F. 135	<i>The candy parade</i> , n.d.--lyrics
F. 136	<i>Champagne lady, =Valse-blurette</i> , n.d. --lyrics Oscar Straus, <i>Chocolate soldier</i>
F. 137	Act III, opening --lyrics
F. 138	Correspondence, 1942-1950
F. 139	Clippings, 24 June 1942

Folder	Description
F. 139	Program, June 1941 <i>Count me in</i>
F. 140-141	Correspondence, 1942-1953
F. 142	Script, n.d.
F. 143	Programs, 1942-1970
	<b>Series II: Subject files (cont.)</b>
	Musical works and projects (cont.)
	<i>Count me in</i> (cont.)
F. 144-146	Clippings, 1942
F. 147	<i>The crucible: Lullaby</i> , 1952, 1991 --correspondence <i>The customer's always right</i>
F. 148-150	Scenario drafts, 1941 (Also titled <i>Very-very too-too, The customer's always right, right?</i> and <i>Love on time</i> )
F. 151	Correspondence, 1942, 1956
F. 152	<i>Darkie debbil</i> , nd --lyrics (photocopy)
F. 153	<i>Down by de ribber</i> , n.d. --lyrics (photocopy)
F. 154	<i>Dream-time bells=Kammenoi-Ostrow</i> , n.d. --lyrics
F. 155	<i>Eyes of lovelight=Is it lovelight?</i> , n.d.(lyrics) <i>The fortune hunter</i> (see also: <i>Gypsy baron</i> and <i>The open road</i> )
F. 156	Script, n.d.
F. 157	Scenario, n.d.
F. 158	<i>(I'm) Ga-ga for goo</i> , n.d. --lyrics
F. 159	<i>The gay adventure</i> , n.d. --story outline
F. 160	<i>The Gibson girls</i> , n.d. --script (author unknown)
F. 161	<i>Give me a lesson in love</i> , n.d. --lyrics (photocopy)
F. 162	<i>Give me your love</i> , n.d. --lyrics
F. 163	"The great adventure", 1955 --article by Ann Ronell in <i>Film Music</i> , Sept.-Oct. 1955 Johann Strauss II, <i>The gypsy baron</i>
F. 164	Act III, n.d. --script (by Ann Ronell ?) ("II Version")
F. 165	<i>The lullaby of love</i> , n.d. --lyrics
F. 166	Correspondence, 1944-1945, 1952 (includes letter from Jarmila Novotná)
F. 167	Programs, 1939-1944
F. 168	<i>He loves me yes</i> , n.d. --lyrics
F. 169	<i>Here is your slave</i> , n.d.--lyrics
F. 170	<i>Hi, Charlie McCarthy</i> , n.d. --lyrics
F. 171	<i>I'd like a sweetie like you</i> , n.d. --lyrics (photocopy)
F. 172	<i>I'll come to you</i> , n.d. --lyrics (photocopy)
F. 173	<i>In a Silly Symphony</i> , n.d. --lyrics, scenario
F. 174	<i>Insomnia=Other lips=Sleepless nights</i> , n.d. --lyrics, notes
F. 175	<i>Just one adventure, ca. 1930</i> --lyrics
F. 176	<i>King with an umbrella</i> , n.d. --script (annotated)
F. 177	<i>Like magic: a ballet with songs</i> , c1936, 1984 --scenario, lyrics
F. 178	<i>Listen in on my heart</i> , n.d. --lyrics
F. 179	<i>Lita</i> , n.d. --lyrics
F. 180	<i>Lonely for love</i> , n.d. --lyrics
F. 181	<i>Love happy</i> , n.d. --promotional material, notes (photocopy)
F. 182	<i>A madrigal, milady</i> , n.d. --lyrics (based on <i>Madrigale</i> by A. Simonetti)
F. 183	<i>Magnolia blossoms</i> , c1938 --scenario (by Frances Pinkham) Friedrich von Flotow, <i>Martha</i>

Folder	Description
F. 184	<i>Drinking song</i> , n.d. --lyrics
F. 185	Outline, n.d.
F. 186	Programs, libretti, 1938-1944
F. 187	Clippings, 1938-1968
F. 188	Correspondence, notes, 1960, 1961
	<b>Series II: Subject files (cont.)</b>
	Musical works and projects (cont.)
	<i>Martha</i> (cont.)
F. 189	Financial, 1940-1948
F. 190	<i>Meeting at a far meridian</i> , 6 Mar. 1965 --contract
F. 191	<i>My one desire</i> , n.d. --lyrics
F. 192	<i>A night like this</i> , n.d. --lyrics
	<i>Oh! Susanna</i>
F. 193	Script, c1946 (by Florence Ryerson and Colin Clements)
F. 194	Script, c1947 (annotated draft)
F. 195	Last scenes, n.d. --script (annotated)
F. 196	School version, c1947 --script (annotated draft)
F. 197	Script, n.d. (version published by Samuel French, c1948)
F. 198-200	Lyrics, n.d. (includes "Tentative synopsis of music numbers")
F. 201-211	Notes, 1948, n.d.
	Correspondence
	General
F. 212	May 1947-Sept. 1947
F. 213	Oct. 1947-Dec. 1947
	Battle Creek production
F. 214	21 Feb. 1949-23 Apr. 1949
F. 215	25 Apr. 1949-16 May 1949
	Samuel French
F. 216	1947
F. 217	1948
F. 218	1949
F. 219	Robert B. Hunter, 4 Oct. 1948-5 May 1949 (engraver)
	National Broadcasting Company
F. 220	1955 (contains material pertaining to other projects)
F. 221	Jan. 1956-Apr. 1956
F. 222	16 May 1956-27 June 1956, n.d.
	Florence Ryerson,
F. 223	23 Apr. 1946-24 Dec. 1947
F. 224	9 Jan. 1948-26 Mar. 1948
F. 225	21 Apr. 1948-14 June 1948
F. 226	undated
	General
F. 227	6 Jan. 1948-12 Oct. 1948
F. 228	28 May 1952-5 Sept. 1952
F. 229	Publicity and Clippings, 1947-1950
F. 230	Background and related materials, n.d.
F. 231	<i>Open road</i> , 1944 --clippings and program
F. 232	<i>Paris sensation</i> , n.d. --script (by Allen Rivkin)
F. 233-235	<i>The Play-girl and the peasant</i> , n.d. --scenarios (based on <i>Martha</i> )
F. 236	<i>The Rackety-packety house</i> , n.d. --lyrics
F. 237	<i>She made history</i> , n.d. --scenario (by Edith Meiser)

Folder	Description
	<i>Ship south</i>
F. 238	Scenario, c1942
F. 239	Correspondence, 24 Mar. 1946, n.d.
F. 240	<i>Speak low=A song out of heaven</i> , 23 Feb . 1973 --screenplay (based on Kurt Weill and Ogden Nash, <i>One touch of Venus</i> )
	<b>Series II: Subject files (cont.)</b>
	Musical works and projects (cont.)
F. 241	<i>Sweet little silver bells</i> , n.d. --lyrics <i>Story of G.I. Joe</i> Correspondence
F. 242	Copyright, 1945, 1972
F. 243	General, 1945, 1950, n.d.
F. 244	Clippings, 1944-1945, n.d.
F. 245	Jacques Offenbach, <i>The Tales of Hoffmann</i> , n.d. --printed libretto and fragmentary scenario (by Ann Ronell ?)
F. 246	<i>Talking baby talk</i> , n.d. --lyrics
F. 247	<i>Target for three</i> , 1962, 1965 --scenario, correspondence (also includes related sheet music)
F. 248	<i>Temptation is your name</i> , n.d. --lyrics
F. 249	" <i>The Titan and his music</i> ", n.d. --review written by Ann Ronell
F. 250	<i>Washington Square</i> , 20 Aug. 1937 --scenario sketch
F. 251	<i>Wear a buddy poppy</i> , 18 Apr, 1950-20 Aug. 1951 --correspondence, lyrics, copyright registration
F. 252	<i>When there's a sweetheart moon</i> , n.d. --lyrics
F. 253	<i>Who'll be the next (to fall in love with you)</i> , n.d. --lyrics (photocopy) (music by Ann Ronell, lyrics by Sammy Lerner)
F. 254	<i>Willow weep for me</i> , 1948 --correspondence
F. 255	<i>The Wizard of Oz</i> , 1960 --scenario, screenplay, notes
F. 256	<i>The Wooden slipper</i> , n.d. --scenario (from the play by Samson Raphaelson)
F. 257	<i>You can't be a friend of mine</i> , n.d. --lyrics
F. 258	<i>You're the you</i> , n.d. --lyrics
F. 259	Classics songbook, n.d. --lyrics
F. 260-261	Sketches, n.d. --music, lyrics (pencil holographs)
F. 262	Sketches, n.d. --lyrics (mostly typed, not all by Ann Ronell)
F. 263	Ideas, 1948, n.d.--lyrics, scenarios, notes
F. 264	Lists of names, n.d.
F. 265	Unidentified notes and clippings, 1941, 1977, 1993, n.d.
	Correspondence and general files
F. 266	Ann Ronell Music, Inc., n.d. A.S.C.A.P. Correspondence
F. 267	1942-1951
F. 268	1963-1968
F. 269	Newsletters and memos, 1942-1953

Folder	Description
F. 270	Articles of Association, membership cards, etc., 1935-1974 Nicolai Berezowsky
F. 271	Clippings and other biographical material, 1941, 1942, n.d. <b>Series II: Subject files (cont.)</b> Correspondence and general files (cont.) Nicolai Berezowsky (cont.)  Correspondence
F. 272	Mar. 1940-May 1940
F. 273	June 1940
F. 274	July 1940
F. 275	Aug. 1940
F. 276	Sept. 1940
F. 277	Oct 1940, n.d.
F. 278	6 Aug. 1940-28 Mar. 1941 --telegrams and clippings
F. 279	Jan. 1941-July 1941
F. 280	Aug. 1941
F. 281	Sept. 1941
F. 282	1946-1949, n.d.
F. 283	Leonard Bernstein correspondence, 1947-1949
F. 284	Blurbs, n.d. --publicity material
F. 539	<i>The Candy parade</i> , c1931 --title page pasteup board
F. 285	Chappell & Co. correspondence, 12 Mar. 22 1948-12 May 1949
F. 286	Leo M. Cherne correspondence, 1946-1948
F. 287	(Texas) Children's Home and Aid Society correspondence, 1946-1948
F. 288	Christmas gift and card lists, 1947-1948, n.d.
F. 289	Cleveland trip correspondence, Oct., 1949
F. 290	Aaron Copland correspondence, 27 Oct. 1937
F. 291-292	Copyright forms, certificates and correspondence, 1942-1967
F. 293	Bertha Corman correspondence, 1946-1949 (see also: Texas Children's Home and Aid Society above)
F. 294	Detroit trip, July 1949--notes, telegram
F. 295	Famous Music Corp., Mar. 1967 --contract draft

Folder	Description
F. 296	F. Scott Fitzgerald correspondence, 29 May 1940 (signed "Scott Fitz")
F. 297	Connie Francis correspondence, 7 Mar. 1968 (includes copies of sheet music for <i>In` Karlovy Vary</i> and <i>Take me, take me to the moon</i> )

## Series II: Subject files (cont.)

Correspondence and general files (cont.)

General correspondence

Alphabetical

F. 298	Adler-Auerbach, 1948-1949, n.d.
F. 299	Author's League of America, 1941-1951
F. 300	Bach-Blaine, 1942-1949, n.d.
F. 301	Blocki-Brownstein, 1948-1949, n.d.
F. 302	Cain-Civic Light Opera, 1942-1950, n.d.
F. 303	Clark-Cooley, 1942-1950
F. 304	Copeland-Cross, 1948-1949, n.d.
F. 305	Dalrymple-Davidson, 1948
F. 306	Enters-Epstein, 1943-1951
F. 307	Fadiman-Friedberg, 1948-1951, n.d.
F. 308	Gallicchio-Gruenberg, 1942-1951, n.d.
F. 309	Haggarty-Henreid, 1942-1949
F. 310	Hildegard-Hutton, 1942-1949
F. 311	Idyllwild-International, 1948
F. 312	Jacob's Pillow-Joyce, 1947-1949
F. 313	Kalmus-Kayes, 1948-1951
F. 314	Keane-Kubik, 1948-1949, n.d.
F. 315	Lacca- <i>Lend an ear</i> , 1948-1949, n.d.
F. 316	Leonard-Lowden, 1948-1949
F. 317	McBride-Matusek, 1942-1951, n.d.
F. 318	Merner-"Music of the West", 1942, 1948
F. 319	National Film Council-Nuzzi, 1942-1950
F. 320	O'Connor-Ormiston, 1948
F. 321	Peirce-Purdy, 1948-1949
F. 322	Raab-Railsback, 1946-1951
F. 323	Raitt-Reijmers, 1948, n.d.
F. 324	Robbins-Rosser, 1942-1948, n.d.
F. 325	Rosenblatt-Rubenstein, 1948-1949, n.d.
F. 326	R, 1948-1950, n.d. (from folder labeled "R" but not clearly identified)
F. 327	Sager-Schirmer, 1943-1951, n.d.
F. 328	Schnitzer-Singer, 1943-1950
F. 329	Slade-S.P.A., 1942-1950, n.d.
F. 330	Sperling-Swarthout, 1943-1949, n.d.
F. 331	Tams-Witmark Music Library-Tyers, 1944-1948
F. 332	Valentine-Volck, 1948-1949, n.d.
F. 333	Walker-Wilson, 1948, n.d.

Chronological

Folder	Description
F. 334	1932
F. 335	Jan. 1934-May 1934
F. 336	June 1934-Dec. 1934
F. 337	Jan. 1935-June 1935
F. 338	July 1935-Dec. 1935
F. 339	Jan. 1936-June 1936
<b>Series II: Subject files (cont.)</b>	
	Correspondence and general files (cont.)
	General correspondence (cont.)
	Chronological (cont.)
F. 340	July 1936-Dec. 1936
F. 341	1937
F. 342	1938
F. 343	Jan. 1939-June 1939 (includes letter from Ralph Benatzky)
F. 344	July 1939-Dec. 1939
F. 345	Undated [ca.1938-1940 ]
F. 346	Jan. 1940-Apr.1940
F. 347	May 1940-Nov. 1940
F. 348	Dec. 1940
F. 349	1941
F. 350	1942-1943
F. 351	1944
F. 352	Jan. 1945-July 1945
F. 353	Aug. 1945-Dec. 1945, n.d.
F. 354	1946-1947
F. 355	ca.1940-1949, n.d.
F. 356	1950-1952
F. 357	18 Feb 1955-16 Oct. 1959
F. 358	1963-1968
F. 359	1969
F. 360	1973-1977
F. 361	Jan. 1978-May 1978
F. 362	June 1978-Dec. 1978
F. 363	ca. 1978
F. 364	1981-1991
F. 365	Undated
F. 366-368	Greeting cards, 1968-1981
George Gershwin	
F. 369	Correspondence, 1934, 1936, 1937
F. 370	Memorial, 1937
F. 371	Arthur Greene correspondence, 1946
Guggenheim Grant	
F. 372	Correspondence, 1941 (includes letter from Walter Piston)
F. 373	Application materials, 1941-1942
F. 374	George Houston correspondence, 1941-1942, n.d.

Folder	Description
	Michael Hunter correspondence
F. 375	May 1941-June 1941
F. 376	July 1941-Aug. 1941, n.d.
	<b>Series II: Subject files (cont.)</b>
	Correspondence and general files (cont.)
	General correspondence (cont.)
F. 377	Insurance policies and correspondence, 1934-1947, n.d.
F. 378	Gail Kubik: <i>A record of our time</i> , 1975-1976 --piano-vocal score and correspondence
F. 379-380	Legal, 1961-1968 --contracts and correspondence
F. 381	Logos, n.d. --pencil drawings on onion skin
F. 382	Los Angeles Civic Light Opera Festival, 1938, 1941, 1944 -- programs
F. 383	Lorin Maazel, 1939-1940 --clippings, correspondence
F. 384	Musical properties, Apr. 1953-May 1953 National Music Camp (Interlochen)
F. 385	Notes, correspondence, 1939
F. 386	Programs, brochures, 1939-1951
F. 387	New Opera Company, Inc. correspondence, 1942, n.d.-
F. 388	Programs. 1940-1943, n.d. (not for Ronell projects. Includes program for the Manhattan Opera House premiere of Franz Werfel and Kurt Weill's <i>Eternal road</i> )
F. 389	Research Council. Academy of Motion Picture Arts and Sciences correspondence, 1946 Herman Rosenblatt correspondence
F. 390	July 1944-Dec. 1944
F. 391	Feb. 1945-May 1945
F. 392	Jan. 1945
F. 393	Loubov Roudenko clippings, 1942-1943, n.d.
F. 394	"Rubadub" correspondence, 1956
F. 395	Florence Ryerson correspondence, 1948-1950



<b>Folder</b>	<b>Description</b>
F. 396-397	San Francisco trip correspondence, 1949
F. 398	G. Schirmer correspondence, 1948
F. 399	Jack Shaindlin correspondence, 1948, n.d.
<b>Series II: Subject files (cont.)</b>	
Correspondence and general files (cont.)	
General correspondence (cont.)	
F. 400	Society of Motion Picture Engineers (SMPTE), 1942, 1946 -- correspondence, glossary
	Songwriter's Protective Association
	Correspondence
F. 401	1944-1948
F. 402	1949-1952
F. 403	Pamphlets, directories, membership cards, 1941-1952, n.d.
F. 404	Sound, 1944, 1945, n.d. --published articles, typescript
F. 405	Oscar Straus correspondence, 1941-1942
F. 406	Lamar Stringfield correspondence, 1953-1954
F. 407	Sunset Towers correspondence, 1974-1978
F. 408	Veloz and Yolanda programs and flyer, 1939-1946
F. 409	Kurt Weill correspondence, 1938-1939, n.d.
F. 410	Ed Weisl correspondence, 22 July 1946
F. 411	Victor Wolfson correspondence, 1944, 1948, n.d.
F. 547	Wizard of Oz press book, 1933
F. 412	Unidentified phone messages and notes, n.d.
<b>Series III: Biographical</b>	
Professional activities	
Articles including information on Ann Ronell	
F. 413	Leslie Andersen. "Women Film and Television Composers in the United States", 1990 --typescript, correspondence
F. 414	Anthony G. Bowman, "Little Lady of Song; An Interview with Composer Ann Ronell", 1963 --typescript, clipping (photocopy)

Folder	Description
F. 415	Edward Jablonski, "Ann Ronell: Omaha's Musical Trailblazer", 1997 --photocopy of article published in <i>Nebraska Life Magazine</i> (also includes photocopies of correspondence from Ann Ronell, 1941-1947. Donated by Robert Cowan, 16 Aug. 1999)
F. 416	Constance Purdy, "Ann Ronell: Composer, Lyricist, Writer", 1950 -- typescript, notes

### Series III: Biographical (cont.)

#### Professional activities (cont.)

#### Articles including information on Ann Ronell (cont.)

F. 417	Biographical entry for Ann Ronell in the Radcliffe Year Book, 1977 (also includes other alumni material and correspondence)
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#### Radio broadcasts

F. 418	"Pageant of Melody", 4 Dec. 1940 --script
F. 419	"Eloise Salutes the Stars", 28 Mar. 1950 --script

#### Publicity materials

F. 420-421	Press releases, n.d. (from Bob Armstrong, Alice Hughes, Leonard Levinson, Abe Mayer, Bill Peirce, Al Tamarin, Tom Trenkle and uncredited)
F. 422-423	Biographical sketches, 1956, n.d. --typescripts (uncredited)
F. 424	Autobiographical (?) sketch, n.d.
F. 425	Programs and performance announcements, 1932-1943
F. 426-428	Works listings, 1942-1943, n.d.
F. 429	"Lyrics and Music by Ann Ronell", 27 Aug. 1935 --typescript (carbon copy) (contains lyrics only)
F. 548	Press release and syndicated copy, 1938, ca. 1950

#### Clippings

F. 430	1920s
F. 431	1932-1934
F. 432	1935-1937
F. 433	1938-1939
F. 434	1940-1941
F. 435	1942
F. 436	1943-1945
F. 437	1946
F. 438	1947-1949
F. 439	1950
F. 440	1952-1953
F. 441	1960-1963
F. 442	1967
F. 443	1968-1988
F. 444	Undated

#### Scrapbooks

Folder	Description
F. 542	“Musical memory contest”, 1924
F. 543-544	<i>Gypsy Baron</i> , 1939, 1943 (Los Angeles Civic Light Opera production)
F. 545	<i>Martha</i> , 1938 (Hollywood Bowl production)
F. 546	<i>Open Road</i> , 1944 (St. Louis Municipal Opera production)

### Series III: Biographical (cont.)

#### Professional activities (cont.)

##### Documents and personal effects

F. 540	Diplomas and certificates, 1914-1923
F. 445	Diaries, 1979, n.d.
F. 446	Address and telephone number lists, n.d.
F. 447	Business cards, n.d.
F. 448	Passport, 27 Apr. 1932
F. 449	Material relating to Ann Ronell's piano, 27 Sept. 1993 -- correspondence, newsletters

##### Student material (Wheaton and Radcliffe Colleges)

F. 450-451	Class notes and assignments, n.d.
F. 452	Wheaton exams, June 1925
F. 453	<i>Wheaton Record</i> , 1923-1924
F. 454	<i>Nike</i> , 1925 (Wheaton yearbook)
F. 455	Music theory notebooks, ca.1927
F. 456	William Shakespeare, <i>Tragedy of Othello</i> , n.d. (heavily annotated by Ann Ronell)
F. 457	Radcliffe College examination booklets, 1924-1927
F. 458	Radcliffe College publications, 1927, n.d. (includes citations of and articles by Ann Ronell)
F. 459	<i>Radcliffe Quarterly</i> , 1940, 1944

### Series IV: Financial

F. 460	A.S.C.A.P. performance ledgers, 1945-1959
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##### Royalty statements

F. 461	1933
F. 462	Irving Berlin, Inc., 1944
F. 463	General, 1944
F. 464	1947-1950
F. 465	1951
F. 466	1965

F. 467	Other financial correspondence and receipts, 1939, 1942
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### Series V: Iconography

##### Family photographs

Folder	Description
F. 468	Aunts and uncles, 1920
F. 469-472	Unidentified, pre-1920 [?]
F. 473-482	Family photographs album, [?]-1923
F. 483-491	Individual family photographs, n.d.
F. 492-495	College photographs, ca. 1923-1927
F. 496	"Lennie", ca. 1943
<b>Series V: Iconography (cont.)</b>	
Family photographs (cont.)	
F. 497	Unidentified family (?) snapshots, May 1945
F. 541	Unidentified class portrait, Akron, Ohio, n.d.
Photographs of Ann Ronell and associates	
F. 498-502	Portraits
F. 503	<i>Magic of spring</i> marquee photographs, ca. 1935
F. 504-505	<i>Gypsy baron</i> Los Angeles production photograph, 1939
	<i>Open road</i> St. Louis production, 1944
F. 506	Ann Ronell with director John Kennedy
F. 507	Unidentified snapshots of Ann Ronell (not definitely related to <i>Open road</i> )
F. 508	<i>Love happy</i> , ca. 1950 (publicity photograph of Ann Ronell and Chico Marx)
F. 509	Portrait of Tamara Geva, n.d. (inscribed to Ann Ronell)
F. 510	Ann Ronell conducting a concert band of men in military uniform, n.d.
F. 511-513	Unidentified publicity still photographs, ca. 1940
F. 514	Photographs of oil portrait of Ann Ronell, n.d.
F. 515	Ann Ronell with Richard Rodgers and unidentified man, ca. 1959
F. 516	Snapshot of Ann Ronell and unidentified woman in New York City, 2 Nov. 1968
F. 517-518	Photographs of Ann Ronell at unidentified events, ca. 1980
	Nicolai Berezowsky
F. 519	Snapshots of Nicolai Berezowsky and Ann Ronell, ca. 1940
F. 520	Snapshots of Nicolai Berezowsky as a boy and adult, n.d.
Photographs not directly identified with any Ann Ronell activity	
F. 521	Still photograph of Jackie Cooper from <i>Boy of the streets</i> , ca. 1938
F. 522	Photograph of man in toreador suit, n.d.
F. 523	Photograph of outdoor audience, ca. 1940
F. 524	Portrait of Lotte Lenya by George Platt Lynes, n.d.
F. 525	John Tyers publicity photographs, n.d.
F. 526	Portrait of unidentified woman, n.d. (inscribed on back; name illegible)
F. 527-529	Negatives, n.d.

**Series VI: Lester Cowan papers**

**Folder    Description**

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F. 530-532	Notes, n.d.
F. 533	Memos and correspondence, 1968-1969
F. 534	“Chateau Marmont” file, 1971-1975
F. 535	<i>Street scene</i> correspondence, 1960