

We'll Take Care Of You All

CHARLES FROHMAN PRESENTS
THE GIRL FROM UTAH

SONG INTERPOLATIONS BY
HARRY B. SMITH AND JEROME D. KERN

VOCAL

Alone In Wonderland.....	40
We'll Take Care Of You All.....	40
You Never Can Tell.....	40
At Our Tangle Tree.....	40
Some Sort Of Girl (And The Some Sort Of Boy).....	40
Why Don't They Dance The Polka Anymore.....	40
Platte The Flapper.....	40
Gilbert The Filbert.....	40
They Did not Believe Me.....	40
The Girl In The Cloze And Snow!.....	40
The Land Of "Let's Instead".....	40

INSTRUMENTAL

Over or Two Steps.....	40
A Melody Of Interpolated Songs From "The Girl From Utah".....	1:00

T. D. HARMY AND FRANCIS LOW & HUNTER NEW YORK

Figure 1.

“We’ll Take Care of You All,” from *The Girl from Utah*.

Music by Jerome Kern, words by Harry B. Smith (1914; publ. 1915).

By permission of the Hurley Music Library, Centenary College of Louisiana.

RE: SOURCES

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Edited by Angela Weaver

THE HURLEY MUSIC LIBRARY AT CENTENARY COLLEGE OF LOUISIANA: TWO MUSICAL THEATRE COLLECTIONS

The Hurley Music Library is on the campus of Centenary College of Louisiana, a small Methodist-affiliated college located in the northwest corner of the state. The school has nationally recognized programs in music, theatre, dance, and art, and serves as regional center for the arts in the Ark-La-Tex tristate area (all of the major arts organizations in the area either rehearse, meet, or center their activities at the Centenary College campus). The Hurley Music Library is the only branch library on the campus, and it has been housed in its own building, adjacent to the Hurley School of Music, since 1990. The Hurley Library owns special collections in musical theatre and opera, and it has musical instruments from West Africa on permanent display. Because of these collections, the library has been called the region's "hidden musical treasure" (*Shreveport-Bossier Forum News*, 30 July 1997).

The Wayne Sanders Broadway Sheet Music Collection was willed to the Hurley Music Library in 1990. It consists primarily of music purchased by Sanders over a three-decade span, from the 1940s to the 1970s, and includes music gathered by earlier collectors of the genre. The Sanders Collection focuses on Broadway music, though there are British show tunes and music from films and television among its holdings. Approximately 650 shows by 180 composers are represented, totaling about five thousand works. Both sheet music and piano-vocal scores are in the collection; the former predominates.

Wayne Sanders (1923–1990) was born to a wealthy family in Haynesville, Louisiana, a town sixty-four miles northeast of Shreveport and four miles from the Arkansas border. His first music teacher introduced him to Broadway music, and he was hooked for life. At the age of twenty, Sanders moved to New York City to study at the Julliard Conservatory. He entertained military troops in the United States, England, and Europe during his World War II service with the USO. After the war, he returned to New York, where he remained until 1972. There, Sanders made an attempt to see every Broadway production of

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significance, and to purchase the published music for all of the musicals he saw. Sanders took pride in saying that, not only did he collect the music, he could play any of it on request. As his collection became known, Broadway producers and directors turned to Sanders for impossible-to-find music.

On occasion, Sanders played in Broadway pit orchestras, a job he hated. He led a combo that played for leading fashion shows, and played piano in supper clubs. A well-known, popular vocal coach and accompanist, Sanders assisted Lucille Ball when she prepared for her 1960 Broadway debut in Coleman and Leigh's *Wildcat*. Lena Horne often called upon Sanders to entertain in her home and at private parties, and he was Ethel Merman's preferred accompanist, maintaining a friendship with her and other prominent singers.

Sanders returned to Haynesville in 1972 and began giving concerts in Louisiana and Arkansas (he specialized in all-Gershwin programs), and he taught piano. He made regular return trips to New York, for the Tony Awards, to visit old friends, and to see new shows, until he developed laryngeal cancer, from which he died in November 1990.

The music of major Broadway composers and librettists, from the beginning of the twentieth century to the 1960s, is represented in the collection, including over eighty-five shows and films with music by Jerome Kern, a Kurt Weill sheet music collection—Weill's American years—that is virtually complete, and extensive holdings of the music of Irving Berlin, Noel Coward, Rudolph Friml, George Gershwin, Cole Porter, and Richard Rogers. A handful of the works in the collection are signed by composers, librettists, and performers. On the cover of the song "Lucky to Be Me," from *On the Town* (1944), for example, lyricist Adolph Green has written: "To Wayne Sanders: My favorite interpreter of *all and any* of our songs," and copy no. 144 of a 300-copy limited edition of Cole Porter's piano-vocal score for *Red, Hot and Blue* (1936) bears the inscription, "To Wayne, All the best, Ethel Merman." The Sanders Collection also contains several songs cut from shows prior to, or immediately after, their Broadway openings, including the love song "Boys and Girls Like You and Me," written in 1943 by Richard Rogers and Oscar Hammerstein, and published under the show title *Away We Go!*, the pre-Broadway title for *Oklahoma!*

The Hurley Library added another musical theatre collection in the autumn of 2001 to complement the Sanders Collection. This collection contains approximately three thousand theatre, film, and television soundtracks and original cast phonograph recordings, in excellent-to-mint condition, dating from the 1950s to the early 1980s. The collection, ranging in scope from Elvis Presley films to obscure Broadway musicals, was donated to the Hurley Music Library by Dr. Lewis Bettinger, a Professor Emeritus of Psychology at Centenary, who died in September 2001, shortly after his recordings arrived at the library.



Figure 2.

“Love of a Wife,” from *La La Lucille*. Music by George Gershwin, lyrics by Arthur Jackson and B. G. de Sylva (1919).

By permission of the Hurley Music Library, Centenary College of Louisiana.

Theatre Survey

Materials from the Sanders Broadway Sheet Music Collection and the Bettinger Soundtracks Collection may be examined in the Hurley Library with permission. Research inquiries and questions about the collections should be directed to the Hurley Music Library Director, by phone (at 318-869-5247), by FAX (at 318-869-5248), or by mail. The Hurley Music Library is open to the public Monday through Friday.