

George and Ethel Martin met on the set of the movie *The Yellow Rose of Texas*, in Los Angeles, California, late in 1943. She was the niece of a husband-and-wife vaudeville team who had always wanted to dance and had learned tap. He had become interested in tap dancing when his mother took him to see *Top Hat*, which led him to take lessons and to study for a summer at Jacob's Pillow. Both the Martins worked with choreographer Jack Cole (1914-1974) and danced in movies and other venues before coming to Broadway.¹ George Martin had made his Broadway debut February 27, 1943, when he performed in *Lady in the Dark*.² Ethel Martin made her debut in *Something for the Boys*, which ran from January 7, 1943 to January 8, 1944.³ They made their first joint appearance January 3, 1952, in a revival of *Pal Joey*.⁴ By the 1960s, both had moved offstage, working on Broadway as choreographers and production stage managers and at theaters around the country as directors.

In 2004, both George and Ethel Martin retired. Patricia Simon, colleague and friend to both George and Ethel Martin, and Associate Professor of Theater Arts at Marymount Manhattan College, arranged for the deposit of their papers at the college. The Martin Papers complements an interview that George and Ethel Martin did with Lisa Gennaro on January 17 and February 25, 2003, on deposit at the New York Public Library Dance Collection, item *MGZMT 3-2379. In addition, Professor Simon interviewed the Martins at Marymount Manhattan in February 2004 about their participation in the original stage and film versions of *A Funny Thing Happened on the*

¹ Lisa Gennaro, interview with George and Ethel Martin, Goshen, New York, January 17 and February 25, 2003, New York Public Library Dance Collection.

² Internet Broadway Database, <http://www.ibdb.com/person.asp?id=22028>, October 25, 2004.

³ Ethel Martin, interview at Marymount Manhattan College, March 11, 2005. *Something for the Boys* is listed in <http://www.ibdb.com/show.asp?id=6819>, but she is not listed in it as Ethel Martin.

⁴ Internet Broadway Database, <http://www.ibdb.com/person.asp?ID=1297>, October 25, 2004, and <http://www.ibdb.com/person.asp?ID=07096>, October 25, 2004.

Way to the Forum. That interview was videotaped. On March 15, 2005, Professor Simon interviewed the Martins and writer/performer Elaine Stritch before a class of musical theater students at Marymount Manhattan College, and audiotaped the interview.

The Martin Papers consist of six series, arranged by genre: wrapped papers, oversize items, papers, videotape, photographs and jackets. The wrapped papers include theater posters and floor plans too large for boxing. These papers were rolled in acid-free papers and tied with cotton bands. Nine posters were folded into sheets of acid-free paper. The oversize items include two large flat acid free boxes full of books and sheets of music too large for legal-size archival boxes. The papers series includes eight boxes of scripts and sheets of music that fit in standard archival boxes. The videotape series consists of one item, a 1976 American Dance Machine performance of Jack Cole's choreography for *Kismet* (both George and Ethel Martin danced in the original run in 1953-1955). The photograph series consists of eleven photographs, stored in individual sleeves. The jackets series includes four boxes, each containing a silk jacket specially made for the cast and crew of a particular performance. A complete inventory follows this introduction.

The materials in the collection created by persons other than the Martins may be used for research, and notes may be taken about them, but they may be photocopied only for classroom and research purposes and may not be photocopied in their entirety.

Series: Wrapped Papers

- Item 1: *Follies* floor plans by Boris Aronson, three sheets, undated.
- Item 2: *Company*, poster, three sheets, 1970.
- Item 3: Posters
Annie. 14" x 22," undated.
Company. 14" x 22," undated.
Forty-second Street. 14" x 22," undated.
King and I, The. 14" x 22," undated.
My Fair Lady. 14" x 22," undated.
On the Twentieth Century. 14" x 22," undated.
Pacific Overtures. 14" x 22," undated.
Selling of the President, The. 14" x 22," undated. Two copies.
Starting Here Starting Now. 14" x 22," undated. Nine copies, five on cardboard and four on paper.

Series: Oversize

Box 1

- Pacific Overtures*. Hal Prince office. Book of musical scores, undated. 11" x 14" x 2½."
- Pacific Overtures*. Rehearsal piano copy. Book of musical scores, undated. 11" x 14" x 1½."
- Forty-second Street*, 1996. 11¼" x 11 5/8". Programs. Three copies, one inscribed "Happy Birthday, George. Thanks for all the excellent productions you gave me over all the years. Thank you and all the best for you and Ethel. Wolfgang Bocksch, September 17, 1996."

Box 2:

- Broadway Musicals Calendar 1981*. Calendar. Photographs by Martha Swope, text by Martin Gottfried. 12" x 16". Two copies.
- Broadway Musicals Calendar 1982*. Calendar. Photographs by Martha Swope and others, text by Martin Gottfried. 12" x 16".
- "Boat Crossover," by Fred Ebb and John Kander. Sheet music, undated. 11" x 14."
- Company*, "Barcelona," by Stephen Sondheim. Sheet music, undated. 11" x 14." Two copies.
- Company*, "Being Alive," by Stephen Sondheim. Sheet music, April 12, 1970. 11" x 14."
- Company*, "Bows—Company," by Stephen Sondheim. Sheet music, undated. Four copies, one 11" x 14" and three 9½" x 12½".
- Company*, "Company," by Stephen Sondheim. Sheet music, 1970. 11" x 14." Two copies, one stamped "Stephen Sondheim."
- Company*, "Entr'acte," by Stephen Sondheim. Sheet music, undated. 11" x 14."
- Company*, "Exit Music." Undated. 11" x 14."

Company, “Finale Act I,” by Stephen Sondheim. Sheet music, undated. 11” x 14.”

Company, “Getting Married Today,” by Stephen Sondheim. Sheet music. 11” x 14.”
Three copies, one undated, one dated 1970 and two dated April 13, 1970.

Company, “Have I Got A Girl For You,” by Stephen Sondheim. Sheet music March 30, 1970. 11” x 14.” Two copies, one dated 1970 and one dated March 30, 1970.

Company, “Ladies Who Lunch, The” by Stephen Sondheim. Sheet music, undated. 11” x 14.”

Company, “Little Things You Do Together, The” by Stephen Sondheim. Sheet music, 11” x 14.” Two copies, one dated 1970, the other undated.

Company, “Overture,” by Stephen Sondheim. Sheet music, undated. Two copies, one 11” x 14” and one 9½” x 12½.”⁵

Company, “Poor Baby,” by Stephen Sondheim. Sheet music. 11” x 14.” Two copies, one dated 1970.

Company, “Side By Side By Side,” by Stephen Sondheim. Sheet music. 11” x 14.” Two copies, one dated 1970.

Company, “Someone is Waiting,” by Stephen Sondheim. Sheet music, undated. 11” x 14.”

Company, “Sorry—Grateful,” by Stephen Sondheim. Sheet music, undated. 11” x 14.”

Company, “You Could Drive a Person Crazy,” by Stephen Sondheim. Sheet music, undated. 11” x 14.”

Evita, chorus book, undated. 10½” x 13.”

“Excitement U.S.A.,” composed by Cy Coleman. Sheet music, undated. 11” x 14”.

Ford Motor Company corporate show. “Action ’68,” by Fred Ebb and John Kander. Sheet music, undated. 11” x 14.”

Ford Motor Company industrial show. “Better Ideas,” by Fred Ebb and John Kander. Sheet music, undated. 11” x 14.” Two copies, one with vocal arrangement by Buster Davis.

Ford Motor Company industrial show. “Ford Overture 1968,” by Fred Ebb and John Kander. Sheet music, undated. 11” x 14.”

Ford Motor Company industrial show. “One From Column A,” by Fred Ebb and John Kander. Sheet music, undated. 11” x 14.”

Forty-second Street, by David Merrick. Script in English and Japanese illustrated with photographs, 1986. 10” x 14¼”.

“In A Balloon,” by Fred Ebb and John Kander. Sheet music, undated. 11” x 14.”

Mirjani Fabrics industrial show, “You Can’t Let Down Your Fans,” no author. Sheet music, undated. 9½” x 12½.”⁶

Pacific Overtures, “Alarms,” by Stephen Sondheim. Sheet music, undated. 11” x 14.”⁷

Pacific Overtures, “Please Hello,” by Stephen Sondheim. Sheet music, undated. 11” x 14.”

Pacific Overtures, “Poems,” by Stephen Sondheim. Sheet music, September 26, 1975. 11” x 14.” Two copies.

Pacific Overtures, “Pretty Lady,” by Stephen Sondheim. Sheet music, undated. 11” x 14.”

⁵ The 9½” x 12½” version of the *Company* “Overture” is for a vocal group.”

⁶ “You Can’t Let Down Your Fans” is a photocopy.

⁷ “Alarms” became “Four Black Dragons” for the final version of *Pacific Overtures*.

Sunday in the Park with George, Stephen Sondheim. Script and lyrics, undated.
“Under Your Sombrero,” by Fred Ebb and John Kander. Sheet music, undated. 11” x 14.”

Zorba, “Life.” Sheet music, undated. 11” x 14.”⁸

Series: Papers

Box 3

Ailey, Alvin, funeral program, December 8, 1989.

Anna Christie advertisement, undated.

Anna Christie, script.

Blue Angel, German-language program, undated.

Camino Real.⁹

Candide, blueprints of Broadway Theatre seating, 1974.

Candide, correspondence, 1976.

Cheap Detective, The, screenplay.

Cole, programs for Mermaid Theatre, London, 1974. Two copies.

Cole, running order.

Cole, script, Mermaid Theatre, London, 1974.

Company, blocking for Amy (Beth Howland).

Company, blocking for April (Susan Browning).

Company, blocking for Cathy (Donna Mechechie).

Company, blocking for David (George Coe).

Company, blocking for Harry (Charles Kimbrough.)

Company, blocking for Jenny (Teri Ralston).

Company, blocking for Joanne (Elaine Stritch).

Company, blocking for Larry (Charles Braswell).

Company, blocking for Marta (Pam Meyers).

Company, blocking for Paul (Steve Elmore).

Company, blocking for Peter (John Cunningham).

Company, blocking for Sarah (Barbara Barrie).

Company, blocking for Susan (Alice Cannon).

Company, blueprint, undated.

Company, George Martin’s notes, undated.

Company, poster for benefit concert performance January 23, 1993.

Company, script, undated.

Company, script, April 26, 1970, one of two copies.

Company, script, April 26, 1970, second of two copies.

Contracts, 1943-1975.

Box 4

Cotton Club, The, estimating draft, August 8, 1983.

Deed of Gift.

Donnybrook, “Courting.” Sheet music, undated. 9½” x 12½”.

⁸ “Life” became “Life Is” for the production of *Zorba*.

⁹ See folder for *Mother Courage and Her Children*.

Donnybrook, “Donnybrook.” Sheet music, undated. 9½” x 12½.”

Donnybrook, “Dowdling,” words and music by Johnny Burke, arranged by Clay Warnick. Sheet music, undated. 9½” x 12½”.

Donnybrook, “Ellen Roe,” words and music by Johnny Burke, arranged by Clay Warnick. Sheet music, undated. 9½” x 12½”.

Donnybrook, “For My Own,” words and music by Johnny Burke, arranged by Clay Warnick. Sheet music, undated. 9½” x 12½”.

Donnybrook, “I Have My Own Way.” Sheet music, undated. 9½” x 12½”.

Donnybrook, lyric book, Forty-sixth Street Theatre, 1962.

Donnybrook, “Overture.” Sheet music, undated. 9½” x 12½”.

Donnybrook, “Sad Was the Day,” words and music by Johnny Burke. Sheet music, undated. 9½” x 12½”.

Donnybrook, script, Forty-sixth Street Theatre, 1962.

Donnybrook, “Sunday Mornin’.” Sheet music, undated. 9½” x 12½”.

Donnybrook, “Toast to the Bride, A,” words and music by Johnny Burke, arranged by Clay Warnick. Sheet music, undated. 9½” x 12½”.

Dunham, Katherine, program, February 20, 1944.

Evita, blocking script, January 24, 1980.¹⁰

Evita, George Martin’s notes, undated, one of two folders.

Evita, George Martin’s notes, undated, second of two folders.

Evita, lighting, back-up system, undated.

Evita, lighting script, undated.

Evita, programs and reviews, Theater des Westens, Berlin, Germany.

Follies, blocking charts.¹¹

Follies, contact list, undated.

Follies, cueing script, undated.

Follies, notes, undated.

Follies, script, January 2, 1971.

Box 5

Follies, script, April 4, 1971.

Follies, summary of final scene, no author, undated.

For My Own, music, undated.

Forty-second Street, blocking script, September 26, 1983.

Forty-second Street, bus and trucking dates, 1985-1986.

Forty-second Street, Japanese-language script, undated.

Forty-second Street, programs, 1981-1986, 1996.

Forty-second Street, script, 1986.

Foxy, script, October 1963.

Foxy, script, undated.

Full Circle, script, undated.

Funny Thing Happened on the Way to the Forum, A, calling script for Ethel Martin, 1963.

¹⁰ There is only one scene in the *Evita* blocking script folder.

¹¹ The *Follies* “blocking charts” are texts rather than graphics.

Funny Thing Happened on the Way to the Forum, A, cast and staff lists, travel schedule, January-February 1987.

Box 6

Funny Thing Happened on the Way to the Forum, A, floor plan 1964.

Funny Thing Happened on the Way to the Forum, A, principal-chorus vocal book, undated.

Funny Thing Happened on the Way to the Forum, A, programs and notes to actors, 1962, 1986, 1987.

Funny Thing Happened on the Way to the Forum, A, prompt script 1962.

Funny Thing Happened on the Way to the Forum, A, prop and costume list, London, 1986, and United States, 1987.

Funny Thing Happened on the Way to the Forum, A, script, 1962 one of two copies.

Funny Thing Happened on the Way to the Forum, A, script, 1962, second of two copies.

Funny Thing Happened on the Way to the Forum, A, script, 1965, one of two copies.

Funny Thing Happened on the Way to the Forum, A, script, 1965, second of two copies.

Funny Thing Happened on the Way to the Forum, A, script, Las Vegas, undated.

Box 7

Funny Thing Happened on the Way to the Forum, A, set stages.

Funny Thing Happened on the Way to the Forum, A, with Mickey Rooney, review, 1987.

GE Show, "Manpower," by Fred Ebb and John Kander. Sheet music, undated. 9½" x 12½."

GE Show, "Perfect Control," by Fred Ebb and John Kander. Sheet music, undated. 9½" x 12½."

GE Show, "Philadelphia," by Fred Ebb and John Kander. Sheet music, undated. 9½" x 12½."

GE Show, "Solid State," music, undated.

GE Show, "Williamsburg," music, undated.

GE Show score.

Gold Diggers, unproduced script, February 14, 1992.

Kean, cast list and script, Shubert Theatre, Boston and Philadelphia, Broadway Theatre, 1961.

Kismet, cast lists, Salt Lake City, 1976.

Kismet, correspondence regarding Salt Lake City, 1976.

Kismet, dance music, August 31, 1982.

Kismet, Ethel Martin's notes for Salt Lake City, 1976.

Kismet, programs, 1954-1982

Kismet, prompt book for Ethel Martin, Pioneer Memorial Theatre, October 1982, one of two copies.

Kismet, prompt book for Ethel Martin, Pioneer Memorial Theatre, October 1982, second of two copies.

Kismet, reviews, Salt Lake City 1982..

Box 8

Kismet, script, undated.

Kismet, vocal score, 1955.
Kiss Me Kate, program, undated.
Little Night Music, A, blocking script, March 5, 1973.
Little Night Music, A, cast list, costumes, fit-up schedule, music list, prop list, 1972-1974.
Little Night Music, A, cueing script, December 10, 1972.
Little Night Music, A, cueing script, October 3, 1973.
Little Night Music, A, cueing script, undated.
Little Night Music, A, German-language script, Theater an der Wien, Vienna, 1974.
Little Night Music, A, libretto, undated, two copies.
Little Night Music, A, principal chorus vocal book, undated, two copies.

Box 9

Love Letters, script, Warwick New York, and Lyceum Theatre, Sugar Loaf, New York, undated.¹²
Me and My Girl, cueing script, October 1986.
Me and My Girl, notes, April 16, 1988.
Me and My Girl, notes, undated.
Me and My Girl, script, October 1986, one of two copies.
Me and My Girl, script, October 1986, second of two copies.
Mother Courage and Her Children, and *Camino Real*, programs, undated.
Musical Comedy Kid, music, undated.
Naked Hamlet, cast lists and script, 1965-1969.
New York Public Library Dance Division Oral History Project, 2003.¹³
On the Twentieth Century, cueing script, undated.
On the Twentieth Century, script 1977.

Box 10

Pacific Overtures, advertisement for Los Angeles performance, ca. 1976.
Pacific Overtures, blueprints, July 2, 1975.¹⁴ Design by Boris Aronson, drawn by "Moore."
Pacific Overtures, script before play became a musical, undated.
Pal Joey, choreography blocking and patterns, Broadhurst Theatre, 1950 revival.
Pal Joey, music, undated.
Robber Bridegroom, script, undated.
Ross, Diana, Concert in Central Park, colored sketches, undated [ca. July 21, 1983].
Saturday Sunday Monday, script, undated.
Scream, script, undated.
Seagram industrial show music, undated.
Selling of the President, notes, January 1972.
Selling of the President, script, January 1972.

¹² Benefit performance of *Love Letters* with Richard Kiley and Julie Harris.

¹³ George and Ethel Martin deposited an interview at the New York Public Library Dance Division Oral History Project in 2003.

¹⁴ An undated note from George Martin to Professor Patricia Simon of Marymount Manhattan College accompanies the *Pacific Overtures* blueprint.

Box 11

This is the Year, music, undated.

Time for Singing, A, script, October 20, 1965.

Twentieth Century blueprints, October 25, 1977.

To Kill a Mockingbird, screenplay, October 3, 1961.

Williamsburg, music, undated.

Yes, Tom, Yes!, script, undated.

“You Can’t Let Down Your Fans,” no author. Sheet music, undated. 9½” x 12½.”¹⁵

You’re the Top, programs, Lincoln Center, New York City, November 1979.

You’re the Top, script with lyrics and singers’ names, Lincoln Center, New York City, November 1979.

Ziegfeld Follies, music, April 30, 1956.

Zorba, cast and staff list, Majestic Theatre, New York City, 1968.

Zorba, script, Majestic Theatre, New York City, August 1968.

Zorba, script, December 9, 1968.

Series: Videotape

Box 12

American Dance Machine. *Kismet dances L.A. 1976*. 55 minutes. New York: Windsor Total Video, March 25, 1981.

Series: Photographs

Box 12

- 01 8” x 10” black-and-white glossy portrait publicity still of Jack Cole from the Twentieth-Century-Fox film *Moon Over Miami*, 1941.
- 02 8” x 10” black-and-white glossy landscape still of Marc Platt and Rita Hayworth dancing for Jack Cole in either the film *Tonight and Every Night* (1945) or *Down to Earth* (1947).
- 03 8½” x 11” black-and-white glossy landscape still of Danny Kaye and a chorus of three men and six women from the film *On the Riviera*, 1951. Jack Cole is behind Danny Kay, Buzz Miller on a block above and behind him, and George Martin front and center. Ethel Martin is in a striped dress to the left rear.
- 04 8½” x 10” black-and-white glossy portrait still of Jack Cole teaching Maryilyn Monroe to dance for the film *Gentlemen Prefer Blondes*, 1953.
- 05 8” x 10” black and white glossy undated landscape still from the show *The Nite the Lion Broke Loose*. Matt Mattox is dressed in a lion’s costume. Carole Haney and George Martin are on the left. Credit Friedman-Abeles, West 54th Street, New York.
- 06 8 ½ x 11 glossy portrait still from the film *The Prince Who Was A Thief*. The Martins identified Jack Cole as the man in the photo and Nita Bieber as the woman in the foreground.¹⁶ Credit Maurice Seymour.

¹⁵ “You Can’t Let Down Your Fans” is a photocopy.

- 07 8" x 10" black-and-white glossy undated portrait still of Jack Cole and an unidentified woman in Indian Costume and Indian dance poses. Credit Marcus Blechman.
- 08 8½" x 11" black-and-white glossy undated landscape still of Jack Cole, Rebecca Stein and three female dancers from the Rainbow Room. Credit Maurice Seymour.
- 09 8" x 10" black-and-white glossy portrait still of an unidentified show. George Martin is in the center of the chorus line.
- 10 8" x 10" black-and-white glossy landscape still of Ann Miller, Ethel Martin and a woman the Martins identified as Francine Keeney in "*I'm Gonna See My Baby*."

Series: Jackets

Box 13

Black nylon baseball jacket distributed for a production of *Evita*.

Box 14

Black nylon baseball jacket distributed for a production of *Forty-second Street*.

Box 15

Blue nylon baseball jacket distributed for a production of *Me and My Girl*.

Box 16

Gold nylon baseball jacket distributed for a production of *On the Twentieth Century*.

¹⁶ All Movie Guide lists Nita Bieber as an actress in *The Prince Who Was A Thief*, but Jack Cole is listed neither as a cast member nor as choreographer (Harold Belfer was choreographer). See <http://www.allmovie.com/cg/x.dll>, March 17, 2005.