



RESOUND

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The Hoagy Carmichael Collection

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During the past year, the Archives of Traditional Music has received from the Carmichael family numerous cartons of Hoagy Carmichael memorabilia for deposit and display in the Hoagy Carmichael Room. The varied materials are representative of Carmichael's long, productive, and multi-faceted career. The music manuscripts, recordings, pictures, and films will, presumably, be the most valuable to scholars in the years to come. However, the other items offer us a glimpse of the lesser-known man: Hoagy the college student, painter, inventor, coin collector, individualist, and sentimentalist.

The score and manuscript collection represents some two hundred titles of Carmichael songs, as well as numerous sketches of melodic ideas, some of which were later transformed into award-winning compositions. It is possible to follow the genesis and evolution of many of Hoagy's works beginning with a sketch, a first draft, revisions, and so forth to the final published version. In several instances Hoagy went back at a later date and wrote notes on the manuscript pages indicating how certain ideas or even complete songs were transformed by doubling the tempo or changing the rhythmic structure to fit a specific movie scene. Quite often the original titles of tunes had little or nothing to do with the final published title of a work. For instance, a sketch labeled "The Poor Guy's in Love" was recorded by Louis Armstrong as "Ev'ntide." A note signed by Hoagy indicates that the original "Boneyard Shuffle" pencil manuscript was written down by Bill Moenkhaus—a friend and fellow Indiana University student, perhaps because Hoagy's music reading and writing skills were not yet developed at that early stage of his career. Several other manuscripts are in Hoagy's hand, including "Mr. Musicmaster," "Baltimore Oriole," and "I Should Have Known You Years Ago." Hoagy wrote out his piano solo for "Washboard Blues" and indicated on the manuscript that he got his musical ideas for "Lazybones" from that solo.



A portrait of Hoagy Carmichael in the late 1920s.

A folder containing lyric work sheets and title lists is also included in the collection. Some bits of paper contain rhyming lists and others contain complete song lyrics. The original lyric work sheet for "Georgia" contains the lines:

Georgia, Georgia, I long for you
And it's just 'cause I've got Georgia on my mind;
Georgia, Georgia, a song of you
comes sweet and clear as moonlight thru the pines.

which were changed to:

Georgia, Georgia, the whole day thru
Just an old song keeps Georgia on my mind
Georgia, Georgia, a song of you
comes as sweet and clear as moonlight thru the pines.

(continued on page three)

From the Director

Contracts with Patrons

In my column of July 1986, I described the contract we ask depositors to sign in order for us to use non-copyrighted materials in a way that serves the interests of performers, depositors, and patrons. In this issue, I promised to take up the procedures we have developed to enable patrons to use archival materials, and the steps we take to ensure that patrons observe the desires of depositors.

Patrons may obtain information about our collections by consulting the four published catalogues that have appeared over the years, by performing an OCLC search under Indiana University, Bloomington, Archives of Traditional Music, and by telephoning or (preferably) writing Dr. Dorothy Lee, associate director of the Archives. In responding to written inquiries, our staff consults internal databases and collection documentation that cannot be included in normal cataloguing.

Virtually all of our collections may be listened to in our library during regular business hours. The ten thousand library tapes for walk-in use cover many parts of the world, and are copies of archival tapes in our vaults. In many cases, however, we must prepare listening copies from our archival storage tapes. The preparation of a library copy is free of charge but may take some time, depending on the work load and the number of tapes required. For this reason, patrons planning a visit to Bloomington should consult with the librarian as far as possible in advance in order to be sure that listening copies of the material desired will be available.

Library copies must be played on our recorders in the library. Field collections under Option Three restriction may be listened to, but transcriptions are not permitted.

In those cases, patrons work under the librarian's supervision. No personal tape recorders are permitted in the library, and dubbing is absolutely prohibited.

Patrons who wish to obtain research copies for their use or for their institutions may find that more difficult. The Archives rarely provides copies of copyrighted materials (commercial records), under our interpretation of the copyright law. Most field collections, however, are governed by individual contracts. When we receive a request for a field collection, we look at the contract we signed with the depositor. We can provide copies for research use of tapes deposited under Option 1 and most of those under Option 2 without consulting the depositor. We can provide copies of Option 3 tapes only with the written consent of the depositor. Commercial use of Option 2 tapes also requires written consent. If requested, we provide the last known address for the depositor, and request that the patron obtain the necessary authorization. In addition, we provide an estimate of the cost of providing the copies. At present, our laboratory fees are among the lowest in the country.

If we are permitted to supply copies, we ask that the patron sign a use contract and pay fifty percent of the estimated cost in advance if the total exceeds \$50.00. The contract with patrons stipulates the following:

1. The patron agrees that the materials will be used for teaching, research, or non-profit educational purposes only, and will not be sold or rented for profit. [Any exceptions require specific written authorization.]
2. The patron agrees not to make the materials received available to any other person or institution without permission of Indiana University and/or the Depositor. [Whose permission is required varies according to option.]
3. The recipient agrees to give credit to the collector or depositor, and to Indiana University, in all references made to the materials, in a fashion similar to the scholarly treatment of manuscripts or published works.
4. The recipient agrees to reimburse the University for the copies made of recordings and documentation, plus shipping costs.
5. Special stipulations. Certain collections or situations require additional stipulations.

We do not begin copying a collection until authorization is given (by Archives staff or the depositor) and the form is signed. At the start of each tape the names of the depositor, the accession number of the collection, and the name of the person for whom it is being copied are announced, in order to ensure that this information is retained as an integral part of the copy.

We cannot guarantee the ethical use of the recordings deposited at the Archives of Traditional Music, but we do our best to encourage it, and we have occasionally taken steps to curb uses of the materials that appear to go beyond the intention of the depositors and the letter of our contracts with patrons. In general we have found patrons to be as honest and conscientious as depositors, and we do our best to serve the interests of both as fairly and as rapidly as possible. It is a challenging job.

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A scene from the 1946 movie, "The Best Years of Our Lives."

Several hundred recordings are a part of this gift from the Carmichael family, including commercial and non-commercial items. Since the majority of Hoagy's commercial recordings are not particularly rare, it is more interesting to investigate the home and unreleased recordings. Of particular importance are three segments of Hoagy's "Johnny Appleseed Suite," an orchestral work left unfinished at the time of his death. These recordings of Hoagy playing a piano version of his orchestral ideas and narrating parts is most helpful for those wishing to complete the score. Also included are tapes of some television specials and personal messages. For instance, one Thanksgiving when Hoagy could not be home with his sons, he wrote, recorded and sent a special message for them. The acetate disc is labeled "Thanksgiving greetings from Dada—11/49" and has humorous patter-style nonsensical lyrics which have to do (marginally) with Thanksgiving.

Of perhaps more universal interest is the acetate recording labeled "My original version of Stardust about 1928 at Gennett, in Richmond, Indiana"—an upbeat instrumental rendition which features a piano solo. This was made before the lyrics had been added to the tune—before it became a giant hit.

In addition to compositions performed by Hoagy (including many on Gennett) there is a considerable number of Carmichael works performed by other big-

name artists, such as Louis Armstrong doing "Lyin' to Myself;" Kay Kyser doing "Way Back in 1939 A.D.;" Jack Teagarden on "That's Right—I'm Wrong;" Harry James—"Jubilee;" Duke Ellington—"Rockin' Chair;" Mildred Bailey and the Dorsey Brothers—"Lazybones;" Woody Herman—"I Should Have Known You Years Ago;" Dinah Shore—"I Get Along Without You Very Well;" Jane Russell and Marilyn Monroe singing "When Love Goes Wrong;" as well as many, many other artists.

The collection contains few personal letters, save some to and from song collaborators and publishers. One of these, a letter from Tony Todaro, inquires as to Hoagy's comments concerning the new lyrics he is enclosing from "Hawaii, Pearls of the Sea." Also, Hoagy received numerous requests from amateur composers and lyricists, asking for his comments on their compositions, or to set their words to a tune. Hoagy retained some of these—perhaps for serious consideration—perhaps for amusement.

Hoagy had a great desire to create even when he wasn't composing. He spent many hours drawing up plans for his inventions, such as an egg scrambler, and numerous designs for displaying the valuable coins he had collected. The most fascinating of those displays is a large white ceramic elephant (some three feet tall), whose leather harness was lavishly decorated with gold coins. The elephant was constructed according to Mr.

Carmichael's guidelines and remains in California. However, the design sketches and several photos of the finished product are found at the Archives, as are three oil paintings done by Hoagy. One, a portrait of his elder son, Hoagy Bix, hangs in the Carmichael room.

Hoagy's fondness for his home state is especially apparent when glancing through his book collection. Several volumes concerning history and architecture in Indiana can be found in the collection, as well as books about music, including a signed copy of W.C. Handy's *Treasury of the Blues* which contains Hoagy's "Hong Kong Blues." Scripts for all of the movies Hoagy appeared in are also a part of this collection. *To Have and Have Not*, *Canyon Passage*, and *The Best Years of Our Lives* are titles from this group.

The large collection of photographs, primarily 8" x 10" black and white glossies, covers many aspects of Hoagy's life, beginning with his family. Portraits of grandparents, parents, aunts and uncles provide an historical setting for the photos of Hoagy's childhood and high school years. Early career photos include publicity photos for Carmichael's Collegians and Hoagy with Hitch's Happy Harmonists, an early jazz ensemble from Indiana. Dozens of movie stills and numerous portraits represent Hoagy's later achievements.

Hoagy also collected many photos of his friends. A handsome portrait of Bix Beiderbecke is mounted and framed with a signed title page of Bix's piano composition, "In a Mist." "Hoagy, you rascal!" is the inscription signed by Louis Armstrong on a publicity photo of himself. There are photos of Humphrey Bogart (Hoagy's next door neighbor), Lauren Bacall, Jimmy Stewart, and many of his other music and Hollywood friends. The photos also capture some of Hoagy's leisure hours, such as golfing with Phil Harris or his son Randy, or at the Bob Hope Classic; playing tennis, and vacationing in the Caribbean, Japan, and Europe.

Some twenty films and movies represent portions of Hoagy's Hollywood career and television career, as well as family home movies. *Hoagy Carmichael's Music Shop*, an educational children's TV program, was produced by WGBH in Boston and directed by Hoagy's son, Hoagy Bix. The Archives hopes to transfer these various formats to video tape for public viewing in the near future.

Numerous plaques and trophies commemorate the many honors bestowed on Hoagy. Many of these are displayed in the Carmichael Room, such as his nomination from the Motion Picture Academy for his song, "In the Cool, Cool, Cool of the Evening" which he wrote with Johnny Mercer, his ASCAP awards, the Songwriters Hall of Fame Award, and letters of commendation from then-president Richard Nixon and then-governor Ronald Reagan.

A special feature of the Carmichael Room is a spinet piano, one of several Hoagy used over the years. Hoagy's sister, Georgia Carmichael Maxwell, says he had it in his penthouse on Sunset Boulevard and believes he would have wanted this particular instrument displayed because it was a favorite.

The close relationship between Hoagy and his mother, Lida, is often reflected in her monumental influence on Hoagy's interest in music. She was a fine ragtime pianist and often took a young Hoagy with her to the movie house when she accompanied silent films at a

Bloomington theater. Later, when her son became a national celebrity, she was typically proud. Through the years she presented "Hoag," as she called him, with handmade gifts which were quite dear to him. These included two antique wooden chairs with needlepoint seats—one bearing the first few notes of "Stardust," and the other a floral pattern. She also embroidered the "Stardust" tune onto a bedspread which Hoagy used on his bed and which is pictured in an October 22, 1950 feature story in the Los Angeles Examiner about the Carmichael home at Holmby Hills. For Father's Day in 1952 Lida framed a pair of baby socks, and wrote: "Hoag, you wore these socks when you were 5 years young. Mom." on the back of the framing. These gifts are all included in the Archives of Traditional Music collection, as well as an acetate recording from the 1930s of Lida playing "Maple Leaf Rag."

The recordings and manuscripts will soon be available for public use in the Archives' Listening Library, and portions of the remainder of the collection are on display in the Hoagy Carmichael Room. Hours for the Carmichael Room are: 3:00 to 5:00 p.m. on Tuesdays and Fridays, and by appointment (812-335-8631).



Hoagy Carmichael with his mother, Lida, in 1946.

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