Collection Summary

Title: Cole Porter Collection
Span Dates: 1912-1957
Bulk Dates: (bulk 1948-1957)
Call No.: ML31.P67
Creator: Porter, Cole, 1891-1964
Extent: 2,700 items; 28 containers; 12 linear feet
Language: Collection material in English
Location: Music Division, Library of Congress, Washington, D.C.
Summary: Cole Porter was an American composer and songwriter for the musical theater. The collection primarily consists of music manuscripts, including holograph sketches and printed and manuscript piano-vocal scores, of Porter's music, mostly from his later works. Eighteen shows are represented, including film versions of stage works. Lyric sheets, correspondence, clippings, research, scripts, playbills and other miscellaneous items are also included.

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

People
Burrows, Abe, 1910-1985--Correspondence.
Kaufman, George S. (George Simon), 1889-1961--Correspondence.
Porter, Cole, 1891-1964--Correspondence.
Porter, Cole, 1891-1964. Kiss me, Kate.
Porter, Cole, 1891-1964. Kiss me, Kate.
Porter, Cole, 1891-1964. Leave it to me.
Porter, Cole, 1891-1964. Leave it to me.
Sirmay, Albert--Correspondence.
Sirmay, Albert.

Subjects
Composers--United States.
Musical theater--United States.
Musicals--Scores.
Musicals--Vocal scores with piano.

Titles
Can-can (Motion picture: 1960)
High society (Motion picture : 1956)
Les girls (Motion picture)
Silk stockings (Motion picture)

Form/Genre
Clippings (information artifacts)
Correspondence.
Playbils.
Scripts (Documents)

Administrative Information

Provenance
The Cole Porter Collection was acquired by the Library of Congress as gifts from Mr. Porter and his estate between 1962-1965. In addition, Albert Sirmay (musical director for Chappell and Porter’s editor) donated materials to the collection between 1963-1964.

Processing History
The Cole Porter collection was arranged and described in 1999 by Mark Horowitz. In 2009, Janet McKinney coded and edited the finding aid for EAD format.

Other Repositories
The researcher should be aware that there is a significant Cole Porter collection at the Yale University Library--a bequest which includes a large number of holograph and copyist’s manuscripts of musical works, as well as a number of scrapbooks and photographs.

Related Material
The Cole Porter Collection contains only those items that were given to the Library specifically for inclusion in the Cole Porter Collection; however, it does not contain all works by Cole Porter held in the Music Division’s collections. It may be of particular interest to the researcher to know that elsewhere in our collections are the following:

1. Librettos to seventeen shows, mostly typescripts, in some cases in earlier and later drafts, including scripts for three shows that were not produced: An Almost Perfect Lady, Ever Yours and Star Dust;
2. TLS from Cole Porter in the Clifford Collection;
3. At least 36 shows are represented in the class M1508 (excerpts from musicals, including films);
4. Full scores and/or parts for Anything Goes, Du Barry Was a Lady, Kiss Me Kate, Out of This World, Panama Hattie and Silk Stockings;
5. Piano-vocal scores for six shows, including Happy New Year and Unsung Cole that were created after Porter’s death;
6. Full scores to three songs from Around the World in Eighty Days in the Robert Russell Bennett Collection ML96.B4673;
7. An extensive amount of Porter related materials in the Warner-Chappell Collection, particularly copyist’s manuscripts and ozalids for dozens of songs from a number of shows, including a large number of unpublished works.

Copyright Status
Materials from the Cole Porter Collection are governed by the Copyright Law of the United States (Title 17, U.S.C.) and other applicable international copyright laws.

Access and Restrictions
The Cole Porter Collection is open to research. Researchers are advised to contact the Performing Arts Reading Room prior to visiting. Many collections are stored off-site and advance notice is needed to retrieve these items for research use.
Written permission is required from the Cole Porter Musical and Literary Property Trusts in order to copy most of the items in this collection. In some cases, permissions may be required from publishers or the estates of correspondents whose letters are included in this collection.

As part of its agreement in receiving this collection, the Library confirmed that the following legend would appear in a prominent place before any documents were made available to a researcher: “The material in [this collection] is protected by common-law or statutory copyright and no portion thereof may be copied or otherwise reproduced or performed in any medium without the express written consent of the copyright owner [the Cole Porter Musical and Literary Property Trusts]. The physical document[s] which [were] the property of the author [are] made available for use in scholarly research relating in whole or in part to Mr. Porter or his works. Under no circumstances may [these] document[s] be removed from the library. If permission is desired for the quotation or reproduction of any of [these] document[s] in connection with writings relating in whole or in part to Mr. Porter or his works, please consult the librarian, who can be of assistance in acquiring such permission.”

Preferred Citation

Researchers wishing to cite this collection should include the following information: [item, date, container number], Cole Porter Collection, Music Division, Library of Congress, Washington, D.C.

Biographical Note

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1891, June 9</td>
<td>Born Peru, Indiana, to Kate Cole and Samuel Fenwick Porter</td>
</tr>
<tr>
<td>1905-1909</td>
<td>Attended Worcester Academy, Worcester, Massachusetts</td>
</tr>
<tr>
<td>1909-1913</td>
<td>Attended Yale College</td>
</tr>
<tr>
<td>1913, Nov. 26</td>
<td><em>The Pot of Gold</em> performed at Delta Kappa Epsilon</td>
</tr>
<tr>
<td>1913-1915</td>
<td>Attended Harvard University, transferred from the Law School to the School of Music autumn 1914</td>
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<tr>
<td>1916, Mar. 28</td>
<td><em>See America First</em> opened at the Maxine Elliott Theatre, New York</td>
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<tr>
<td>1917</td>
<td>Studied music in New York with Petro Yon</td>
</tr>
<tr>
<td>1918, Apr. 20</td>
<td>Enlisted in the First Foreign Regiment (Foreign Legion)</td>
</tr>
<tr>
<td>1919, Aug. 18</td>
<td>First performance of <em>Hitchy-Koo of 1919</em>, Atlantic City</td>
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<tr>
<td>1919, Dec. 18</td>
<td>Married Linda Lee Thomas in Paris</td>
</tr>
<tr>
<td>1920</td>
<td>Studied counterpoint, harmony and orchestration at the Schola Cantorum, Paris</td>
</tr>
<tr>
<td>1922, Oct. 10</td>
<td><em>Hitchy-Koo of 1922</em> opened at the Shubert Theatre, Philadelphia</td>
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<tr>
<td>1923, Oct. 25</td>
<td>World premiere of ballet <em>Within the Quota</em>, at the Théâtre des Champs-Elysées, Paris</td>
</tr>
<tr>
<td>1928, Oct. 3</td>
<td><em>Paris</em> opened at the Music Box Theatre, New York</td>
</tr>
<tr>
<td>1929, Mar. 27</td>
<td><em>Wake Up and Dream</em> opened at the London Pavilion</td>
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</table>
1929, Nov. 27  *Fifty Million Frenchmen* opened at the Lyric Theatre, New York

1929, Dec. 30  *Wake Up and Dream* opened at the Selwyn Theatre, New York

1930, Dec. 8  *The New Yorkers* opened at B. S. Moss's Broadway Theatre, New York

1930, Dec. 8  *Gay Divorce* opened at the Ethel Barrymore Theatre, New York

1933, Oct. 6  *Nymph Errant* opened at the Adelphi Theatre, London

1934, Nov. 21  *Anything Goes* opened at the Alvin Theatre, New York

1935, Oct. 12  *Jubilee* opened at the Imperial Theatre, New York

1936, Oct. 29  *Red, Hot and Blue* opened at the Alvin Theatre, New York

1936 Nov.  *Born to Dance* (film) released

1937, Oct. 24  Suffered crippling riding accident in which both of his legs were crushed

1937 Dec.  *Rosalie* (film) released

1938, Sept. 21  *You Never Know* opened at the Winter Garden Theatre, New York

1938, Nov. 9  *Leave it to Me* opened at the Imperial Theatre, New York

1939, Dec. 6  *Du Barry Was a Lady* opened at the 46th Street Theatre, New York

1940 Feb.  *Broadway Melody of 1940* (film) released

1940, Oct. 30  *Panama Hattie* opened at the 46th Street Theatre, New York

1941 Oct.  *You'll Never Get Rich* (film) released

1941, Oct. 29  *Let's Face It* opened at the Imperial Theatre, New York

1943, Jan. 7  *Something for the Boys* opened at the Alvin Theatre, New York

1944, Jan. 28  *Mexican Hayride* opened at the Winter Garden Theatre, New York

1944, Dec. 7  *Seven Lively Arts* opened at the Ziegfeld Theatre, New York

1946, May 31  *Around the World in Eighty Days* opened at the Adlephi Theatre, New York

1948 June  *The Pirate* (film) released

1948, Dec. 30  *Kiss Me Kate* opened at the New Century Theatre, New York

1950, Dec. 21  *Out of this World* opened at the New Century Theatre, New York

1953, May 7  *Can-Can* opened at the Shubert Theatre, New York
1954, May 20  Linda Porter died
1955, Feb. 24  Silk Stockings opened at the Imperial Theatre, New York
1956 Oct.    High Society (film) released
1957 July     Silk Stockings (film) released
1957 Nov.    Les Girls (film) released
1958, Feb. 21 Aladdin shown on CBS-TV
1958, Apr. 3  Right leg was amputated
1964, Oct. 15 Died in Santa Monica, California

Scope and Content Note

The Cole Porter Collection at the Library of Congress provides the researcher with an invaluable look at Porter's creative process and represents a large percentage of his output, particularly of his later works. Eighteen shows are included in the collection representing twenty-one productions, including film versions of stage works. Over 280 song titles are represented, some as incomplete lyric sketches only.

The Cole Porter Collection is organized chronologically based on the opening date of each show preceded by a few miscellaneous early works. In the three instances where a Broadway musical was subsequently filmed, the materials for the film have been included with the stage materials. Within each show the music and lyric materials have been organized alphabetically by song title. Other materials—scripts, research, programs, clippings, and miscellaneous items—follow in roughly the order of their closeness to the creative process of the production.

Comparatively little music is in Porter’s own hand; most of the composer’s holographs are found in the materials for See America First and the Miscellaneous Music, which contains some of Porter’s musical exercises and student work (probably created while he was studying at the Schola Cantorum in Paris). In later years, Porter was known to “dictate” his music, playing it out on the piano, with an amanuensis producing the actual music notation. Most of the music manuscripts are either in the hands of copyists or the hand of Porter’s amanuenses. These manuscripts and those of Dr. Sirmay, a composer and musician in his own right, are considered to be the closest thing to original manuscripts for these songs as exists.

The real treasures in this collection can be found in Porter’s lyric sketches for his last four Broadway musicals—Kiss Me Kate, Out of this World, Can-Can and Silk Stockings. In instances where lyric sketches were already clipped together, a letter followed by a page number in brackets has been written in pencil on the corner of each page (for instance: [A-1]). It is unclear whether there is any significance to the order or organization of these lyric sheets. Most of the typed lyric sheets are dated, providing a clear evolution of those songs as the various drafts developed. Some drafts contain changes and corrections in Porter’s hand in addition to alternate lyrics for recording, broadcast, touring and London productions of the shows.

The Alphabetical Index of Song Titles found toward the end of this finding aid lists all song titles included in the collection, the show in which they can be found, and with occasional notes regarding how complete the materials for that song are.

The Alphabetical Index of Correspondents found at the end this finding aid lists the name of the correspondent, with which show materials his letter(s) may be found, and the box and folder number that includes the correspondence. With some notable exceptions, such as the letters from George S. Kaufman and Abe Burrows, the majority of the correspondence in the collection is of mostly minor significance—often requests for tickets to shows. Some of the correspondence listed represents letters from Porter to the correspondent.
Two books proved invaluable in the preparation of this finding aid: Robert Kimball's *The Complete Lyrics of Cole Porter* [CLCP] and Tommy Krasker and Robert Kimball's *Catalog of the American Musical*. A few items were found that are not mentioned in either of those books; they have been noted in this finding aid as being "previously unknown."

**Organization of the Cole Porter Collection**

This collection is organized into one series:

- Music and Related Materials
Description of Series

**Container**
**Series**

**Box 1-28**
**Music and Related Materials**

Organized chronologically based on the opening date of each show, with the music and lyric materials within each show organized alphabetically by song title. Other materials—scripts, research, programs, clippings, and miscellaneous items—follow in roughly the order of their closeness to the creative process of the production.
## Container List

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
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<tr>
<td>BOX 1-28</td>
<td><strong>Music and Related Materials</strong>&lt;br&gt;Organized chronologically based on the opening date of each show, with the music and lyric materials within each show organized alphabetically by song title. Other materials--scripts, research, programs, clippings, and miscellaneous items--follow in roughly the order of their closeness to the creative process of the production.</td>
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<tr>
<td>BOX 1</td>
<td><strong>Miscellaneous Music</strong></td>
</tr>
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</table>
| BOX-FOLDER 1/1 | **Craigie 404**<br>Ms. lead sheet in pencil, incomplete ; [2] p.<br>On t.p.: "words and music by Gaffer."
<p>| BOX-FOLDER 1/1 | <strong>[Unidentified]</strong>&lt;br&gt;Ms. piano-vocal score in pencil, no lyric ; p. [3] |
| BOX-FOLDER 1/1 | <strong>[Unidentified]</strong>&lt;br&gt;Ms. melody with phrase analysis markings in ink ; p. [4] |
| BOX-FOLDER 1/2 | <strong>[Musical exercise and student work]</strong>&lt;br&gt;Holograph scores and sketches in pencil ; approximately [20] leaves&lt;br&gt;Note: includes exercises in writing fugues, voice-leading, and orchestration along with what appear to be notes taken from lectures. The contents of this folder was mixed in with all of the preceding manuscript materials. Because many of Porter's notes are in French, this is probably circa 1920 while he was studying at the Schola Cantorum in Paris. |
| BOX-FOLDER 1/4 | <strong>[Unidentified]</strong>&lt;br&gt;Holograph piano score in pencil ; [1] p.&lt;br&gt;Note: this rag-like piece appears to have been part of the inspiration for &quot;I'm in love again&quot; (1925). |
| BOX-FOLDER 1/5 | <strong>[Wond'ring night and day] Wondring</strong>&lt;br&gt;Holograph piano-vocal score in pencil, incomplete ; [1] p.&lt;br&gt;Note: copyright date 3/16/22. |
| BOX-FOLDER 1/6 | <strong>Italian street singers</strong>&lt;br&gt;Holograph piano-vocal score in pencil ; [6] p.&lt;br&gt;Note: according to Robert Kimball, this song was probably written in Venice about 1926. |
| BOX 1     | <strong>The Pot of Gold, 1912</strong> |
| BOX-FOLDER 1/7 | <strong>[I love you so ; Loie and Chlodo] Finale act II</strong>&lt;br&gt;Ms. piano-vocal score in ink, incomplete ; p. 5-8 |
| BOX-FOLDER 1/8 | <strong>She was a fair young mermaid : Mermaid song</strong>&lt;br&gt;Ms. piano-vocal score in ink ; 4 p. |
| BOX 1-2   | <strong>See America First, 1916</strong>&lt;br&gt;words and music by T. Lawrason Riggs and Cole Porter |</p>
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| BOX-FOLDER 1/9 | [Badmen] Act I opening chorus of Badmen: no. 1  
Holograph piano-vocal score in pencil; 9 p.  
Note: "Revelation (chorus of Badmen): no. 2" begins on p. 9. |
| BOX-FOLDER 1/9 | [Badmen] Act I opening chorus of Badmen: no. 1  
| BOX-FOLDER 1/10 | [Dinner]  
Holograph piano-vocal score in pencil, incomplete; 4 p. |
| BOX-FOLDER 1/10 | [Dinner]  
| BOX-FOLDER 1/11 | Entrance of Indian maidens: no 9  
Holograph piano-vocal score in pencil; 6 p.  
Note: "Revelation (chorus of Indian maidens): no. 10" begins on p. 6. This might be the number titled "Indian girl's chant" listed in New York program as Act I, no. 1b. |
| BOX-FOLDER 1/12 | Ever and ever yours  
Printed piano-vocal score; 5 p. |
| BOX-FOLDER 1/13 | [Fascinating females]  
| BOX-FOLDER 1/14 | Finale act I  
Holograph piano-vocal score in pencil, incomplete; p. 1-12, 14-17, 19-28, 36-42, 47-53 |
| BOX-FOLDER 1/14 | Finale-act I: no. 20  
Holograph piano-vocal score in pencil, incomplete; p. 1-2, 5-6 |
| BOX-FOLDER 1/14 | Chorus of men  
| BOX-FOLDER 1/15 | [Hail, ye Indian maidens]  
| BOX-FOLDER 1/16 | Hold up ensemble  
Holograph piano-vocal score in pencil, incomplete; p. 5-8, 10, 13-18 |
| BOX-FOLDER 1/17 | I've a shooting-box in Scotland  
Printed piano-vocal score; 6 p.  
Note: introduced in Paranoia (1914); it appeared with revised lyrics in See America First |
| BOX-FOLDER 1/18 | I've got an awful lot to learn  
Printed piano-vocal score; 8 p. |
| BOX-FOLDER 1/19 | [Lady fair, lady fair] Act II. no 3. sextet: double trio  
| BOX-FOLDER 1/20 | [The lady I've vowed to wed] Announcement ensemble (entire cast): no 18  
Holograph piano-vocal score in pencil, incomplete; 14 p. |
| BOX-FOLDER 1/20 | [Untitled]  
| BOX-FOLDER 1/21 | [The language of flowers] Duet (Huggins & Sarah): no. 8  
Holograph piano-vocal score in pencil; 7 p. |
| BOX-FOLDER 1/21 | The language of flowers  
Printed piano-vocal score; 8 p.  
Note: introduced in Paranoia (1914) as "Flower song"; it became "The language of flowers" in See America First |
| BOX-FOLDER 1/22 | Lima  
Printed piano-vocal score; 6 p. |
| BOX-FOLDER 1/23 | [Love came and crowned me] Act II. no 4: Polly (solo)  
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| BOX-FOLDER 1/24 | [Mirror, mirror] Opening chorus act II : act II no. 1  
| BOX-FOLDER 1/25 | Oh, bright, fair dream!  
Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 1/26 | [Pity me, please] Song (Polly & footmen, Stick-in-the-mud & chorus of Indian maids) : no. 13  
Holograph piano-vocal score in pencil, incomplete ; p. [1-3], p. 5-7 |
| BOX-FOLDER 1/26 | Pity me, please  
Printed piano-vocal score ; 7 p. |
| BOX-FOLDER 1/27 | Prithee, come crusading with me  
Printed piano-vocal score ; 8 p.  
Note: this number was a revision of "Won't you come crusading with me" from *Paranoia* (1914). In some programs for *See America First* the title was listed as "Damsel, Damsel." |
| BOX-FOLDER 2/1 | [Revelation ensemble] Act II no. 6  
Holograph piano-vocal score in pencil, lyric in ink ; 23 p. |
| BOX-FOLDER 2/2 | See America first [version 1]  
Holograph piano-vocal score, incomplete ; 2 p. |
| BOX-FOLDER 2/2 | Song (Huggins & chorus of Badmen) : no. 5  
Ms. piano-vocal score in pencil ; 5 p.  
Note: this version was discarded and an entirely new title song was substituted. |
| BOX-FOLDER 2/3 | See America first [version 2]  
Printed piano-vocal score ; 8 p.  
Note: this item was found along with the music for *High Society* (1956); either Porter was considering it for interpolation into that film, or it was inadvertently mixed in with the materials for that show. |
| BOX-FOLDER 2/4 | Slow sinks the sun  
Printed piano-vocal score ; 7 p.  
Note: dropped from *See America First* before the New York opening; introduced in *Paranoia* (1914) |
| BOX-FOLDER 2/5 | Song (Indian maidens) : no. 13  
| BOX-FOLDER 2/6 | [The social coach of all the fashionable future debutantes]  
| BOX-FOLDER 2/7 | Something's got to be done  
Printed piano-vocal score ; 9 p. |
| BOX-FOLDER 2/8 | [Sweet simplicity]  
| BOX-FOLDER 2/8 | [Unidentified]  
| BOX-FOLDER 2/9 | [To follow every fancy] Song (Cecil & chorus of Badmen) : no. 4  
Holograph piano-vocal score in pencil ; 4 p. |
| BOX-FOLDER 2/10 | [Well it's good to be here again] Soliloquy (Huggins) : no. 6 ; Hold up ensemble & solos : no. 7  
Holograph piano-vocal score in pencil ; 1 p. |
| BOX-FOLDER 2/10 | When a body's in love : Act II, no. 5, quartette  
Holograph piano-vocal score in pencil ; 16 p. |
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<tr>
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</table>
| BOX-FOLDER 2/12 | When I used to lead the ballet  
Printed piano-vocal score ; 9 p.  
Note: introduced in *The Pot of Gold* (1912) |
| BOX-FOLDER 2/13 | [Younger sons of peers] No. 2  
Holograph piano-vocal score in pencil, incomplete ; p. 2-7  
*[See America First, miscellaneous parts]* |
| BOX-FOLDER 2/14 | Flute part: "No. 3" |
| BOX-FOLDER 2/14 | Trombone and drum part: [Unidentified] |
| BOX-FOLDER 2/14 | Violin parts: Overture; Finale act I; Opening chorus act II; Longing for dear old Broadway; When I used to lead the ballet |
| BOX-FOLDER 2/15 | [See America First, unidentified fragments and sketches]  
Holograph and ms. scores and sketches in pencil and ink ; approx. [40] leaves |

### Hitchy-Koo of 1919

| BOX-FOLDER 2/16 | Another sentimental song  
Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 2/17 | Bring me back my butterfly  
Printed piano-vocal score ; 7 p. |
| BOX-FOLDER 2/18 | I introduced  
Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 2/19 | In Hitchy's garden  
Printed piano-vocal score ; 7 p.  
Note: a.k.a. "Hitchy's garden of roses" |
| BOX-FOLDER 2/20 | I've got somebody waiting  
Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 2/21 | My cozy little corner in the Ritz  
Printed piano-vocal score ; 7 p. |
| BOX-FOLDER 2/22 | Old fashioned garden  
Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 2/23 | Peter Piper ; [The sea is calling]  
Printed piano-vocal score ; 7 p.  
The sea is calling  
*See* Peter Piper |
| BOX-FOLDER 2/24 | That black and white baby of mine  
Printed piano-vocal score ; 7 p. |
| BOX-FOLDER 2/25 | When I had a uniform on  
Printed piano-vocal score ; 9 p.  
Note: a.k.a. "Demobilization song" |

### Hitchy-Koo of 1922

| BOX-FOLDER 2/26 | The American punch  
Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 2/27 | The bandit band  
Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 2/28 | The harbor deep down in my heart  
Printed piano-vocal score ; 5 p. |
## Music and Related Materials

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| BOX-FOLDER 2/29 | The heart o' me  
Printed piano-vocal score ; 5 p.  
Note: music by Raymond Hubbell, lyric by Glen MacDonough |
| BOX-FOLDER 2/30 | Love letter words  
Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 2/31 | When my caravan comes home  
Printed piano-vocal score ; 5 p. |
| BOX 3 | **The New Yorkers (1930)** |
| BOX-FOLDER 3/1 | Go into your dance  
Copyist's ms. piano-vocal scores in ink (3) ; 4 p. each |
| BOX-FOLDER 3/2 | The great indoors  
Copyist's ms. piano-vocal score in ink ; 6 p.  
Laid in: typed lyric sheets (2) and note re lyric given to Elsa Maxwell, 10/3/41 |
| BOX-FOLDER 3/2 | The great indoors  
Printed piano-vocal scores (2) ; 5 p. each |
| BOX-FOLDER 3/3 | I happen to like New York  
Printed piano-vocal scores (2) ; 5 p. each |
| BOX-FOLDER 3/4 | I'm getting myself ready for you  
Printed piano-vocal scores (2) ; 5 p. each |
| BOX-FOLDER 3/5 | Just one of those things [version 1]  
Printed piano-vocal scores (2) ; 4 p. each  
Note: the famous song of the same title, but with totally different music and lyrics, was written for *Jubilee* (1935) |
| BOX-FOLDER 3/6 | Let's fly away  
Copyist's ms. piano-vocal score in ink (2) ; 1 copy 4 p., 1 copy 7 p.  
Note: holograph sketch in pencil for "I've got you on my mind" on back of 2nd copy, used in *Gay Divorce* (1932) |
| BOX-FOLDER 3/6 | Let's fly away  
Printed piano-vocal scores (2) ; 5 p. each |
| BOX-FOLDER 3/7 | Love for sale  
Printed piano-vocal score ; 7 p. |
| BOX-FOLDER 3/8 | [Say it with gin] Opening chorus to bootleg scene  
Copyist's ms. piano-vocal scores in ink (2), no lyric ; 8 p. each |
| BOX-FOLDER 3/9 | Take me back to Manhattan  
Printed piano-vocal scores (2) ; 7 p. each |
| BOX-FOLDER 3/10 | [We've been spending the summers with our families] Opening scene I  
Copyist's ms. piano-vocal scores in ink (2) ; 6 p. each |
| BOX-FOLDER 3/11 | Where have you been?  
Copyist's ms. piano-vocal score in ink, no lyric ; 4 p. |
| BOX-FOLDER 3/11 | Where have you been?  
Printed piano-vocal scores (2) ; 5 p. each |
| BOX-FOLDER 3/12 | You're too far away  
Copyist's ms. piano-vocal scores in ink (2) ; 5 p. each  
Note: originally intended for *The New Yorkers*; it was sung in the Manchester performances of *Nymph Errant* (1933) under the title "I look at you." After it was dropped from *Nymph Errant*, it was published as an independent song. |
Music and Related Materials

Container	Contents

BOX 3

**Born to dance** (film, 1936)

**BOX-FOLDER 3/13**

- Easy to love
  - Ms. (Albert Sirmay) piano-vocal score in pencil; 6 p.
  - Note: originally written for *Anything Goes* (1934). Rewritten for *Born to Dance* on 4/13/36.

**BOX-FOLDER 3/14**

- Hey, babe, hey!
  - Ms. (Albert Sirmay) piano-vocal score in pencil; 8 p.

**BOX-FOLDER 3/15**

- I've got you under my skin

**BOX-FOLDER 3/16**

- Rap tap on wood
  - Ms. (Albert Sirmay) piano-vocal score in pencil; 6 p.

**BOX-FOLDER 3/17**

- Rolling home
  - Ms. (Albert Sirmay) piano-vocal score in pencil; 9 p.

BOX 3

**Rosalie** (film, 1937)

**BOX-FOLDER 3/18**

- Close
  - Ms. (Albert Sirmay) piano-vocal score in pencil; 9 p.

**BOX-FOLDER 3/18**

- Close
  - Ms. (Albert Sirmay) piano-vocal score in pencil; 6 p.

**BOX-FOLDER 3/19**

- In the still of the night
  - Ms. (Albert Sirmay) piano-vocal score in pencil; 9 p.

**BOX-FOLDER 3/20**

- I've a strange new rhythm in my heart
  - Ms. (Albert Sirmay) piano-vocal score in pencil; 7 p.

**BOX-FOLDER 3/21**

- Rosalie
  - Ms. (Albert Sirmay) piano-vocal score in pencil; 8 p.
  - Note: Porter wrote several versions of what became the film's title song. This is the final version.

**BOX-FOLDER 3/22**

- To love or not to love
  - Ms. (Albert Sirmay) piano-vocal score in pencil; 8 p.

BOX 4-5

**You Never Know** (1938)

**BOX-FOLDER 4/1**

- At long last love
  - Copyist's ms. piano-vocal scores in ink, verse only (2); 3 p. each

**BOX-FOLDER 4/1**

- At long last love
  - Copyist's ms. piano-vocal score in ink; 7 p.

**BOX-FOLDER 4/1**

- At long last love
  - Copyist's ms. piano-vocal score in pencil with counter melody; 6 p.

**BOX-FOLDER 4/1**

- At long last love
  - Printed piano-vocal scores (2); 5 p. each

**BOX-FOLDER 4/2**

- [Au revoir, cher Baron] Opening act I. scene I
  - Copyist's ms. piano-vocal score in ink; 5 p.

**BOX-FOLDER 4/3**

- By candlelight [Porter version]
  - Copyist's ms. piano-vocal score in pencil; 4 p.
  - Note: this version of the song by Porter was not used in the show.

**BOX-FOLDER 4/4**

- By candlelight [non-Porter version]
  - Printed piano-vocal score; 5 p.
Note: this version of the song that was used in the show has music by Robert Katscher and a lyric by Rowland Leigh.

**BOX-FOLDER 4/5**
Don't let it get you down
- Copyist's ms. piano-vocal score in ink ; 6 p.

**BOX-FOLDER 4/6**
Finale act I : [Ha, ha, ha...]
- Copyist's ms. piano-vocal score in pencil ; 11 p.

**BOX-FOLDER 4/6**
Finale act I : [Ha, ha, ha...]
- Copyist's ms. piano-vocal score in ink ; 11 p.

Finale act II
See [*You Never Know* lyrics]

**BOX-FOLDER 4/7**
For no rhyme or reason
- Ms. (Albert Sirmay) piano-vocal score in pencil ; 10 p.

**BOX-FOLDER 4/7**
For no rhyme or reason
- Copyist's ms. piano-vocal score in ink ; 6 p.
- Copyist's ms. piano-vocal scores in ink (2) ; 10 p. each

**BOX-FOLDER 4/7**
For no rhyme or reason
- Printed piano-vocal score ; 7 p.

**BOX-FOLDER 4/8**
From alpha to omega
- Ms. (Albert Sirmay) piano-vocal score in pencil ; 7 p.

**BOX-FOLDER 4/8**
From alpha to omega
- Copyist's ms. piano-vocal score in ink ; 6 p.

**BOX-FOLDER 4/8**
From alpha to omega

**BOX-FOLDER 4/8**
From alpha to omega
- Printed piano-vocal score ; 5 p.

**BOX-FOLDER 4/9**
Good-evening Princesse
- Copyist's ms. piano-vocal score in pencil ; 10 p.

**BOX-FOLDER 4/9**
Good-evening Princesse
- Copyist's ms. piano-vocal score in ink ; 11 p.

**BOX-FOLDER 4/10**
[I am Gaston] Prologue
- Copyist's ms. piano-vocal score in pencil ; 9 p.

**BOX-FOLDER 4/10**
Prologue
- Copyist's ms. piano-vocal score in ink ; 9 p.

**BOX-FOLDER 4/11**
I'll black his eyes ; Coda to I'll black his eyes

**BOX-FOLDER 4/11**
I'll black his eyes ; Coda to I'll black his eyes
- Copyist's ms. in ink, incomplete ; 8 p.

**BOX-FOLDER 4/12**
I'm back in circulation
- Copyist's ms. piano-vocal score in pencil ; 7 p.

**BOX-FOLDER 4/12**
I'm back in circulation
- Copyist's ms. piano-vocal score in ink ; 7 p.

**BOX-FOLDER 4/13**
I'm going in for love

**BOX-FOLDER 4/13**
I'm going in for love
- Copyist's ms. piano-vocal score in pencil ; 9 p.
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| BOX-FOLDER 4/13 | I'm going in for love  
Copyist's ms. piano-vocal score in ink ; 6 p. |
| BOX-FOLDER 4/14 | I'm yours  
Copyist's ms. piano-vocal score in ink ; 8 p.  
Note: this is the first of two versions of this song  
It all belongs to you  
See [You Never Know lyrics] |
| BOX-FOLDER 4/15 | It's no laughing matter  
Copyist's ms. piano-vocal score in ink ; 6 p. |
| BOX-FOLDER 4/16 | Just one step ahead of love  
Copyist's ms. piano-vocal score in pencil ; 15 p. |
| BOX-FOLDER 4/16 | Just one step ahead of love  
Copyist's ms. piano-vocal score in ink ; 11 p.  
| BOX-FOLDER 4/17 | Maria  
Ms. (Albert Sirmay) piano-vocal score in pencil ; 15 p.  
| BOX-FOLDER 4/17 | Maria  
Copyist's ms. piano-vocal score in ink ; 15 p.  
| BOX-FOLDER 4/17 | Maria  
Copyist's ms. piano-vocal score in pencil ; 15 p.  
Note: holograph sketch in pencil on back ; [1] p. |
| BOX-FOLDER 4/17 | Maria  
Printed piano-vocal scores (2) ; 7 p. each  
Prologue act I  
See [You Never Know lyrics] |
| BOX-FOLDER 5/1 | [What a priceless pleasure] Opening act II (scene 3. section I.)  
Copyist's ms. piano-vocal score in pencil ; 17 p. |
| BOX-FOLDER 5/1 | [What a priceless pleasure] Opening act II (scene 3. section I.)  
Copyist's ms. piano-vocal score in ink ; 17 p.  
Note: a.k.a. "The waiters" |
| BOX-FOLDER 5/2 | What is that tune?  
Copyist's ms. piano-vocal score in ink, lyric not included ; 9 p. |
| BOX-FOLDER 5/2 | What is that tune?  
Printed piano-vocal score ; 7 p. |
| BOX-FOLDER 5/3 | What shall I do?  
Copyist's ms. piano-vocal score in pencil ; 5 p. |
| BOX-FOLDER 5/3 | What shall I do?  
Copyist's ms. piano-vocal score in ink ; 7 p. |
| BOX-FOLDER 5/3 | What shall I do?  
Printed piano-vocal score ; 7 p. |
| BOX-FOLDER 5/4 | Yes, yes, yes  
Copyist's ms. piano-vocal score in pencil ; 2 p. + 5 p. |
| BOX-FOLDER 5/4 | Yes, yes, yes  
Copyist's ms. piano-vocal score in ink, verse only ; 2 p. |
**Music and Related Materials**

**Container**  | **Contents**
--- | ---

**BOX-FOLDER 5/5**  | You never know  
Ms. (Albert Sirmay) lead sheets in pencil (2), lyric not included ; 4 p. each

**BOX-FOLDER 5/5**  | You never know  
Copyist's ms. piano-vocal score in ink ; 6 p.

**BOX-FOLDER 5/5**  | You never know  
Printed piano-vocal score ; 5 p.  
Note: this is the final version of the song for which two versions exist

**BOX-FOLDER 5/6**  | [You Never Know lyrics]  
Lyric sheets and song listings, 1 holograph, the rest typed, many with annotations by Porter, most versions are dated and many are on Waldorf-Astoria stationary ; [83] leaves  
Song titles:  
- At long last love  
- By candlelight  
- Finale act I  
- Finale act II  
- For no rhyme or reason  
- From alpha to omega  
- Good-evening Princessse  
- I'll black his eyes  
- I'm back in circulation  
- I'm going in for love  
- I'm yours  
- It all belongs to you  
- Just one step ahead of love  
- Maria  
- Opening act II: [What a priceless pleasure]  
- Prologue act I  
- What shall I do?  
- Yes, yes, yes  
- You never know

**BOX 5-6**  | **Leave It to Me (1938)**  
As long as it's not about love  
See [Leave It to Me lyrics]

**BOX-FOLDER 5/7**  | Comrade Alonzo, we love you  
Copyist's ms. piano-vocal score in ink ; 12 p.  
Don't let it get you down  
See [Leave It to Me lyrics]

**BOX-FOLDER 5/8**  | Far away  
Ms. (Albert Sirmay) piano-vocal score in pencil ; 9 p.  

**BOX-FOLDER 5/8**  | Far away  
Copyist's ms. piano-vocal score in ink ; 8 p.

**BOX-FOLDER 5/8**  | Far away  
Printed piano-vocal scores (2) ; 7 p. each

**BOX-FOLDER 5/8**  | Incidental music (leading into "Far away")  
Ms. (Albert Sirmay) piano score in pencil ; 12 p.

**BOX-FOLDER 5/8**  | Incidental music (leading into "Far away")  
Copyist's ms. piano score in ink ; 3 p.
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| BOX-FOLDER 5/9 | From now on
| | Ms. (Albert Sirmay) piano-vocal score in pencil ; 12 p. |
| BOX-FOLDER 5/9 | From now on
| | Copyist's ms. piano-vocal score in ink ; 11 p. |
| BOX-FOLDER 5/9 | From now on
| | Printed piano-vocal scores (2) ; 5 p. each |
| BOX-FOLDER 5/10 | Get out of town
| | Ms. (Albert Sirmay) piano-vocal score in pencil ; 8 p. |
| BOX-FOLDER 5/10 | Get out of town
| | Copyist's ms. piano-vocal score in ink ; 7 p. |
| BOX-FOLDER 5/10 | Get out of town
| | Printed piano-vocal scores (2) ; 5 p. each |
| BOX-FOLDER 5/11 | [How do you spell ambassador?] Act I scene I opening chorus
| | Ms. (Albert Sirmay) piano-vocal score in pencil ; 8 p. |
| BOX-FOLDER 5/11 | [How do you spell ambassador?] Act I scene I opening chorus
| | Copyist's ms. piano-vocal score in ink ; 8 p. |
| BOX-FOLDER 5/12 | I want to go home
| | Ms. (Albert Sirmay) piano-vocal score in pencil ; 7 p. |
| BOX-FOLDER 5/12 | I want to go home
| | Copyist's ms. piano-vocal score in ink ; 7 p. |
| BOX-FOLDER 5/12 | I want to go home
| | Printed piano-vocal scores (2) ; 5 p. each |
| | Information please
| | See [Leave It to Me lyrics]
| | Just another page in your diary
| | See [Leave It to Me lyrics]
| BOX-FOLDER 6/1 | Most gentlemen don't like love
| BOX-FOLDER 6/1 | Most gentlemen don't like love
| | Copyist's ms. piano-vocal score in ink ; 7 p. |
| BOX-FOLDER 6/1 | Most gentlemen don't like love
| | Printed piano-vocal scores (2) ; 5 p. each |
| BOX-FOLDER 6/2 | My heart belongs to Daddy
| BOX-FOLDER 6/2 | My heart belongs to Daddy
| | Copyist's ms. piano-vocal score in ink ; 7 p. |
| BOX-FOLDER 6/2 | My heart belongs to Daddy
| | Printed piano-vocal scores (2) ; 5 p. each |
| BOX-FOLDER 6/2 | Mitt hjärt tillhör Tollie (Billie)
| BOX-FOLDER 6/3 | Recall Goodhue
| | Copyist's ms. piano-vocal score in ink ; 6 p. |
| BOX-FOLDER 6/4 | Taking the steps to Russia : patter
<p>| | Ms. (Albert Sirmay) piano-vocal score in pencil ; 4 p. + 5 p. |</p>
<table>
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| BOX-FOLDER 6/4 | Taking the steps to Russia : patter  
  Copyist's ms. piano-vocal score in ink ; 10 p. |
| BOX-FOLDER 6/4 | Taking the steps to Russia : patter  
  Printed piano-vocal scores (2), patter not included ; 5 p. each  
  Note: a.k.a. "I'm taking the steps to Russia"  
  Thank you  
  See [Leave It to Me lyrics]  
  There's a fan  
  See [Leave It to Me lyrics] |
| BOX-FOLDER 6/5 | To the U.S.A from the U.S.S.R.  
  Copyist's ms. piano-vocal score in ink ; 4 p. |
| BOX-FOLDER 6/6 | To-morrow  
  Ms. (Albert Sirmay) piano-vocal score in pencil ; 12 p. |
| BOX-FOLDER 6/6 | To-morrow  
  Copyist's ms. piano-vocal score in ink ; 12 p. |
| BOX-FOLDER 6/7 | Train music (section 1) ; Train music (section 2) ; Train music (section 3)  
| BOX-FOLDER 6/8 | [Vite, vite, vite] Opening act I scene 2  
  Ms. (Albert Sirmay) piano-vocal score in pencil ; 13 p. |
| BOX-FOLDER 6/8 | Opening act I scene 2  
  Copyist's ms. piano-vocal score in ink ; 13 p. |
| BOX-FOLDER 6/9 | We drink to you J. H. Brody  
  Copyist's ms. piano-vocal score in ink ; 11 p. |
| BOX-FOLDER 6/10 | When all's said and done  
  Copyist's ms. piano-vocal score in ink ; 9 p.  
  When the hen stops laying  
  See [Leave It to Me lyrics]  
  Why can't I forget you  
  See [Leave It to Me lyrics]  
  Wild wedding bells  
  See [Leave It to Me lyrics] |
| BOX-FOLDER 6/11 | [Leave It to Me lyrics]  
  Lyric sheets and song listings typed, many with annotations by Porter; most versions are dated, some are on The Ritz Carlton, Boston and Waldorf-Astoria, New York stationary ; [77] leaves  
  Song titles:  
  • As long as it's not about love  
  • Comrade Alonzo  
  • Don't let it get you down  
  • Far away  
  • From now on  
  • Get out of town  
  • How do you spell ambassador?  
  • I want to go home  
  • Information please  
  • Just another page in your diary  
  • Most gentlemen don't like love  
  • My heart belongs to Daddy |
• Recall Goodhue
• Taking the steps to Russia
• Thank you
• There's a fan
• To the U.S.A. from the U.S.S.R.
• Tomorrow
• Vite, vite, vite
• We drink to you J.H. Brody
• When all's said and done
• When the hen stops laying
• Why can't I forget you?
• Wild wedding bells

BOX-FOLDER 6/12

*Leave It to Me* playbill
Playbill from Imperial theatre, November 1938 ; 48 p.

BOX-FOLDER 6/13

[Photograph]
Production photo of Mary Martin and chorus boys [including Gene Kelly]
Note on back: "Cole dear:/In memory of our first collaboration/ [signature]/Nov. 16--59"

**Du Barry was a lady** (1939)

Well, did you evah?
See *High Society* (1956, film)

**BOX 7**

**Broadway Melody of 1940**
Score written in 1939

BOX-FOLDER 7/1
Between you and me
Ms. (Albert Sirmay) piano-vocal score in pencil ; 6 p.

BOX-FOLDER 7/2
I concentrate on you
Ms. (Albert Sirmay) piano-vocal score in pencil ; 7 p.

**BOX 7**

**Panama Hattie** (1940)

BOX-FOLDER 7/3
All I've got to get now is my man
Copyist's m s. piano-vocal scores in ink (3), pencil annotations, at least some in Porter's hand ; 8 p. each

BOX-FOLDER 7/3
All I've got to get now is my man
Printed piano-vocal scores (2) ; 7 p. each
Americans all drink coffee
See [*Panama Hattie lyrics*]

BOX-FOLDER 7/4
Fresh as a daisy
Copyist's ms. piano-vocal score in ink, pencil annotations by Porter ; 4 p.

BOX-FOLDER 7/4
Fresh as a daisy
Printed piano-vocal scores (2) ; 5 p. each

BOX-FOLDER 7/5
God bless the woman
Copyist's ms. piano-vocal score in ink, pencil annotations ; 6 p.
Here's to Panama Hattie
See [*Panama Hattie lyrics*]

BOX-FOLDER 7/6
I'm throwing a ball tonight
Copyist's ms. piano-vocal score in ink ; 2 p. + 6 p.
I'm throwing a ball finish to Miss Merman's last refrain

It's a long long climb
   Note: this is a previously unknown composition of Porter's

I've still got my health
   Copyist's ms. piano-vocal score in ink ; 2 p. + 4 p.

I've still got my health

Still got my health ride off for Merman

I've still got my health
   Printed piano-vocal scores (2) ; 5 p. each

Join it right away
   Copyist's ms. piano-vocal score in ink ; 2 p. + 10 p.
   Note: this version of the lyric for the verse previously unknown

[Let's be buddies] Buddies

[Let's be buddies] (What say,) let's be buddies
   Copyist's ms. piano-vocal score in ink, pencil annotations by Porter ; 11 p.

Let's be buddies
   Printed piano-vocal scores (2) ; 5 p. each

Make it another old-fashioned please
   Copyist's ms. piano-vocal score in ink ; 7 p.

Make it another old-fashioned please
   Printed piano-vocal scores (2) ; 7 p. each

My mother would love you

My mother would love you
   Printed piano-vocal scores (2) ; 5 p. each
   One hundred years from today/now
   See [Panama Hattie lyrics] & You said it

[A stroll on the plaza Sant' Ana] Opening act I. scene I
   Copyist's ms. piano-vocal score in ink ; 9 p.

There could only be you
   Note: previously unknown

They ain't done right by our Nell
   Copyist's ms. piano-vocal score in ink ; 11 p.

Visit Panama
   Copyist's ms. piano-vocal score in ink, pencil annotations ; 8 p.

Patter to visit Panama
   Copyist's ms. piano-vocal score in ink ; 7 p.

Visit Panama
   Printed piano-vocal scores (2) ; 7 p. each

We detest a fiesta : opening act II scene [I]
   Copyist's ms. piano-vocal score in ink ; 11 p.
Welcome to Jerry  
See [Panama Hattie lyrics]

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| BOX-FOLDER 7/18 | Who would have dreamed  
Copyist's ms. piano-vocal score in ink ; 6 p. |
| BOX-FOLDER 7/18 | Who would have dreamed  
Printed piano-vocal scores (2) ; 5 p. |
| BOX-FOLDER 7/19 | You said it  
Copyist's ms. piano-vocal score in ink, pencil annotations ; 7 p.  
Note: developed out of a song Porter was working on "One hundred years from today/now"; see lyric sheets |
| BOX-FOLDER 7/20 | [Panama Hattie lyrics]  
Lyric sheets, 1 holograph, the rest typed, many with annotations by Porter, most versions are dated and some are on The Ritz Carlton, Boston and Waldorf-Astoria, New York stationary ; [120] leaves  
Song titles:  
• All I've got to get now is my man  
• Americans all drink coffee  
• Fresh as a daisy  
• God bless the woman  
• Here's to Panama Hattie  
• I'm throwing a ball tonight  
• I've still got my health tonight  
• Join it right away  
• Let's be buddies  
• Make it another old-fashioned please  
• My mother would love you  
• One hundred years from today/now  
• A stroll on the plaza Sant' Ana  
• They ain't done right by our Nell  
• Visit Panama  
• We detest a fiesta  
• Welcome to Jerry  
• Who would have dreamed  
• You said it |

BOX 8  
Around the World in Eighty Days (1946)

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| BOX-FOLDER 8/1 | Act II opening California scene  
Ms. (Albert Sirmay) piano-vocal score in pencil ; 18 p.  
Laid in: typed lyric sheets (2) for "If you smile (look) at me/vocal following Jota" ; [1] p. |
| BOX-FOLDER 8/2 | If you smile (look) at me  
Note: verse in Albert Sirmay's hand |
| BOX-FOLDER 8/3 | Storm at sea  
Ms. (Albert Sirmay) condensed score in pencil ; 8 p. |
| BOX-FOLDER 8/4 | Wherever they fly the flag of old England  
Note: "The halls of Montezuma" is sung as a counter-melody to the refrain |
| BOX-FOLDER 8/5 | You can do no wrong  
Ms. (Albert Sirmay) piano-vocal score in pencil, no lyric ; 4 p. |
Note: song unused in *Around the World*; later used in *The Pirate*

**Kiss Me Kate (1948)**

**BOX 8/11**

**BOX-FOLDER 8/6** [Always true to you in my fashion] Introduction & verse


**BOX-FOLDER 8/6** True to you in my fashion; But I'm always true to you

- Ozalids (2) of copyist's ms. piano-vocal scores; 2 p. + 6 p. each

**BOX-FOLDER 8/6** Always true to you in my fashion; (But I'm) always true to you in my fashion

- Ozalid of copyist's ms. piano-vocal score; 2 p. + 6 p.

**BOX-FOLDER 8/6** True to you in my fashion; But I'm always true to you: ro[a]d co[mpany] version

- Ozalid of copyist's ms. piano-vocal scores, pencil annotations in Porter's hand; 2 p. + 6 p.
  - Note: includes lyrics not in CLCP

**BOX-FOLDER 8/7** Another op'nin', another show: (revised final ending)

- Ozalids (2) of copyist's ms. piano-vocal scores; 6 p. + [1] p. each

**BOX-FOLDER 8/7** Another op'ning, another show

  - Ozalids (2) of copyist's ms. piano-vocal scores; 6 p. each
  - Note on t.p. in Porter's hand: "change final ending"

**BOX-FOLDER 8/7** Another op'ning, another show [revised final ending]


**BOX-FOLDER 8/8** Bianca

- Ozalids (2) of copyist's ms. piano-vocal scores; 5 p. each
  - Note: lyric for verses not in CLCP

**BOX-FOLDER 8/9** Bianca's theme (incidental music)

- Ms. piano score in pencil; 2 p. + [1] p. crossed out

**BOX-FOLDER 8/10** Brush up your Shakespeare

- Ms. piano-vocal score in pencil; 7 p.

**BOX-FOLDER 8/10** Brush up your Shakespeare

- Ozalids (2) of copyist's ms. piano-vocal scores; 7 p. each

**BOX-FOLDER 8/10** Brush up your Shakespeare

- Ozalids (3) of copyist's ms. piano-vocal scores, pencil annotations in Porter's hand; 7 p. each
  - Note: includes lyrics not in CLCP

**BOX-FOLDER 8/11** [Finale, act II] Second act Shrew finale

- Ms. piano-vocal score in pencil; 16 p. [p. 10-13 ozalid for "Were thine that special face" with annotations]

**BOX-FOLDER 8/11** [Finale, act II] Second act Shrew finale

- Ozalids (2) of copyist's ms. piano-vocal score; 16 p. each
  - Note: includes lyrics not in CLCP

How simple life would be

See [Kiss Me Kate holograph lyrics]

**BOX-FOLDER 8/12** I am ashamed that women are so simple


**BOX-FOLDER 8/12** I am ashamed that women are so simple

- Ms. piano-vocal score in pencil; 4 p.

**BOX-FOLDER 8/12** I am ashamed that women are so simple

- Ozalids (2) of copyist's ms. piano-vocal score; 4 p. each
Music and Related Materials

**Container** | **Contents**
--- | ---
BOX-FOLDER 8/13 | I hate men
Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each

BOX-FOLDER 8/14 | I sing of love
Ozalids (3) of copyist's ms. piano-vocal scores ; 8 p.
If you love your job
See [Kiss Me Kate holograph lyrics]

BOX-FOLDER 8/15 | I'm afraid, sweetheart, I love you
Note: cut song
It was great fun the first time
See [Kiss Me Kate holograph lyrics]

BOX-FOLDER 8/16 | I've become to wive it wealthily in Padua
Ozalids (2) of copyists ms. piano-vocal scores ; 8 p. each

BOX-FOLDER 8/17 | Kate's theme
Note: previously unknown

BOX-FOLDER 9/1 | [Kiss me Kate] Finale act I : finale 1st act
Holograph sketch in pencil ; 2 p.

BOX-FOLDER 9/1 | First act finale--Kiss me Kate
Ms. piano-vocal score in pencil ; 18 p.
Laid in: typed lyric sheet ; 4 p.

BOX-FOLDER 9/1 | First act finale--Kiss me Kate
Ozalids (2) of copyist's ms. piano-vocal score ; 19 p. each

BOX-FOLDER 9/2 | L[ove] is the only thing
Note: previously unknown

BOX-FOLDER 9/3 | Petruchio's theme
Note: previously unknown
Security or love
See [Kiss Me Kate holograph lyrics]

BOX-FOLDER 9/4 | So in love
Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each
To be or not to be
See [Kiss Me Kate holograph lyrics]

BOX-FOLDER 9/5 | Tom, Dick or Harry
Ozalids (2) of copyist's ms. piano-vocal scores ; 10 p. each

BOX-FOLDER 9/6 | Too darn hot
Ozalids (4) of copyist's ms. piano-vocal scores ; 10 p. each
Note: there are slight variations in some of the copies; one is marked "corrected Sirmay,"
another says "Road co. lyric" and includes lyric changes in pencil in Porter's hand
The trouble with me is
See [Kiss Me Kate holograph lyrics]

BOX-FOLDER 9/7 | [We open in Venice] Opening Padua street scene
Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each

BOX-FOLDER 9/8 | Were thine that special face
Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each
Note: one copy has a pencil note in Porter's hand "lyric of verse to be changed"
What does your servant dream about?
Ms. piano-vocal score in pencil; 5 p.
Note: cut song

Where is the life that late I led?
Ozalids (3) of copyist's ms. piano-vocal scores; 10 p. each

Why can't you behave?
Ozalids (3) of copyist's ms. piano-vocal scores; 5 p. each
Note: one copy marked "corrected Sirmay" contains pencil corrections

A woman's career
See [Kiss Me Kate holograph lyrics]

Wunderbar
Ms. piano-vocal score of verse in pencil with annotated ozalid of the refrain, including a note from Albert Sirmay; [2] p. + 5 p.

Wunderbar
Ozalids (3) of copyist's ms. piano-vocal score; 6 p. each
Note: 2 copies include annotations, at least some lyric changes in Porter's hand in pencil

[Kiss Me Kate]
Ozalids of copyist's ms. piano-vocal scores for complete show, #1-47

[Kiss Me Kate holograph lyrics]
Holograph lyric sheets and lyric sketches in pencil
Song titles and pagination:
- Always true to you in my fashion; [38] leaves
- Bianca; [9] leaves, includes some musical notation
- Brush up your Shakespeare; [3] leaves
- Finale act II; [1] leaf
- How simple life would be; [1] leaf, includes rhythmic notation
- I hate men; [17] leaves
- If you love your job; [1] leaf
- I'm afraid, sweetheart, I love you; [2] leaves
- It was great fun the first time; [2] leaves
- I've come to wive it wealthily in Padua; [2] leaves
- Kiss me Kate; [1] leaf
- Security or love; [1] leaf, includes musical notation
- So in love; [1] leaf
- To be or not to be; [1] leaf
- Too darn hot; [17] leaves
- The trouble with me is; [1] leaf
- We open in Venice; [1] leaf
- Were thine that special face; [1] leaf
- Where is the life that late I led; [4] leaves
- Why can't you behave; [1] leaf
- A woman's career; [1] leaf
- Wunderbar; [3] leaves
- [miscellaneous notes with lyric sheets]; 3 leaves

[Kiss Me Kate lyric sheets–set 1]
Typed lyric sheets, many marked "corrected lyrics" and dated. Also includes "road company version" of lyrics; [47] leaves

[Kiss Me Kate lyric sheets–set 2]
Typed lyric sheets, some with annotations in pencil, mostly in Porter's hand; [33] leaves
[Kiss Me Kate lyric sheets–set 3]
Typed lyric sheets, mostly marked "suitable for publication, broadcasting & recording" with a few pencil annotations in Porter's hand. Also includes 1 p. of casting notes and a few pages at the end of "road company version" of lyrics; [29] leaves

[Kiss Me Kate lyric sheets–set 4]
Typed lyric sheets, from notebook marked "extra lyrics"; [38] leaves

[Kiss Me Kate miscellaneous]
TLS from Louis Dreyfus, dated 1/12/49
Carbon of TLS to Louis Dreyfus, dated 1/31/51, including 3 p. of Porter holograph lyric sheets in pencil "new lyrics for British published sheet music and for broadcasts"
Note in Porter's hand in pencil on cardboard
Typed note re Scandinavian productions of Kiss Me Kate
Programs (3) for later performances/productions of Kiss Me Kate, including Los Angeles Civic Light Opera in 1964
"Celebrity bulletin," dated 12/30/48

[Kiss Me Kate clippings]
Clippings from a folder marked "dup. clippings"

Out of this World (1950)

Away from it all
Ms. piano-vocal score in pencil; 15 p.
Note: unused

[Cherry pies] oughta be you
Ms. piano-vocal score/sketch in pencil, annotations in Porters hand; 11 p. (p. 6-10 blank)

Cherry pie[s] ought to be you
Ozalids (2) of copyist's ms. piano-vocal scores; 9 p. each

Cherry pies ought to be you
Printed piano-vocal score; 7 p.

Climb up the mountain
Ozalids (2) of copyist's ms. piano-vocal scores; 8 p. each
Laid in one copy: ms. piano-vocal score in pencil; 4 p.

Climb up the mountain
Printed piano-vocal scores; 7 p.

From this moment on
Ms. piano-vocal score in pencil; 5 p.

From this moment on
Ozalid of copyist's ms. piano-vocal score; 5 p.

From this moment on
Printed piano-vocal scores (3), 1 copy with cover; 7 p. each
Note: cut song

[Hail, hail, hail] Juno's ride
Ms. piano-vocal score in pencil; 5 p.

Juno's ride
Photoreproductions (2) of copyist's ms. piano-vocal scores; 4 p. each

Entrance of Juno

Entrance of Juno
Ozalids (2) of copyist's ms. piano-vocal scores; [2] p. each
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| BOX-FOLDER 12/6 | Hark to the song of the night  
Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. each |
| BOX-FOLDER 12/6 | Hark to the song of the night  
Printed piano-vocal scores (3), 1 copy with cover ; 5 p. each |
| BOX-FOLDER 12/7 | Hush, hush, hush  
Ms. piano-vocal score in pencil ; 3 p. |
| BOX-FOLDER 12/7 | Hush  
| BOX-FOLDER 12/8 | I am loved  
| BOX-FOLDER 12/8 | I am loved  
Ozalid of copyist's ms. piano-vocal score ; 7 p. |
| BOX-FOLDER 12/8 | I am loved  
Printed piano-vocal scores (3), 1 copy with cover ; 7 p. each |
| BOX-FOLDER 12/9 | I got beauty  
Ms. sketch in pencil ; 9 p. |
| BOX-FOLDER 12/9 | I got beauty  
Ozalids (2) of copyist's ms. piano-vocal scores ; 9 p. each |
| BOX-FOLDER 12/10 | [I Jupiter, I Rex] I, Jupiter : opening-act 1-scene 1 and closing-act-1-scene 1  
Ms. piano-vocal score in pencil ; 15 p. |
| BOX-FOLDER 12/10 | [I Jupiter, I Rex] I, Jupiter : opening-act 1-scene 1 and closing-act-1-scene 1  
Ozalids (2) of copyist's ms. piano-vocal scores, annotations in Porter's hand in pencil ; 16 p. each |
| BOX-FOLDER 12/11 | I sleep easier now  
Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each |
| BOX-FOLDER 13/1 | Maiden fair  
| BOX-FOLDER 13/1 | Maiden fair  
Copyist's ms. piano-vocal score in ink ; 3 p. |
| BOX-FOLDER 13/1 | Maiden fair  
Ozalids (2) of copyist's ms. piano-vocal scores ; 2 p. |
| BOX-FOLDER 13/2 | Midsummer night : act II. opening  
Ms. (Albert Sirmay) condensed score in pencil ; 5 p.  
Note: unused |
| BOX-FOLDER 13/3 | No lover  
| BOX-FOLDER 13/3 | No lover  
Laid in: ozalid of copyist's ms. piano-vocal score with annotations in pencil ; 3 p. |
| BOX-FOLDER 13/3 | No lover  
Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each |
| BOX-FOLDER 13/3 | No lover  
Printed piano-vocal scores (3), 1 copy with cover ; 5 p. each |
| BOX-FOLDER 13/4 | Nobody's chasing me  
Ms. piano-vocal score in pencil ; 4 p. |
| BOX-FOLDER 13/4 | Nobody's chasing me  
Copyist's ms. piano-vocal score in ink ; 4 p. |
<table>
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| BOX-FOLDER 13/4 | Nobody's chasing me  
Ozalid of above |
| BOX-FOLDER 13/4 | Nobody's chasing me  
Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each |
| BOX-FOLDER 13/4 | Nobody's chasing me  
Printed piano-vocal scores (2), 1 copy with cover ; 5 p. each |
| BOX-FOLDER 13/5 | Oh, it must be fun  
Note: unused |
| BOX-FOLDER 13/6 | Opening act I-last scene  
| BOX-FOLDER 13/7 | Prologue  
Ozalids (2) of copyist's ms. piano-vocal scores ; [3] p. each  
Note: lyric slightly different than those in CLCP |
| BOX-FOLDER 13/8 | She's from the Sooth  
Note: previously unknown |
| BOX-FOLDER 13/9 | They couldn't compare to you  
Ozalid of copyist's ms. piano-vocal score ; 23 p. |
| BOX-FOLDER 13/10 | To hell with ev'rything but us  
Ms. of verse in pencil and ozalid of copyist's ms. piano-vocal score with pasteovers ; [1] p.  
Note: unused |
| BOX-FOLDER 13/11 | Tonight I love you more  
Ms. and holograph piano-vocal score in pencil ; 9 p.  
Note: unused |
| BOX-FOLDER 13/12 | Use your imagination  
Ms. piano-vocal score in pencil ; 5 p. |
| BOX-FOLDER 13/12 | Use your imagination  
Ozalids (2) of copyist's ms. piano-vocal scores ; 12 p. each |
| BOX-FOLDER 13/12 | Use your imagination  
Printed piano-vocal scores (3), 1 copy with cover ; 7 p. each  
We're on the road to Athens  
See [Out of this World lyric sheets] |
| BOX-FOLDER 13/13 | What do you think about men?  
Ms. piano-vocal score in pencil ; 11 p. |
| BOX-FOLDER 13/13 | What do you think about men?  
Copyist's ms. piano-vocal score in ink ; 11 p. |
| BOX-FOLDER 13/13 | What do you think about men?  
Ozalid of above |
| BOX-FOLDER 13/14 | Where, oh where  
| BOX-FOLDER 13/14 | Where, oh where  
Ms. piano-vocal score of refrain in pencil ; 6 p. |
| BOX-FOLDER 13/14 | Where, oh where  
Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each |
| BOX-FOLDER 13/14 | Where, oh where  
Printed piano-vocal scores (3), 1 copy with cover ; 7 p. each |
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| BOX-FOLDER 13/15 | Why do you want to hurt me so?  
Printed piano-vocal score ; 7 p.  
Note: unused |
| BOX-FOLDER 13/16 | You don't remind me  
| BOX-FOLDER 13/16 | You don't remind me  
Ozalid of copyist's ms. piano-vocal score "production version", pencil annotations in Porter's hand ; 7 p. |
| BOX-FOLDER 13/16 | You don't remind me  
Photoreproduction of above |
| BOX-FOLDER 13/16 | You don't remind me  
Ozalid of copyist's ms. piano-vocal score, pencil annotations in Albert Sirmay's hand ; 5 p. |
| BOX-FOLDER 13/16 | You don't remind me  
Printed piano-vocal scores (2), 1 copy with cover ; 7 p. each |
| BOX-FOLDER 14/1 | I am loved  
Printed dance band arrangement (parts) |
| BOX-FOLDER 14/2 | No lover  
Printed dance band arrangement (parts) |
| BOX-FOLDER 14/3 | Nobody's chasing me  
Printed dance band arrangement (parts) |
| BOX-FOLDER 14/4 | Use your imagination  
Printed dance band arrangement (parts) |
| BOX-FOLDER 14/5-7 | [Out of this World lyric sheets]  
Typed lyric sheets, some with annotations in pencil, many in Porter's hand ; [181] leaves  
Song titles:  
• Cherry pies ought to be you  
• Climb up the mountain  
• From this moment on  
• [Hail, hail, hail] : Juno's ride : Entrance of Juno  
• Hark to the song of the night  
• Hush, hush, hush, hush  
• I am loved  
• I got beauty  
• I, Jupiter...  
• I sleep easier now  
• Maiden fair  
• No lover...  
• Nobody's chasing me  
• Prologue  
• They couldn't compare to you  
• Use your imagination  
• We're on the road to Athens  
• What do you think about men  
• Where, oh where?  
• Why do you want to hurt me so?  
• You don't remind me  
• [song lists, instrumentation, timings] |
| BOX-FOLDER 15/1-2 | [Out of This World script]  
Typed scripts (2) by Dwight Taylor, dated 11/1/49, 2nd copy contains pencil annotations in Porter's hand, mostly song titles |
Laid in: typed "rough outline" with pencil annotations in Porter's hand; 7 p.

BOX-FOLDER 15/3
[Out of This World script]
Typed script by Dwight Taylor and Reginald Lawrence, dated 3/3/50

BOX-FOLDER 15/4
[Out of This World script]
Typed script by Dwight Taylor and Reginald Lawrence, dated 4/5/50

BOX-FOLDER OV 28/1
[Amphitryon: a comedy in three acts. (the original in verse), script]
Negative photostat of printed script by Moliere in an English translation; p. 456-514

BOX-FOLDER 15/5
[Out of This World playbill]
Playbill from Philadelphia opening, 11/4/50, annotations in pencil

BOX-FOLDER 15/6
[Out of This World audition list]
Typed audition list; [26] p.

BOX-FOLDER 15/7
[Out of This World list for clippings, flowers and telegrams]

BOX-FOLDER 15/8
[Out of This World lists and notes re seating for opening nights]

BOX-FOLDER 15/9
[Out of This World correspondence re tickets]
Letters to Porter, often with carbons of typed responses included
Correspondents:
• Coots, J. Fred
• Fetter, Theodore
• Foy, Byron
• Kohler, F. Dudley
• Lowenstein, Louis
• Pinto, John
• Royal, John
• Schlee, George
• Wanamaker, Rod
• Warner, Jack
• [miscellaneous]

BOX-FOLDER 15/10
[Out of This World clippings]
Clippings from a folder marked "dup. clippings"
Note: includes clippings from London production of Kiss Me Kate

BOX 16-20, OV 28/2
Can-can (1953), (film, 1960)

BOX-FOLDER 16/1
Allez-vous-en (go away)

BOX-FOLDER 16/1
Allez-vous-en (go away)
Ozalids (2) of copyist's ms. piano-vocal scores; 6 p. each
Note: dated Feb. 11, 1953

BOX-FOLDER 16/1
Allez-vous-en (go away)
Ozalid of copyist's ms. piano-vocal score, annotations in ink & pencil; 6 p.
Note: dated Oct. 16, 1952

BOX-FOLDER 16/1
Allez-vous-en, go away
Printed piano-vocal score; 5 p.
Note: lyric to "Introduction" not included in CLCP

Am I in love
See [Can-can lyric sheets]

BOX-FOLDER 16/2
Can-can
Ms. piano-vocal score in pencil; 7 p.
Music and Related Materials

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| BOX-FOLDER 16/2 | Can-can  
|              | Copyist's ms. piano-vocal score in ink ; 8 p. |
| BOX-FOLDER 16/2 | Can-can  
|              | Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each |
| BOX-FOLDER 16/2 | Can-can  
|              | Printed piano-vocal score ; 7 p. |
| BOX-FOLDER 16/3 | C'est magnifique  
|              | Ms. piano-vocal score in pencil ; 5 p. |
| BOX-FOLDER 16/3 | C'est magnifique  
|              | Copyist's ms. piano-vocal score in ink ; 5 p. |
| BOX-FOLDER 16/3 | C'est magnifique  
|              | Ozalid of above with emendations in pencil & annotations in ink ; 10 p. |
| BOX-FOLDER 16/3 | C'est magnifique  
|              | Ozalids (2) of copyist's ms. piano-vocal scores ; 9 p. each |
| BOX-FOLDER 16/4 | Come along with me  
|              | Ms. piano-vocal score in pencil ; 8 p. |
| BOX-FOLDER 16/4 | Come along with me  
|              | Ozalids (2) of copyist's ms. piano-vocal scores ; 9 p. each |
| BOX-FOLDER 16/4 | Come along with me  
|              | Printed piano-vocal scores (2), 1 copy with cover ; 5 p. each |
| BOX-FOLDER 16/5 | Ev'ry man is a stupid man  
| BOX-FOLDER 16/5 | Ev'ry man is a stupid man  
|              | Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each |
| BOX-FOLDER 16/6 | Her heart was in her work  
| BOX-FOLDER 16/6 | Her heart was in her work  
|              | Copyist's ms. piano-vocal score in ink ; 7 p. |
| BOX-FOLDER 16/6 | Her heart was in her work  
|              | Ozalid of above  
|              | Note: unused |
| BOX-FOLDER 16/7 | I am in love  
| BOX-FOLDER 16/7 | I am in love (Lilo version)  
|              | Ms. piano-vocal score in pencil ; 7 p. |
| BOX-FOLDER 16/7 | I am in love  
|              | Copyist's ms. piano-vocal score in ink ; 6 p. |
| BOX-FOLDER 16/7 | I am in love  
|              | Ozalids (2) of copyist's ms. piano-vocal score ; 7 p. each  
|              | Note: dated Oct. 16, 1952 |
| BOX-FOLDER 16/7 | I am in love  
|              | Ozalids (2) of copyist's ms. piano-vocal score ; 7 p. each  
|              | Note: dated Jan. 7, 1953 |
| BOX-FOLDER 16/7 | I am in love  
|              | Printed piano-vocal score ; 7 p. |

Cole Porter Collection
I do
   See [Can-can lyric sheets] and [Can-can holograph lyrics]
I like the ladies
   See [Can-can holograph lyrics]

BOX-FOLDER 17/1
I love Paris
   Ms. piano-vocal score in pencil ; 3 p.

BOX-FOLDER 17/1
I love Paris
   Copyist's ms. piano-vocal score in ink ; 3 p.

BOX-FOLDER 17/1
I love Paris
   Ms. piano-vocal score of "Introduction" and "verse" in pencil attached to ozalid of
      copyist's ms. piano-vocal score with pasteover ; 6 p.

BOX-FOLDER 17/1
I love Paris
   Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each

BOX-FOLDER 17/1
I love Paris
   Printed piano-vocal score ; 5 p.

BOX-FOLDER 17/2
I shall positively pay you next Monday
   Ms. piano-vocal score in pencil ; 8 p.

BOX-FOLDER 17/2
I shall positively pay you next Monday
   Ozalid of copyist's ms. piano-vocal score ; 7 p.
      Note: cut song

BOX-FOLDER 17/3
[If you loved me truly] Scene before if you love[d ] me truly
   Ms. piano-vocal score in pencil ; 11 p.

BOX-FOLDER 17/3
[If you loved me truly] Scene before if you love[d ] me truly
   Ozalids (2) of copyist's ms. piano-vocal scores ; 11 p. each

BOX-FOLDER 17/4
If you loved me truly
   Ms. piano-vocal score in pencil ; 6 p.

BOX-FOLDER 17/4
If you loved me truly
   Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each

BOX-FOLDER 17/4
If you loved me truly
   Printed piano-vocal scores (3), 1 copy with cover ; 5 p. each

BOX-FOLDER 17/5
It's all right with me
   Ms. piano-vocal score in pencil ; 7 p.

BOX-FOLDER 17/5
It's all right with me
   Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each

BOX-FOLDER 17/5
It's all right with me
   Printed piano-vocal scores (3), 1 copy with cover ; 7 p. each

BOX-FOLDER 17/6
[Laundry scene] Opening laundry scene
   Ms. piano-vocal score in pencil ; 10 p.

BOX-FOLDER 17/6
[Laundry scene] Opening laundry scene
   Copyist's ms. piano-vocal score in ink ; 10 p.

BOX-FOLDER 17/6
[Laundry scene] Opening laundry scene
   Ozalids (2) of above
      Note: unused

BOX-FOLDER 17/7
The law [early version]
   Ms. piano-vocal score in pencil ; 8 p.

BOX-FOLDER 17/7
The law [early version]
   Copyist's ms. piano-vocal score in ink ; 7 p.
The law [February 1953 version]
- Ms. piano-vocal score in pencil; 7 p.

Ozalids (2) of copyist's ms. piano-vocal scores; 7 p. each
Note: cut song

Live and let live
- Copyist's ms. piano-vocal score in ink; 3 p.
- Ozalids (2) of copyist's ms. piano-vocal scores; 6 p. each
- Printed piano-vocal scores (2), 1 copy with cover; 5 p. each

A man must his honor defend
- Ms. piano-vocal score in pencil; 8 p.
- Ozalids (2) of copyist's ms. piano-vocal scores; 7 p. each
  Note: cut song

Montmart'
- Ms. piano-vocal score in pencil; 9 p.
- Copyist's ms. piano-vocal score in ink; 9 p.
- Ozalids (2) of above
- Montmart'
  Printed piano-vocal scores (3), 1 copy with cover; 7 p. each

Never give anything away
- Copyist's ms. piano-vocal score in ink; 5 p.
- Ozalids (2) of copyist's ms. piano-vocal scores; 5 p.
- Printed piano-vocal score; 5 p.

Never, never be an artist
- Ms. piano-vocal score in pencil; 12 p.
- Ozalids (2) of copyist's ms. piano-vocal scores; 11 p. each

Nothing to do but work
- Ms. piano-vocal score in pencil; 6 p.
- Ozalid of copyist's ms. piano-vocal score; 6 p.
  Note: unused

[Polka dance] Polka act I scene IV
- Ms. piano score in pencil; 4 p.

Polka dance
- Ozalids (2) of copyist's ms. piano-vocal scores; 4 p. each
Music and Related Materials

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| BOX-FOLDER 18/6 | To think that this could happen to me  
Note: title in Porter's hand |
| BOX-FOLDER 18/6 | To think that this could happen to me  
| BOX-FOLDER 18/6 | To think that this could happen to me  
Copyist's ms. piano-vocal score in ink ; 4 p.  
Note: unused |
| BOX-FOLDER 18/7 | [We are maidens typical of France] Opening act I scene I final section  
Ms. piano-vocal score in pencil ; 5 p. |
| BOX-FOLDER 18/7 | [We are maidens typical of France] Opening act I scene I final section  
Copyist's ms. piano-vocal score in ink ; 5 p. |
| BOX-FOLDER 18/7 | Introduction to we are maidens...  
Ms. piano-vocal score in pencil  
Laid in: ozalid of refrain ; 5 p. |
| BOX-FOLDER 18/7 | We are maidens typical of France (president and seven girls)  
Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. each |
| BOX-FOLDER 18/7 | We are maidens typical of France (seven girls and policemen)  
Ozalid of copyist's ms. piano-vocal score with annotations in pencil and ms. piano-vocal score in pencil ; 5 p. |
| BOX-FOLDER 18/7 | We are maidens typical of France (seven girls and policemen)  
Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each |
| BOX-FOLDER 18/7 | What a fair thing is a woman |
| BOX-FOLDER 18/8 | Who said gay Paree?  
Ms. piano-vocal score in pencil ; 4 p.  
Note: unused |
| BOX-FOLDER 18/8 | You will, one day, appreciate me  
See [Can-can holograph lyrics] |
| BOX-FOLDER 18/9 | Can-can  
Printed piano-vocal score, London production ; 123 p. |
| BOX-FOLDER 19/1 | [Can-Can] holograph lyrics  
Holograph lyric sheets and lyric sketches in pencil  
Song titles and pagination:  
• Can-can ; [5] leaves  
• Come along with me ; [1] leaf  
• Ev'ry man is a stupid man ; [5] leaves  
• Her heart was in her work ; [1] leaf  
• I do ; [3] leaves  
• I like the ladies ; [4] leaves  
• I shall positively pay you next Monday ; [1] leaf  
• If you loved me truly ; [1] leaf  
• Laundry scene ; [4] leaves [Note: includes typed list of "articles a laundress would launder in 1890-95"]  
• The law ; [4] leaves  
• Live and let live ; [2] leaves  
• A man must his honor defend ; [3] leaves  
• We are maidens typical of France ; [1] leaf  
• You will, one day, appreciate/prefer/return to me ; [4] leaves |
Can-Can lyric sheets
Typed lyric sheets, most dated, some with annotations; 114 leaves
Song titles:
• Allez-vous-en, go away
• Am I in love
• Can-can
• C'est magnifique
• Come along with me
• Ev'ry man is a stupid man
• Her heart was in her work
• I am in love
• I do
• I love Paris
• I shall positively pay you next Monday
• If you loved me truly
• It's all right with me
• Laundry scene
• The law
• Live and let live
• A man must his honor defend
• Montmart'
• Never give anything away
• Never, never be an artist
• Nothing to do but work
• To think that this could happen to me
• We are maidens typical of France
• What a fair thing is a woman
• Who said gay Paree?
• [musical lay-out, timings, miscellaneous]

Can-Can lyric books
Typed collections (2) of lyrics; 20 p.

Can-Can songlists
Typed lists; 9 leaves

Can-Can script
Typed script marked "final, rough first draft/temporary/incomplete" with pencil annotations in Porter's hand; includes revised pages

Can-Can script
Typed script, includes annotations in pencil
Laid in: ms. note in pencil from "Henri"

Can-Can act one synopsis
Typed synopsis, annotations in Porter's hand in pencil; 20 p.

Can-Can act one synopsis
Typed scene breakdown, includes list of character names, running order and "sense of" lyric, annotations in Porter's hand in pencil; 15 p.

Can-Can research
Typed précis on the following topics:
• Jane Avril; 5 p.
• Additional extracts Jane Avril memoirs; 13 p.
• Bals, cafes and cabarets; 13 p.
• Senator Beranger; 2 p.
• Beranger, additional; 6 p.
• Fairs ; 3 p.
• The jury ; p. 30-48
• First national congress against pornography ; 8 p.
• Practical guide for fighting pornography ; p. 10-29
• Society manners in 1900 ; 2 p.
• Sundry ; [14] p.
• Occupations of women 1890-95 ; [3] p. [Note: pencil annotations in Porter's hand]
• Names ; [1] p.
• From "prospectus & catalogue of college of Notre Dame..." ; 3 p.

**BOX-FOLDER 20/3**

*Can-Can* miscellaneous research

Contains: Bulletin/announcement of the School of Law, University of California; "La Seine" by Guy LaFarge, printed vocal music, lyrics in French; photocopied clippings with reviews of *Paris '90* by Cornelia Otis Skinner, and an article "Paris in the 90's--Guys and Dolls," by Skinner.

**BOX-FOLDER 20/4**

*Can-Can* correspondence re original production

TLS from Abe Burrows, dated 7/8/52 ; 2 p.

**BOX-FOLDER 20/4**

*Can-Can* correspondence re original production


**BOX-FOLDER 20/5**

*Can-Can* playbills

Playbills, various, including pre-Broadway in Philadelphia, New York and Stockholm

**BOX-FOLDER 20/6**

*Can-Can* lists re attendance for opening night and party to follow


**BOX-FOLDER 20/7**

*Can-Can* correspondence re film premiere

**BOX-FOLDER 20/8**

*Can-Can* miscellaneous

Includes photographs and notes

**BOX-FOLDER 20/9-10**

*Can-Can* clippings

**BOX-FOLDER OV 28/2**

*Can-Can* proofs for ad

Printed proofs (2) for newspaper advertisement

**BOX 21-25**

*Silk Stockings (1955), (film, 1957)*

**BOX-FOLDER 21/1**

All of you


**BOX-FOLDER 21/1**

All of you

Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each

**BOX-FOLDER 21/1**

All of you

Printed piano-vocal scores (3), 2 copies from film ; 5 p. each

Laid in 1 copy: TLS from Albert Sirmay, dated 5/24/57

**BOX-FOLDER 21/1**

All of you


**BOX-FOLDER 21/2**

Art

Ms. piano-vocal score in pencil ; 9 p.

**BOX-FOLDER 21/2**

Art

Ozalids (2) of copyist's ms. piano-vocal scores ; 10 p. each

Note: cut song

**BOX-FOLDER 21/3**

As on through the seasons we sail

Ozalids (2) of copyist's ms. piano-vocal scores ; 8 p. each

**BOX-FOLDER 21/3**

As on through the seasons we sail

Printed piano-vocal score ; 5 p.
See also If ever we get out of jail

BOX-FOLDER 21/4
Bébé of gay Paree
Ms. lead sheet in pencil, lyric at end only ; [4] p.
Note: unused

BOX-FOLDER 21/5
Boroff's ode
Ms. piano-vocal score in pencil ; [1] p.

BOX-FOLDER 21/5
Boroff's ode
Ozalids (2) of copyist's ms. piano-scores ; 2 p. each
Note: unused
Don't you think
See [Silk Stockings lyric sheets]

BOX-FOLDER 21/6
Fated to be mated
Ms. piano-vocal score in pencil ; 5 p.
Note: written for film

BOX-FOLDER 21/7
Give me the land

BOX-FOLDER 21/7
Give me the land
Ozalid of copyist's ms. piano-vocal score ; 4 p.
Note: unused

BOX-FOLDER 21/8
Hail Bibinski
Ms. piano-vocal score in pencil ; 6 p.

BOX-FOLDER 21/8
Hail Bibinski
Ozalids (2) of copyist's ms. piano-vocal scores ; 8 p. each

BOX-FOLDER 21/9
I concentrate on you : pensando en ti
Note: Spanish language version of song, originally from Broadway Melody of 1940
interpolated into film of Silk Stockings
I love you
See [Silk Stockings lyric sheets]

BOX-FOLDER 21/10
If ever we get out of jail
Ms. piano-vocal score in pencil attached to ozalid of copyist's ms. with annotations ; 9 p.

BOX-FOLDER 21/10
If ever we get out of jail
Ozalid of copyist's ms. piano-vocal score with annotations in pencil ; 8 p.

BOX-FOLDER 21/10
If ever we get out of jail
Ozalid of copyist's ms. piano-vocal score ; 4 p.
Note: unused
See also As on through the seasons we sail
I'm the queen that goes too far
See [Silk Stockings lyric sheets]

BOX-FOLDER 21/11
It's a chemical reaction that's all
Ozalids (2) of copyist's ms. piano-vocal scores, dated 11/20/53, 1 copy annotated ; 1 copy
6 p., 1 copy 5 p.

BOX-FOLDER 21/11
It's a chemical reaction that's all
Ozalids (2) of copyist's ms. piano-vocal scores, dated 2/27/54 ; 6 p. each

BOX-FOLDER 21/11
It's a chemical reaction that's all
Printed piano-vocal score ; 7 p.
<table>
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<tr>
<th>Container</th>
<th>Contents</th>
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<tbody>
<tr>
<td>BOX-FOLDER 21/12</td>
<td>Josephine Ms. piano-vocal score in pencil ; 6 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 21/12</td>
<td>Josephine Ozalid of copyist's ms. piano-vocal score with annotations, pasteovers and last page in pencil, originally dated 9/10/54, re-dated 10/25/54 ; [9] p.</td>
</tr>
<tr>
<td>BOX-FOLDER 21/12</td>
<td>Josephine Ozalids (2) of copyist's ms. piano-vocal scores, dated 10/25/54 ; 8 p. each</td>
</tr>
<tr>
<td>BOX-FOLDER 21/12</td>
<td>Josephine Ozalids (2) of copyist's ms. piano-vocal scores, dated 12/18/54 ; 5 p. each Note: this version contains significant music and lyric changes</td>
</tr>
<tr>
<td>BOX-FOLDER 21/12</td>
<td>Josephine Printed piano-vocal score ; 7 p. Keep your chin up See [Silk Stockings lyric sheets]</td>
</tr>
<tr>
<td>BOX-FOLDER 21/13</td>
<td>[Ode to a tractor] Theme of &quot;ode to a tractor&quot; Ms. piano score in pencil ; [1] p.</td>
</tr>
<tr>
<td>BOX-FOLDER 21/13</td>
<td>[Ode to a tractor] Theme of &quot;ode to a tractor&quot; Ozalids (2) of copyist's ms. piano score ; [1] p. each Own a little old modern French painting See [Silk Stockings lyric sheets]</td>
</tr>
<tr>
<td>BOX-FOLDER 22/1</td>
<td>Paris loves lovers Ms. piano-vocal score, verse in pencil, ozalid of refrain laid in ; [2] p. + 5 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/1</td>
<td>Paris loves lovers Ozalids (2) of copyist's ms. piano-vocal scores, refrain only ; 5 p. each</td>
</tr>
<tr>
<td>BOX-FOLDER 22/1</td>
<td>Paris loves lovers Ozalids (2) of copyist's ms. piano-vocal score ; 7 p. each</td>
</tr>
<tr>
<td>BOX-FOLDER 22/1</td>
<td>Paris loves lovers Printed piano-vocal scores (3), 2 copies are film version ; 7 p. each</td>
</tr>
<tr>
<td>BOX-FOLDER 22/1</td>
<td>Paris loves lovers Printed parts for dance band arrangement</td>
</tr>
<tr>
<td>BOX-FOLDER 22/2</td>
<td>The perfume of love Ms. piano-vocal score in pencil ; 3 p. Note: unused</td>
</tr>
<tr>
<td>BOX-FOLDER 22/3</td>
<td>The red blues Ms. piano-vocal score/sketch in pencil ; [1] p.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/3</td>
<td>The red blues Ms. piano-vocal score in pencil ; 6 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/3</td>
<td>The red blues Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each</td>
</tr>
<tr>
<td>BOX-FOLDER 22/4</td>
<td>The Ritz roll and rock Ms. piano-vocal score in pencil ; 4 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/4</td>
<td>The Ritz roll and rock Printed piano-vocal scores (2) ; 5 p. each Laid in 1 copy: TLS from Albert Sirmay, dated 5/27/54 ; [1] p. Note: written for film</td>
</tr>
</tbody>
</table>
Satin and silk
- Ozalids (2) of copyist's ms. piano-vocal scores; 6 p. each

Siberia
- Ms. piano-vocal score in pencil; 2 p.

Ozalids (2) of copyist's ms. piano-vocal scores; 4 p. each

Printed piano-vocal scores (3), 2 copies are film version; 5 p. each

Silk stockings
- Ozalid of copyist's ms. piano-vocal score with annotations and attached to ms. of verse in pencil; 10 p.

Ozalid of copyist's ms. piano-vocal score; 8 p.

Printed piano-vocal scores (3), 2 copies are film version; 5 p. each

Ms. piano-vocal score in pencil; 6 p.

Ozalids (2) of copyist's ms. piano-vocal scores; 6 p. each

Ozalids (2) of copyist's ms. piano-vocal scores; 9 p. each
- Laid in 1 copy: TLS from Tom Maturo, dated 1/17/58

Copyist's ms. piano-vocal score in ink on transparencies; 6 p.

Printed piano-vocal score; 7 p.


Ozalid of copyist's ms. piano-vocal score; 4 p.
- Note: cut song

Ms. piano-vocal score in pencil of verse attached to ozalid of copyist's ms. piano-vocal score of refrain with annotations; 7 p.

Ozalid of copyist's ms. piano-vocal score, refrain only; 4 p.

Ozalids (2) of copyist's ms. piano-vocal scores; 6 p.

Ms. piano-vocal score in pencil of verse attached to ozalid of copyist's ms. piano-vocal score of refrain with annotations; [2] p. + 6 p.

Ozalid of copyist's ms. piano-vocal score; 8 p.
- Note: unused

Ozalid of copyist's ms. piano-vocal score, dated 12/24/53; 8 p.
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX-FOLDER 23/3 | What a ball!  
Ozalid of copyist's ms. piano-vocal score, dated 2/23/54, with annotations and pasteovers; 13 p. |
| BOX-FOLDER 23/3 | What a ball!  
Ozalid of copyist's ms. piano-vocal score, dated 10/18/54, with annotations and pasteovers; 17 p.  
Note: unused |
| BOX-FOLDER 23/4 | Why should I trust you?  
| BOX-FOLDER 23/4 | Why should I trust you?  
Ozalid of copyist's ms. piano-vocal score; 5 p.  
Note: unused |
| BOX-FOLDER 23/5 | Without love  
Ms. piano-vocal score in pencil of verse and second ending attached to ozalid of copyist's ms. piano-vocal score with refrain with annotations; 6 p. |
| BOX-FOLDER 23/5 | Without love  
Ozalids (2) of copyist's ms. piano-vocal scores, date 12/17/53, 1 copy has pencil annotations in Porter's hand; 5 p. each |
| BOX-FOLDER 23/5 | Without love  
Printed piano-vocal scores (3), 2 copies from film; 5 p. each |
| BOX-FOLDER 23/5 | Without love  
| BOX-FOLDER 23/6 | [Silk Stockings published music]  
Bound set (with string) of printed piano-vocal scores of 9 songs |
| BOX-FOLDER 24/1-4 | [Silk Stockings lyric sheets]  
Holograph (unless otherwise noted) lyric sheets, lyric sketches and lyric research in pencil  
Song titles and pagination:  
  • Art; [6] leaves  
  • As on through the seasons we sail; [2] leaves, typed  
  • Don't you think it's about time for a love scene; [1] leaf. [Note: incomplete, previously unknown]  
  • Fated to be mated; [1] leaf  
  • Give me the land; [20] leaves  
  • Hail Bibinski; [5] leaves  
  • I love you; [2] leaves. [Note: incomplete, previously unknown]  
  • If ever we get out of jail; [3] leaves, 2 typed  
  • I'm the queen that goes too far; [1] leaf. [Note: incomplete, also known as "I'm the queen Thamar"]  
  • Keep your chin up; [5] leaves. [Note: incomplete, previously unknown]  
  • Let's make it a night; [2] leaves  
  • Ode to a tractor; [4] leaves. [Note: incomplete, lyric previously unknown, known as an instrumental]  
  • Own a little old modern French painting; [3] leaves. [Note: incomplete, previously unknown]  
  • The red blues; [2] leaves, typed  
  • The Ritz roll and rock; [1] leaf, typed  
  • Satin and silk; [16] leaves, 5 typed |

Siberia; [9] leaves, typed

Silk stockings; [2] leaves, typed

Stereophonic sound; [16] leaves, 8 typed, 1 not in Porter's hand

There's a Hollywood that's good; [16] leaves, 4 typed

Too bad; [13] leaves, 2 typed

Under the dress; [2] leaves, typed

What a ball; [8] leaves, 8 typed

Why should I trust you; [8] leaves, 4 typed

Without love; [2] leaves, typed

[Unidentified]; [3] leaves

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BOX-FOLDER 24/5
"Silk Stockings" song lyrics

Bound set of typed lyrics, dated 4/25/56

Laid in: copy of TLS from Motion Picture Association of America to Dore Schary, dated 5/7/56; carbon of typed letter from Porter to Arthur Freed, dated 9/29/56; TLS from Arthur Freed to Porter, dated 9/20/56

Note: correspondence re censorship of lyrics for film

BOX-FOLDER 25/1
[Silk Stockings script]

Typed script by George S. Kaufman and Leueen McGrath, marked "old," dated 1/54

BOX-FOLDER 25/2
[Silk Stockings script]

Typed script by George S. Kaufman and Leueen McGrath, marked "old," dated 1/19/54

Laid in: note by Porter in pencil marked "Music lay out act 2"

Includes: cut pages at back

BOX-FOLDER 25/3
[Silk Stockings script]

Typed script by George S. Kaufman and Leueen McGrath, and Abe Burrows

BOX-FOLDER 25/4
[Silk Stockings stage settings]

Photocopies of drawings for stage settings by Jo Mielzner; [12] leaves

BOX-FOLDER 25/5
[Silk Stockings playbills]

Programs (2), dated 2/24/55 and 5/2/55

BOX-FOLDER 25/6
[Silk Stockings miscellaneous]

Typed lists of clippings, opening night gifts, contact sheets, "Music line-up," record orders, contents of collection; some items include annotations in Porter's hand

BOX-FOLDER 25/7
[Silk Stockings correspondence & notes re tickets & seating for opening night]

Note: of particular interest is the carbon of a typed letter from Porter to J. Omar Cole, dated 1/17/55

BOX-FOLDER 25/8
[Silk Stockings miscellaneous regarding film]

Typed cast list, musical breakdown, clippings

BOX-FOLDER 25/9
[Silk Stockings clippings]

---

BOX 26, OV 28/3
High Society (film, 1956)

BOX-FOLDER 26/1
Caroline

Ms. piano-vocal score in pencil; 4 p.

BOX-FOLDER 26/1
Caroline

Ozalids (3) of copyist's ms. piano-vocal scores, 2 versions; 3 p. each

Note: unused

BOX-FOLDER 26/2
High society calypso

Ms. piano-vocal score in pencil; 3 p.
Music and Related Materials

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<tr>
<th>Container</th>
<th>Contents</th>
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</table>
| BOX-FOLDER 26/2 | High society calypso  
Ozalid of copyist's ms. piano-vocal score ; 4 p. |
| BOX-FOLDER 26/2 | Calypso  
Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 26/3 | I love you, Samantha  
Ms. piano-vocal score in pencil ; 5 p. |
| BOX-FOLDER 26/3 | I love you, Samantha  
Ozalid of copyist's ms. piano-vocal score ; 5 p. |
| BOX-FOLDER 26/3 | I love you, Samantha  
Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 26/4 | Let's vocalize  
Ms. piano-vocal score in pencil ; 13 p. |
| BOX-FOLDER 26/4 | Let's vocalize  
Ozalids (3) of copyist's ms. piano-vocal scores, 2 versions ; 13 p. each  
Note: unused |
| BOX-FOLDER 26/5 | Little one  
Ms. piano-vocal score in pencil ; 4 p. |
| BOX-FOLDER 26/5 | Hot reprise of "Little one"  
Ms. piano-vocal score in pencil ; [1] p. |
| BOX-FOLDER 26/5 | Little one  
Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each  
Note: unused |
| BOX-FOLDER 26/5 | Little one  
Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 26/6 | Mind if I make love to you?  
Ms. piano-vocal score in pencil ; 5 p. |
| BOX-FOLDER 26/6 | Mind if I make love to you?  
Ozalids (3) of copyist's ms. piano-vocal scores, 2 versions ; 5 p. each |
| BOX-FOLDER 26/6 | Mind if I make love to you?  
Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 26/7 | Now you has jazz  
| BOX-FOLDER 26/7 | Now you has jazz: extra refrain  
Ms. piano-vocal score in pencil ; 3 p. |
| BOX-FOLDER 26/7 | Now you has jazz  
Ozalids (2) of copyist's ms. piano-vocal scores, dated 10/26/55 ; 6 p. each |
| BOX-FOLDER 26/7 | Now you has jazz  
Ozalids (2) of copyist's ms. piano-vocal scores, dated 11/15/55 ; 8 p. each |
| BOX-FOLDER 26/7 | Now you has jazz  
Printed piano-vocal score ; 7 p.  
See America First  
See See America First (1916), See America First [version 2] |
| BOX-FOLDER 26/8 | So what?  
Ms. piano-vocal score in pencil ; 3 p.  
Note: unused; a.k.a. "Why not?" |
| BOX-FOLDER 26/9 | True love  
Ms. piano-vocal score in pencil ; 4 p. |
| BOX-FOLDER 26/9 | True love  
Ozalids (3) of copyist's ms. piano-vocal scores, 2 versions ; 4 p. each |
<table>
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<tr>
<th>Container</th>
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| BOX-FOLDER 26/9 | True love  
Printed piano-vocal score ; 4 p. |
| BOX-FOLDER 26/9 | True love  
Printed piano-vocal score, French language version "Le premier matin" |
| BOX-FOLDER 26/9 | True love  
Printed piano-vocal score, German language version "Deine Liebe..." |
| BOX-FOLDER 26/10 | Well, did you evah?  
Printed piano-vocal score from *Du Barry Was a Lady* (1939) with extra pages laid in and new lyric ms. in ink ; 11 p. |
| BOX-FOLDER 26/10 | Well, did you evah?  
Ozalid of copyist's ms. piano-vocal score, annotations in Porter's hand in pencil ; 5 p. |
| BOX-FOLDER 26/10 | Well, did you evah?  
Printed piano-vocal scores (2) ; 7 p. |
| BOX-FOLDER 26/11 | Who wants to be a millionaire  
Ms. piano-vocal score in pencil ; [1] p. + 5 p. |
| BOX-FOLDER 26/11 | Who wants to be a millionaire  
Ozalids (2) of copyist's ms. piano-vocal scores, 2 versions ; 5 p. each |
| BOX-FOLDER 26/11 | Who wants to be a millionaire  
Ozalids (2) of copyist's ms. piano-vocal scores, 2 versions ; 6 p. each |
| BOX-FOLDER 26/12 | You're sensational  
Ms. piano-vocal score in pencil ; 4 p. |
| BOX-FOLDER 26/12 | You're sensational  
Ozalids (3) of copyist's ms. piano-vocal scores, 2 version ; 4 p. each |
| BOX-FOLDER 26/12 | You're sensational  
Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 26/13 | *High Society* lyric sheets  
Typed lyric sheets, some with annotations in Porter's hand, most dated ; [24] leaves  
Includes: holograph lyric sheet in pencil of verse to "Who wants to be a millionaire" |
| BOX-FOLDER 26/14 | *High Society* lyric booklet  
Typed lyric sheets, some with annotations in Porter's hand, dated, bound with string ; [27] leaves |
| BOX-FOLDER 26/15 | *High Society* miscellaneous  
Invitation and program to Hollywood premiere  
2 folders labeled by Porter  
Clippings |
| BOX-FOLDER OV 28/3 | *High Society* publicity materials  
Typed lyric sheets, some with annotations in Porter's hand, dated, bound with string ; [27] leaves |
| BOX 27 | *Les Girls* (film, 1957) |
| BOX-FOLDER 27/1 | Ca, c'est l'amour  
Printed piano-vocal score ; 5 p.  
See also *Box/Folder 27/5* |
Ca, c'est l'amour
Printed piano-vocal scores, 4 different printings of French language version
See also Box/Folder 27/5

Ca, c'est l'amour
Printed piano-vocal score, Spanish language version
See also Box/Folder 27/5

Ca, c'est l'amour
Printed piano-vocal score, German language version
See also Box/Folder 27/5

Ca, c'est l'amour
Printed piano-vocal score, Dutch language version
See also Box/Folder 27/5

Les girls
Printed piano-vocal score ; 5 p.

Why am I so gone (about that gal?)
Printed piano-vocal score ; 5 p.

You're just too, too
Printed piano-vocal score ; 5 p.
See also Box/Folder 27/5

Ca, c'est l'amour ; You're just too, too
Printed parts arr.

Ca, c'est l'amour ; Si te Amase (If I loved you)
Printed parts arr.
Note: "Si te Amase" is a Spanish language version of the Rodgers & Hammerstein song

[Les Girls lyric sheets]
Lyric sheets, 1 holograph, the rest typed, many with annotations in Porter's hand, most versions are dated ; [42] leaves
Song titles:
• Drinking song
• High flyin' wings on my shoes
• I could kick myself
• Ladies in waiting
• Les girls
• Why am I so gone (about that gal?) [Note: includes holograph of verse]
• You're just too, too!

[Les Girls correspondence]
Letters to Porter and/or carbons of typed responses
Correspondents:
• Chaplin, Saul
• Lounsberry, Fred
• Porter, Cole
  [Note: carbons of letters to Sol Siegel, Johnny Green and Albert Sirmay with revised lyric enclosed]
• Shlyen, Ben
• Siegel, Sol C.
  [Note: lyric sheet included]
• Sirmay, Albert
  [Note: lyric sheet included]

Box office blue ribbon award
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<td>BOX-FOLDER 27/8</td>
<td>[Les Girls miscellaneous]</td>
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<td></td>
<td>Booklet/invitation to press preview</td>
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<tr>
<td>BOX-FOLDER 27/9</td>
<td>[Les Girls clippings]</td>
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## Appendix I: Alphabetical Index of Song Titles

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<td>Panama Hattie</td>
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<td>All of you</td>
<td>Silk Stockings</td>
<td></td>
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<tr>
<td>Allez-vous-en (go away)</td>
<td>Kiss Me Kate</td>
<td></td>
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<tr>
<td>Always true to you in my fashion</td>
<td>Hitchy-Koo of 1922</td>
<td></td>
</tr>
<tr>
<td>American punch, The</td>
<td>Panama Hattie</td>
<td>lyric only</td>
</tr>
<tr>
<td>Americans all drink coffee</td>
<td>Kiss Me Kate</td>
<td></td>
</tr>
<tr>
<td>Another op'nin', another show</td>
<td>Hitchy-Koo of 1919</td>
<td></td>
</tr>
<tr>
<td>Another sentimental song</td>
<td>Silk Stockings</td>
<td></td>
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<tr>
<td>Art</td>
<td>Leave It to Me</td>
<td>lyric only</td>
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<td>As long as it's not about love</td>
<td>Silk Stockings</td>
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<td>As on through the seasons we sail</td>
<td>You Never Know</td>
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<td>At long last love</td>
<td>You Never Know</td>
<td></td>
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<tr>
<td>Au revoir, cher Baron</td>
<td>Out of this World</td>
<td></td>
</tr>
<tr>
<td>Away from it all</td>
<td>See America First</td>
<td></td>
</tr>
<tr>
<td>Badmen</td>
<td>Hitchy-Koo of 1922</td>
<td></td>
</tr>
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<td>Bandit band, The</td>
<td>Silk Stockings</td>
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</tr>
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<td>Bébé of gay Paree</td>
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<td>From this moment on</td>
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<td>Get out of town</td>
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<td>I love you so (Loie and Chlodo)</td>
<td>The Pot of Gold</td>
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Cole Porter Collection 47
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<td>I've got you under my skin</td>
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<td>I've still got my health</td>
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<td>Around the World in Eighty Days</td>
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<td>Just another page in your diary</td>
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<td>Slow sinks the sun</td>
<td><em>See America First</em></td>
<td></td>
</tr>
<tr>
<td>So in love</td>
<td><em>Kiss Me Kate</em></td>
<td></td>
</tr>
<tr>
<td>So what?</td>
<td><em>High Society</em></td>
<td></td>
</tr>
<tr>
<td>Social coach of all the fashionable...</td>
<td><em>See America First</em></td>
<td></td>
</tr>
<tr>
<td>Something's got to be done</td>
<td><em>See America First</em></td>
<td></td>
</tr>
<tr>
<td>Song (Indian maidens)</td>
<td><em>See America First</em></td>
<td>incomplete</td>
</tr>
<tr>
<td>Stereophonic sound</td>
<td><em>Silk Stockings</em></td>
<td></td>
</tr>
<tr>
<td>Storm at sea</td>
<td><em>Around the World in Eighty Days</em></td>
<td>music only</td>
</tr>
<tr>
<td>Stroll on the plaza Sant' Ana, A</td>
<td><em>Panama Hattie</em></td>
<td></td>
</tr>
<tr>
<td>Sweet simplicity</td>
<td><em>See America First</em></td>
<td>incomplete</td>
</tr>
<tr>
<td>Take me back to Manhattan</td>
<td><em>The New Yorkers</em></td>
<td></td>
</tr>
<tr>
<td>Taking the steps to Russia</td>
<td><em>Leave It to Me</em></td>
<td>lyric only</td>
</tr>
<tr>
<td>Thank you</td>
<td><em>Leave It to Me</em></td>
<td>lyric only</td>
</tr>
<tr>
<td>That black and white baby of mine</td>
<td><em>Hitchy-Koo of 1919</em></td>
<td></td>
</tr>
<tr>
<td>There could only be you</td>
<td><em>Panama Hattie</em></td>
<td>sketch</td>
</tr>
<tr>
<td>There's a fan</td>
<td><em>Leave It to Me</em></td>
<td>lyric only</td>
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<tr>
<td>There's a Hollywood that's good</td>
<td><em>Silk Stockings</em></td>
<td></td>
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<tr>
<td>They ain't done right by our Nell</td>
<td><em>Panama Hattie</em></td>
<td></td>
</tr>
<tr>
<td>They couldn't compare to you</td>
<td><em>Out of this World</em></td>
<td></td>
</tr>
<tr>
<td>To be or not to be</td>
<td><em>Kiss Me Kate</em></td>
<td>lyric sketch only</td>
</tr>
<tr>
<td>To follow every fancy</td>
<td><em>See America First</em></td>
<td></td>
</tr>
<tr>
<td>To hell with ev'rything but us</td>
<td><em>Out of this World</em></td>
<td></td>
</tr>
<tr>
<td>To love or not to love</td>
<td><em>Rosalie</em></td>
<td></td>
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<tr>
<td>To the U.S.A. from the U.S.S.R.</td>
<td><em>Leave It to Me</em></td>
<td></td>
</tr>
<tr>
<td>To think that this could happen to me</td>
<td><em>Can-can</em></td>
<td></td>
</tr>
<tr>
<td>To-morrow</td>
<td><em>Leave It to Me</em></td>
<td></td>
</tr>
<tr>
<td>Tom, Dick or Harry</td>
<td><em>Kiss me Kate</em></td>
<td></td>
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<tr>
<td>Tonight I love you more</td>
<td><em>Out of this World</em></td>
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<tr>
<td>Too bad</td>
<td><em>Silk Stockings</em></td>
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<tr>
<td>Too darn hot</td>
<td><em>Kiss Me Kate</em></td>
<td></td>
</tr>
<tr>
<td>Train music</td>
<td><em>Leave It to Me</em></td>
<td>music only</td>
</tr>
<tr>
<td>Trouble with me, The</td>
<td><em>Kiss Me Kate</em></td>
<td>lyric sketch only</td>
</tr>
<tr>
<td>True love</td>
<td><em>High Society</em></td>
<td></td>
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<tr>
<td>Under the dress</td>
<td><em>Silk Stockings</em></td>
<td></td>
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<tr>
<td>Use your imagination</td>
<td><em>Out of this World</em></td>
<td></td>
</tr>
<tr>
<td>Visit Panama</td>
<td><em>Panama Hattie</em></td>
<td></td>
</tr>
<tr>
<td>Vite, vite, vite</td>
<td><em>Leave It to Me</em></td>
<td></td>
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<tr>
<td>We are maidens typical of France</td>
<td><em>Can-can</em></td>
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<tr>
<td>We detest a fiesta</td>
<td><em>Panama Hattie</em></td>
<td></td>
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<tr>
<td>We drink to you J.H. Brody</td>
<td><em>Leave It to Me</em></td>
<td></td>
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<tr>
<td>We open in Venice</td>
<td><em>Kiss Me Kate</em></td>
<td></td>
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<tr>
<td>We've been spending the summer with...</td>
<td><em>The New Yorkers</em></td>
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<tr>
<td>Welcome to Jerry</td>
<td><em>Panama Hattie</em></td>
<td>lyric only</td>
</tr>
<tr>
<td>Well, did you evah?</td>
<td><em>High Society</em></td>
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<tr>
<td>Well it's good to be here again</td>
<td><em>See America First</em></td>
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<tr>
<td>Song Title</td>
<td>Show</td>
<td>Notes</td>
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<tr>
<td>---------------------------------------------------------------------------</td>
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<tr>
<td>Were thine that special face</td>
<td><em>Kiss Me Kate</em></td>
<td></td>
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<tr>
<td>What a ball!</td>
<td><em>Silk Stockings</em></td>
<td>lyric only</td>
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<tr>
<td>What a fair thing is woman</td>
<td><em>Can-can</em></td>
<td></td>
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<tr>
<td>What a priceless pleasure</td>
<td><em>You Never Know</em></td>
<td></td>
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<tr>
<td>What do you think about men?</td>
<td><em>Out of this World</em></td>
<td></td>
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<tr>
<td>What does your servant dream about?</td>
<td><em>Kiss Me Kate</em></td>
<td></td>
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<tr>
<td>What is that tune?</td>
<td><em>You Never Know</em></td>
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<tr>
<td>What shall I do?</td>
<td><em>You Never Know</em></td>
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<tr>
<td>When a body's in love</td>
<td><em>See America First</em></td>
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<tr>
<td>When all's said and done</td>
<td><em>Leave It to Me</em></td>
<td>lyric only</td>
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<tr>
<td>When I had a uniform on</td>
<td><em>Hitchy-Koo of 1919</em></td>
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<tr>
<td>When I used to lead the ballet</td>
<td><em>See America First</em></td>
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<tr>
<td>When my caravan comes home</td>
<td><em>Hitchy-Koo of 1922</em></td>
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<tr>
<td>When the hen stops laying</td>
<td><em>Leave It to Me</em></td>
<td>lyric only</td>
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<tr>
<td>Where have you been?</td>
<td><em>The New Yorkers</em></td>
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<tr>
<td>Where is the life that late I led</td>
<td><em>Kiss Me Kate</em></td>
<td></td>
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<tr>
<td>Where, oh where</td>
<td><em>Out of this World</em></td>
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<tr>
<td>Wherever they fly the flag of old England</td>
<td><em>Around the World in Eighty Days</em></td>
<td></td>
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<tr>
<td>Who said gay Paree?</td>
<td><em>Can-can</em></td>
<td></td>
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<tr>
<td>Who wants to be a millionaire</td>
<td><em>High Society</em></td>
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<tr>
<td>Who would have dreamed</td>
<td><em>Panama Hattie</em></td>
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<tr>
<td>Why am I so gone (about that gal?)</td>
<td><em>Les Girls</em></td>
<td></td>
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<tr>
<td>Why can't I forget you</td>
<td><em>Leave It to Me</em></td>
<td>lyric only</td>
</tr>
<tr>
<td>Why can't you behave</td>
<td><em>Kiss Me Kate</em></td>
<td></td>
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<tr>
<td>Why do you want to hurt me so?</td>
<td><em>Out of this World</em></td>
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<tr>
<td>Why should I trust you?</td>
<td><em>Silk Stockings</em></td>
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<td>Wild wedding bells</td>
<td><em>Leave It to Me</em></td>
<td>lyric only</td>
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<td>Without love</td>
<td><em>Silk Stockings</em></td>
<td></td>
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<tr>
<td>Woman's career, A</td>
<td><em>Kiss Me Kate</em></td>
<td></td>
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<tr>
<td>Wond'ring night and day</td>
<td><em>Miscellaneous music</em></td>
<td>lyric sketch only</td>
</tr>
<tr>
<td>Wunderbar</td>
<td><em>Kiss Me Kate</em></td>
<td></td>
</tr>
<tr>
<td>Yes, yes, yes</td>
<td><em>You Never Know</em></td>
<td></td>
</tr>
<tr>
<td>You can do no wrong</td>
<td><em>Around the World in Eighty Days</em></td>
<td></td>
</tr>
<tr>
<td>You don't remind me</td>
<td><em>Out of this World</em></td>
<td></td>
</tr>
<tr>
<td>You never know</td>
<td><em>You never know</em></td>
<td></td>
</tr>
<tr>
<td>You said it</td>
<td><em>Panama Hattie</em></td>
<td></td>
</tr>
<tr>
<td>You will, one day, appreciate me</td>
<td><em>Can-can</em></td>
<td>lyric sketch only</td>
</tr>
<tr>
<td>You're just too, too</td>
<td><em>Les Girls</em></td>
<td></td>
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<tr>
<td>You're sensational</td>
<td><em>High Society</em></td>
<td></td>
</tr>
<tr>
<td>You're too far away</td>
<td><em>The New Yorkers</em></td>
<td></td>
</tr>
<tr>
<td>Younger sons of peers</td>
<td><em>See America First</em></td>
<td>incomplete</td>
</tr>
</tbody>
</table>

**Appendix II: Alphabetical List of Correspondents**

* asterisked names indicate that either some or all of the letters indicated are carbon copies of letters from Cole Porter to that individual.

<table>
<thead>
<tr>
<th>Correspondent</th>
<th>Show</th>
<th>Box/Folder</th>
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</thead>
<tbody>
<tr>
<td>Burrows, Abe (2)</td>
<td><em>Can-can</em></td>
<td>20/4</td>
</tr>
<tr>
<td><em>Can-can,</em> correspondence re film premiere</td>
<td><em>Can-can</em></td>
<td>20/7</td>
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</table>

_Cole Porter Collection_
<table>
<thead>
<tr>
<th>Correspondent</th>
<th>Show</th>
<th>Box/Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chaplin, Saul</td>
<td>Les Girls</td>
<td>27/7</td>
</tr>
<tr>
<td>*Cole, J. Omar</td>
<td>Silk Stockings</td>
<td>25/7</td>
</tr>
<tr>
<td>Coots, J. Fred</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
<tr>
<td>*Dreyfus, Louis</td>
<td>Kiss Me Kate</td>
<td>11/6</td>
</tr>
<tr>
<td>Fetter, Theodore</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
<tr>
<td>*Feuer, Cy</td>
<td>Silk Stockings (w/&quot;Josephine&quot; lyrics)</td>
<td>24/2</td>
</tr>
<tr>
<td>Foy, Byron</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
<tr>
<td>*Freed, Arthur (2)</td>
<td>Silk Stockings</td>
<td>24/5</td>
</tr>
<tr>
<td>*Green, Johnny</td>
<td>High Society</td>
<td>26/15</td>
</tr>
<tr>
<td>*High Society, miscellaneous re</td>
<td>*Green, Johnny</td>
<td>26/15</td>
</tr>
<tr>
<td>*Kaufman, George S. (2)</td>
<td>Silk Stockings (w/&quot;Siberia&quot; lyrics)</td>
<td>24/3</td>
</tr>
<tr>
<td>Kohler, F. Dudley</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
<tr>
<td>Lounsberry, Fred</td>
<td>Les Girls</td>
<td>27/7</td>
</tr>
<tr>
<td>Lowenstein, Louis</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
<tr>
<td>Maturo, Tom</td>
<td>Silk Stockings</td>
<td>22/8</td>
</tr>
<tr>
<td>Motion Picture Association of America</td>
<td>Out of this World, miscellaneous re</td>
<td>15/9</td>
</tr>
<tr>
<td>Pinto, John</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
<tr>
<td>Royal, John</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
<tr>
<td>Schary, Dore [carbon of letter from MPAA]</td>
<td>Silk Stockings</td>
<td>24/5</td>
</tr>
<tr>
<td>Schlee, George</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
<tr>
<td>Shlyen, Ben</td>
<td>Les Girls</td>
<td>27/7</td>
</tr>
<tr>
<td>*Siegel, Sol C. (2)</td>
<td>Les Girls</td>
<td>27/7</td>
</tr>
<tr>
<td>*Silk Stockings, miscellaneous re</td>
<td>*Silk Stockings</td>
<td>25/7</td>
</tr>
<tr>
<td>Sirmay, Albert</td>
<td>Silk Stockings - All of you</td>
<td>21/1</td>
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<tr>
<td>Sirmay, Albert</td>
<td>Silk Stockings - The ritz roll and rock</td>
<td>22/4</td>
</tr>
<tr>
<td>*Sirmay, Albert (2)</td>
<td>Les Girls</td>
<td>27/7</td>
</tr>
<tr>
<td>Wanamaker, Rod</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
<tr>
<td>Warner, Jack</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
</tbody>
</table>