

# Cole Porter Collection

Guides to Special Collections in the Music Division of the Library of Congress



Music Division, Library of Congress  
Washington, D.C.  
2009

Contact information: <http://hdl.loc.gov/loc.music/perform.contact>

Catalog Record: <https://lccn.loc.gov/2006560616>

Additional search options available at: <https://hdl.loc.gov/loc.music/eadmus.mu009008>

Processed by the Music Division of the Library of Congress

Finding aid encoded by Library of Congress Music Division, 2009  
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## 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

**Extent:** 28 containers

**Extent:** 12 linear feet

**Language:** Collection material in English

**Location:** Music Division, Library of Congress, Washington, D.C.

**LC Catalog record:** <https://lccn.loc.gov/2006560616>

**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 LC Catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically.

### People

Burrows, Abe, 1910-1985--Correspondence.

Kaufman, George S. (George Simon), 1889-1961--Correspondence.

Porter, Cole, 1891-1964--Correspondence.

Porter, Cole, 1891-1964--Manuscripts.

Porter, Cole, 1891-1964.

Porter, Cole, 1891-1964.

Porter, Cole, 1891-1964. Can-can.

Porter, Cole, 1891-1964. Can-can.

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.

Porter, Cole, 1891-1964. Musicals. Selections.

Porter, Cole, 1891-1964. Out of this world.

Porter, Cole, 1891-1964. Out of this world.

Porter, Cole, 1891-1964. Panama Hattie.

Porter, Cole, 1891-1964. Panama Hattie.

Porter, Cole, 1891-1964. See America first.

Porter, Cole, 1891-1964. See America first.

Porter, Cole, 1891-1964. Silk stockings.

Porter, Cole, 1891-1964. Silk stockings.

Porter, Cole, 1891-1964. You never know.

Porter, Cole, 1891-1964. You never know.

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)*

*Girls (Motion picture)*

*High society (Motion picture : 1956)*

*Silk stockings (Motion picture)*

## **Form/Genre**

Clippings (Information artifacts)

Correspondence.

Playbills.

Scripts (Documents)

## **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

| Date          | Event   |
|---------------|---|
| 1891, June 9  | Born Peru, Indiana, to Kate Cole and Samuel Fenwick Porter                                      |
| 1905-1909     | Attended Worcester Academy, Worcester, Massachusetts  |
| 1909-1913     | Attended Yale College   |
| 1913, Nov. 26 | <i>The Pot of Gold</i> performed at Delta Kappa Epsilon   |
| 1913-1915     | Attended Harvard University, transferred from the Law School to the School of Music autumn 1914 |
| 1916, Mar. 28 | <i>See America First</i> opened at the Maxine Elliott Theatre, New York                         |
| 1917          | Studied music in New York with Petro Yon  |
| 1918, Apr. 20 | Enlisted in the First Foreign Regiment (Foreign Legion)   |
| 1919, Aug. 18 | First performance of <i>Hitchy-Koo of 1919</i> , Atlantic City                                  |
| 1919, Dec. 18 | Married Linda Lee Thomas in Paris   |
| 1920          | Studied counterpoint, harmony and orchestration at the Schola Cantorum, Paris                   |
| 1922, Oct. 10 | <i>Hitchy-Koo of 1922</i> opened at the Shubert Theatre, Philadelphia                           |
| 1923, Oct. 25 | World premiere of ballet <i>Within the Quota</i> , at the Théâtre des Champs-Élysées, Paris     |
| 1928, Oct. 3  | <i>Paris</i> opened at the Music Box Theatre, New York  |
| 1929, Mar. 27 | <i>Wake Up and Dream</i> opened at the London Pavilion  |
| 1929, Nov. 27 | <i>Fifty Million Frenchmen</i> opened at the Lyric Theatre, New York                            |
| 1929, Dec. 30 | <i>Wake Up and Dream</i> opened at the Selwyn Theatre, New York                                 |
| 1930, Dec. 8  | <i>The New Yorkers</i> opened at B. S. Moss's Broadway Theatre, New York                        |

|                |  |
|----------------|--|
| 1930, Dec. 8   | <i>Gay Divorce</i> opened at the Ethel Barrymore Theatre, New York             |
| 1933, Oct. 6   | <i>Nymph Errant</i> opened at the Adelphi Theatre, London                      |
| 1934, Nov. 21  | <i>Anything Goes</i> opened at the Alvin Theatre, New York                     |
| 1935, Oct. 12  | <i>Jubilee</i> opened at the Imperial Theatre, New York                        |
| 1936, Oct. 29  | <i>Red, Hot and Blue</i> opened at the Alvin Theatre, New York                 |
| 1936 Nov.      | <i>Born to Dance</i> (film) released   |
| 1937, Oct. 24  | Suffered crippling riding accident in which both of his legs were crushed      |
| 1937 Dec.      | <i>Rosalie</i> (film) released   |
| 1938, Sept. 21 | <i>You Never Know</i> opened at the Winter Garden Theatre, New York            |
| 1938, Nov. 9   | <i>Leave it to Me</i> opened at the Imperial Theatre, New York                 |
| 1939, Dec. 6   | <i>Du Barry Was a Lady</i> opened at the 46th Street Theatre, New York         |
| 1940 Feb.      | <i>Broadway Melody of 1940</i> (film) released                                 |
| 1940, Oct. 30  | <i>Panama Hattie</i> opened at the 46th Street Theatre, New York               |
| 1941 Oct.      | <i>You'll Never Get Rich</i> (film) released                                   |
| 1941, Oct. 29  | <i>Let's Face It</i> opened at the Imperial Theatre, New York                  |
| 1943, Jan. 7   | <i>Something for the Boys</i> opened at the Alvin Theatre, New York            |
| 1944, Jan. 28  | <i>Mexican Hayride</i> opened at the Winter Garden Theatre, New York           |
| 1944, Dec. 7   | <i>Seven Lively Arts</i> opened at the Ziegfeld Theatre, New York              |
| 1946, May 31   | <i>Around the World in Eighty Days</i> opened at the Adlephi Theatre, New York |
| 1948 June      | <i>The Pirate</i> (film) released  |
| 1948, Dec. 30  | <i>Kiss Me Kate</i> opened at the New Century Theatre, New York                |
| 1950, Dec. 21  | <i>Out of this World</i> opened at the New Century Theatre, New York           |
| 1953, May 7    | <i>Can-Can</i> opened at the Shubert Theatre, New York                         |
| 1954, May 20   | Linda Porter died  |
| 1955, Feb. 24  | <i>Stilk Stockings</i> opened at the Imperial Theatre, New York                |
| 1956 Oct.      | <i>High Society</i> (film) released  |
| 1957 July      | <i>Silk Stockings</i> (film) released  |
| 1957 Nov.      | <i>Les Girls</i> (film) released   |
| 1958, Feb. 21  | <i>Aladdin</i> 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](#) 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](#) 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**

BOX 1-28

**Series**

**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

| Container      | Contents   |
|----------------|--|
| BOX 1-28       | <b>Music and Related Materials</b><br>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.  |
| BOX 1          | <b>Miscellaneous Music</b>   |
| BOX-FOLDER 1/1 | Craigie 404<br>Ms. lead sheet in pencil, incomplete ; [2] p.<br>On t.p.: "words and music by Gaffer."<br>Note: Porter roomed at 404 Craigie during his year at the Harvard Law School, 1913-1914   |
| BOX-FOLDER 1/1 | [Unidentified]<br>Ms. piano-vocal score in pencil, no lyric ; p. [3]   |
| BOX-FOLDER 1/1 | [Unidentified]<br>Ms. melody with phrase analysis markings in ink ; p. [4]   |
| BOX-FOLDER 1/2 | [Musical exercise and student work]<br>Holograph scores and sketches in pencil ; approximately [20] leaves<br>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 1/3 | [Notes for lyric idea, unidentified]<br>Holograph lyric sketch in pencil ; [1] p.  |
| BOX-FOLDER 1/4 | [Unidentified]<br>Holograph piano score in pencil ; [1] p.<br>Note: this rag-like piece appears to have been part of the inspiration for "I'm in love again" (1925).   |
| BOX-FOLDER 1/5 | [Wond'ring night and day] Wondring<br>Holograph piano-vocal score in pencil, incomplete ; [1] p.<br>Note: copyright date 3/16/22.  |
| BOX-FOLDER 1/6 | Italian street singers<br>Holograph piano-vocal score in pencil ; [6] p.<br>Note: according to Robert Kimball, this song was probably written in Venice about 1926.  |
| BOX 1          | <b>The Pot of Gold, 1912</b>   |
| BOX-FOLDER 1/7 | [I love you so ; Loie and Chlodo] Finale act II<br>Ms. piano-vocal score in ink, incomplete ; p. 5-8   |
| BOX-FOLDER 1/8 | She was a fair young mermaid : Mermaid song<br>Ms. piano-vocal score in ink ; 4 p.   |
| BOX 1-2        | <b>See America First, 1916</b><br>words and music by T. Lawrason Riggs and Cole Porter   |



## Music and Related Materials

### Container

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|                 |  |
|-----------------|--|
| BOX-FOLDER 1/9  | [Badmen] Act I opening chorus of Badmen : no. 1<br>Holograph piano-vocal score in pencil ; 9 p.<br>Note: "Revelation (chorus of Badmen) : no. 2" begins on p. 9.   |
| BOX-FOLDER 1/9  | [Badmen] Act I opening chorus of Badmen : no. 1<br>Ms. piano-vocal score in pencil, incomplete ; [3] p.  |
| BOX-FOLDER 1/10 | [Dinner]<br>Holograph piano-vocal score in pencil, incomplete ; 4 p.   |
| BOX-FOLDER 1/10 | [Dinner]<br>Holograph piano-vocal score in pencil, lyric in ink, incomplete ; [1] p.   |
| BOX-FOLDER 1/11 | Entrance of Indian maidens : no 9<br>Holograph piano-vocal score in pencil ; 6 p.<br>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<br>Printed piano-vocal score ; 5 p.  |
| BOX-FOLDER 1/13 | [Fascinating females]<br>Holograph sketch in pencil ; [1] p.   |
| BOX-FOLDER 1/14 | Finale act I<br>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<br>Holograph piano-vocal score in pencil, incomplete ; p. 1-2, 5-6   |
| BOX-FOLDER 1/14 | Chorus of men<br>Holograph piano-vocal score in pencil, incomplete ; [2] p.  |
| BOX-FOLDER 1/15 | [Hail, ye Indian maidens]<br>Holograph piano-vocal score in pencil, incomplete ; [1] p.  |
| BOX-FOLDER 1/16 | Hold up ensemble<br>Holograph piano-vocal score in pencil, incomplete ; p. 5-8, 10, 13-18  |
| BOX-FOLDER 1/17 | I've a shooting-box in Scotland<br>Printed piano-vocal score ; 6 p.<br>Note: introduced in <i>Paranoia</i> (1914); it appeared with revised lyrics in <i>See America First</i>   |
| BOX-FOLDER 1/18 | I've got an awful lot to learn<br>Printed piano-vocal score ; 8 p.   |
| BOX-FOLDER 1/19 | [Lady fair, lady fair] Act II. no 3. sextet : double trio<br>Manuscript piano-vocal score in pencil, lyric in ink ; [15] p.  |
| BOX-FOLDER 1/20 | [The lady I've vowed to wed] Announcement ensemble (entire cast) : no 18<br>Holograph piano-vocal score in pencil, incomplete ; 14 p.  |
| BOX-FOLDER 1/20 | [Untitled]<br>Holograph piano-vocal score in pencil, incomplete ; [10] p.  |
| BOX-FOLDER 1/21 | [The language of flowers] Duet (Huggins & Sarah) : no. 8<br>Holograph piano-vocal score in pencil ; 7 p.   |
| BOX-FOLDER 1/21 | The language of flowers<br>Printed piano-vocal score ; 8 p.<br>Note: introduced in <i>Paranoia</i> (1914) as "Flower song"; it became "The language of flowers" in <i>See America First</i>  |
| BOX-FOLDER 1/22 | Lima<br>Printed piano-vocal score ; 6 p.   |
| BOX-FOLDER 1/23 | [Love came and crowned me] Act II no. 4 : Polly (solo)<br>Holograph piano-vocal score in pencil, lyric in ink ; [4] p.   |

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|                 |   |
|-----------------|---|
|                 | Note: this number was a revision of "Idyll" from <i>Paranoia</i> (1914)   |
| BOX-FOLDER 1/24 | [Mirror, mirror] Opening chorus act II : act II no. 1<br>Holograph piano-vocal score in pencil ; [5] p.   |
| BOX-FOLDER 1/25 | Oh, bright, fair dream!<br>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<br>Holograph piano-vocal score in pencil, incomplete ; p. [1-3], p. 5-7  |
| BOX-FOLDER 1/26 | Pity me, please<br>Printed piano-vocal score ; 7 p.   |
| BOX-FOLDER 1/27 | Prithee, come crusading with me<br>Printed piano-vocal score ; 8 p.<br>Note: this number was a revision of "Won't you come crusading with me" from <i>Paranoia</i> (1914). In some programs for <i>See America First</i> the title was listed as "Damsel, Damsel."                        |
| BOX-FOLDER 2/1  | [Revelation ensemble] Act II no. 6<br>Holograph piano-vocal score in pencil, lyric in ink ; 23 p.   |
| BOX-FOLDER 2/2  | See America first [version 1]<br>Holograph piano-vocal score, incomplete ; 2 p.   |
| BOX-FOLDER 2/2  | Song (Huggins & chorus of Badmen) : no. 5<br>Ms. piano-vocal score in pencil ; 5 p.<br>Note: this version was discarded and an entirely new title song was substituted.   |
| BOX-FOLDER 2/3  | See America first [version 2]<br>Printed piano-vocal score ; 8 p.<br>Note: this item was found along with the music for <i>High Society</i> (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<br>Printed piano-vocal score ; 7 p.<br>Note: dropped from <i>See America First</i> before the New York opening; introduced in <i>Paranoia</i> (1914)   |
| BOX-FOLDER 2/5  | Song (Indian maidens) : no. 13<br>Holograph piano score in pencil, incomplete ; [1] p.  |
| BOX-FOLDER 2/6  | [The social coach of all the fashionable future debutantes]<br>Ms. piano-vocal score in pencil, accompaniment not complete ; [6] p.   |
| BOX-FOLDER 2/7  | Something's got to be done<br>Printed piano-vocal score ; 9 p.  |
| BOX-FOLDER 2/8  | [Sweet simplicity]<br>Holograph piano-vocal sketch in pencil, incomplete ; [1] p.   |
| BOX-FOLDER 2/8  | [Unidentified]<br>Holograph sketch in pencil ; [2] p.   |
| BOX-FOLDER 2/9  | [To follow every fancy] Song (Cecil & chorus of Badmen) : no. 4<br>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<br>Holograph piano-vocal score in pencil ; 1 p.  |
| BOX-FOLDER 2/10 | When a body's in love : Act II, no. 5, quartette<br>Holograph piano-vocal score in pencil ; 16 p.   |

## Music and Related Materials

### Container

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|-----------------|---|
| BOX-FOLDER 2/12 | When I used to lead the ballet<br>Printed piano-vocal score ; 9 p.<br>Note: introduced in <i>The Pot of Gold</i> (1912)                           |
| BOX-FOLDER 2/13 | [Younger sons of peers] No. 2<br>Holograph piano-vocal score in pencil, incomplete ; p. 2-7<br>[See <i>America First</i> , 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 <i>America First</i> , unidentified fragments and sketches]<br>Holograph and ms. scores and sketches in pencil and ink ; approx. [40] leaves |
| BOX 2           | <b>Hitchy-Koo of 1919</b>   |
| BOX-FOLDER 2/16 | Another sentimental song<br>Printed piano-vocal score ; 5 p.  |
| BOX-FOLDER 2/17 | Bring me back my butterfly<br>Printed piano-vocal score ; 7 p.  |
| BOX-FOLDER 2/18 | I introduced<br>Printed piano-vocal score ; 5 p.  |
| BOX-FOLDER 2/19 | In Hitchy's garden<br>Printed piano-vocal score ; 7 p.<br>Note: a.k.a. "Hitchy's garden of roses"   |
| BOX-FOLDER 2/20 | I've got somebody waiting<br>Printed piano-vocal score ; 5 p.   |
| BOX-FOLDER 2/21 | My cozy little corner in the Ritz<br>Printed piano-vocal score ; 7 p.   |
| BOX-FOLDER 2/22 | Old fashioned garden<br>Printed piano-vocal score ; 5 p.  |
| BOX-FOLDER 2/23 | Peter Piper ; [The sea is calling]<br>Printed piano-vocal score ; 7 p.<br>The sea is calling<br>See <i>Peter Piper</i>                            |
| BOX-FOLDER 2/24 | That black and white baby of mine<br>Printed piano-vocal score ; 7 p.   |
| BOX-FOLDER 2/25 | When I had a uniform on<br>Printed piano-vocal score ; 9 p.<br>Note: a.k.a. "Demobilization song"   |
| BOX 2           | <b>Hitchy-Koo of 1922</b>   |
| BOX-FOLDER 2/26 | The American punch<br>Printed piano-vocal score ; 5 p.  |
| BOX-FOLDER 2/27 | The bandit band<br>Printed piano-vocal score ; 5 p.   |
| BOX-FOLDER 2/28 | The harbor deep down in my heart<br>Printed piano-vocal score ; 5 p.  |

## Music and Related Materials

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

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| BOX 3           | <b>Born to dance (film, 1936)</b>  |
| BOX-FOLDER 3/13 | Easy to love<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 6 p.<br>Note: originally written for <i>Anything Goes</i> (1934). Rewritten for <i>Born to Dance</i> on 4/13/36. |
| BOX-FOLDER 3/14 | Hey, babe, hey!<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 8 p.  |
| BOX-FOLDER 3/15 | I've got you under my skin<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; [8] p.   |
| BOX-FOLDER 3/16 | Rap tap on wood<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 6 p.  |
| BOX-FOLDER 3/17 | Rolling home<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 9 p.   |
| BOX 3           | <b>Rosalie (film, 1937)</b>  |
| BOX-FOLDER 3/18 | Close<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 9 p.  |
| BOX-FOLDER 3/18 | Close<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 6 p.  |
| BOX-FOLDER 3/19 | In the still of the night<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 9 p.  |
| BOX-FOLDER 3/20 | I've a strange new rhythm in my heart<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 7 p.  |
| BOX-FOLDER 3/21 | Rosalie<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 8 p.<br>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<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 8 p.   |
| BOX 4-5         | <b>You Never Know ( 1938)</b>  |
| BOX-FOLDER 4/1  | At long last love<br>Copyist's ms. piano-vocal scores in ink, verse only (2) ; 3 p. each   |
| BOX-FOLDER 4/1  | At long last love<br>Copyist's ms. piano-vocal score in ink ; 7 p.   |
| BOX-FOLDER 4/1  | At long last love<br>Copyist's ms. piano-vocal score in pencil with counter melody ; 6 p.  |
| BOX-FOLDER 4/1  | At long last love<br>Printed piano-vocal scores (2) ; 5 p. each  |
| BOX-FOLDER 4/2  | [Au revoir, cher Baron] Opening act I. scene I<br>Copyist's ms. piano-vocal score in ink ; 5 p.  |
| BOX-FOLDER 4/3  | By candlelight [Porter version]<br>Copyist's ms. piano-vocal score in pencil ; 4 p.<br>Note: this version of the song by Porter was not used in the show.                          |
| BOX-FOLDER 4/4  | By candlelight [non-Porter version]<br>Printed piano-vocal score ; 5 p.  |

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|                 | 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<br>Copyist's ms. piano-vocal score in ink ; 6 p.  |
| BOX-FOLDER 4/6  | Finale act I : [Ha, ha, ha...]<br>Copyist's ms. piano-vocal score in pencil ; 11 p.   |
| BOX-FOLDER 4/6  | Finale act I : [Ha, ha, ha...]<br>Copyist's ms. piano-vocal score in ink ; 11 p.<br>Finale act II<br>See <a href="#"><i>[You Never Know lyrics]</i></a> |
| BOX-FOLDER 4/7  | For no rhyme or reason<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 10 p.<br>Laid in: typed lyric sheets ; [2] p.                               |
| BOX-FOLDER 4/7  | For no rhyme or reason<br>Copyist's ms. piano-vocal score in pencil ; 7 p.  |
| BOX-FOLDER 4/7  | For no rhyme or reason<br>Copyist's ms. piano-vocal scores in ink (2) ; 10 p. each  |
| BOX-FOLDER 4/7  | For no rhyme or reason<br>Printed piano-vocal score ; 7 p.  |
| BOX-FOLDER 4/8  | From alpha to omega<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 7 p.<br>Laid in: typed lyric sheets ; [2] p.                                   |
| BOX-FOLDER 4/8  | From alpha to omega<br>Copyist's ms. piano-vocal score in ink ; 6 p.  |
| BOX-FOLDER 4/8  | From alpha to omega<br>Copyist's ms. piano-vocal score in pencil ; 2 p. + [4] p.  |
| BOX-FOLDER 4/8  | From alpha to omega<br>Printed piano-vocal score ; 5 p.   |
| BOX-FOLDER 4/9  | Good-evening Princesse<br>Copyist's ms. piano-vocal score in pencil ; 10 p.   |
| BOX-FOLDER 4/9  | Good-evening Princesse<br>Copyist's ms. piano-vocal score in ink ; 11 p.  |
| BOX-FOLDER 4/10 | [I am Gaston] Prologue<br>Copyist's ms. piano-vocal score in pencil ; 9 p.  |
| BOX-FOLDER 4/10 | Prologue<br>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<br>Copyist's ms. piano-vocal score in ink ; 13 p. + [2] p.  |
| BOX-FOLDER 4/11 | I'll black his eyes ; Coda to I'll black his eyes<br>Copyist's ms. in ink, incomplete ; 8 p.  |
| BOX-FOLDER 4/12 | I'm back in circulation<br>Copyist's ms. piano-vocal score in pencil ; 7 p.   |
| BOX-FOLDER 4/12 | I'm back in circulation<br>Copyist's ms. piano-vocal score in ink ; 7 p.  |
| BOX-FOLDER 4/13 | I'm going in for love<br>Ms. (Albert Sirmay) piano-vocal score in pencil, incomplete ; [4] p.   |
| BOX-FOLDER 4/13 | I'm going in for love<br>Copyist's ms. piano-vocal score in pencil ; 9 p.   |

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

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| BOX-FOLDER 5/5 | You never know<br>Ms. (Albert Sirmay) lead sheets in pencil (2), lyric not included ; 4 p. each  |
| BOX-FOLDER 5/5 | You never know<br>Copyist's ms. piano-vocal score in ink ; 6 p.  |
| BOX-FOLDER 5/5 | You never know<br>Printed piano-vocal score ; 5 p.<br>Note: this is the final version of the song for which two versions exist   |
| BOX-FOLDER 5/6 | [ <i>You Never Know</i> lyrics]<br>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<br>Song titles: <ul style="list-style-type: none"><li>• At long last love</li><li>• By candlelight</li><li>• Finale act I</li><li>• Finale act II</li><li>• For no rhyme or reason</li><li>• From alpha to omega</li><li>• Good-evening Princesse</li><li>• I'll black his eyes</li><li>• I'm back in circulation</li><li>• I'm going in for love</li><li>• I'm yours</li><li>• It all belongs to you</li><li>• Just one step ahead of love</li><li>• Maria</li><li>• Opening act II: [What a priceless pleasure]</li><li>• Prologue act I</li><li>• What shall I do?</li><li>• Yes, yes, yes</li><li>• You never know</li></ul> |
| BOX 5-6        | <b>Leave It to Me ( 1938)</b>  |
|                | As long as it's not about love<br>See [ <a href="#">Leave It to Me lyrics</a> ]  |
| BOX-FOLDER 5/7 | Comrade Alonzo, we love you<br>Copyist's ms. piano-vocal score in ink ; 12 p.<br>Don't let it get you down<br>See [ <a href="#">Leave It to Me lyrics</a> ]  |
| BOX-FOLDER 5/8 | Far away<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 9 p.<br>Laid in: typed lyric sheet ; [1] p.  |
| BOX-FOLDER 5/8 | Far away<br>Copyist's ms. piano-vocal score in ink ; 8 p.  |
| BOX-FOLDER 5/8 | Far away<br>Printed piano-vocal scores (2) ; 7 p. each   |
| BOX-FOLDER 5/8 | Incidental music (leading into "Far away")<br>Ms. (Albert Sirmay) piano score in pencil ; 12 p.  |
| BOX-FOLDER 5/8 | Incidental music (leading into "Far away")<br>Copyist's ms. piano score in ink ; 3 p.  |



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| BOX-FOLDER 5/9  | From now on<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 12 p.   |
| BOX-FOLDER 5/9  | From now on<br>Copyist's ms. piano-vocal score in ink ; 11 p.  |
| BOX-FOLDER 5/9  | From now on<br>Printed piano-vocal scores (2) ; 5 p. each  |
| BOX-FOLDER 5/10 | Get out of town<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 8 p.  |
| BOX-FOLDER 5/10 | Get out of town<br>Copyist's ms. piano-vocal score in ink ; 7 p.   |
| BOX-FOLDER 5/10 | Get out of town<br>Printed piano-vocal scores (2) ; 5 p. each  |
| BOX-FOLDER 5/11 | [How do you spell ambassador?] Act I scene I opening chorus<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 8 p.<br>Laid in: typed lyric sheet ; [1] p.   |
| BOX-FOLDER 5/11 | [How do you spell ambassador?] Act I scene I opening chorus<br>Copyist's ms. piano-vocal score in ink ; 8 p.   |
| BOX-FOLDER 5/12 | I want to go home<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 7 p.  |
| BOX-FOLDER 5/12 | I want to go home<br>Copyist's ms. piano-vocal score in ink ; 7 p.   |
| BOX-FOLDER 5/12 | I want to go home<br>Printed piano-vocal scores (2) ; 5 p. each<br>Information please<br>See <a href="#">[Leave It to Me lyrics]</a><br>Just another page in your diary<br>See <a href="#">[Leave It to Me lyrics]</a> |
| BOX-FOLDER 6/1  | Most gentlemen don't like love<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; [3] p. + 5 p.<br>Laid in: typed lyric sheet ; [1] p.   |
| BOX-FOLDER 6/1  | Most gentlemen don't like love<br>Copyist's ms. piano-vocal score in ink ; 7 p.  |
| BOX-FOLDER 6/1  | Most gentlemen don't like love<br>Printed piano-vocal scores (2) ; 5 p. each   |
| BOX-FOLDER 6/2  | My heart belongs to Daddy<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; [3] p. + 5 p.   |
| BOX-FOLDER 6/2  | My heart belongs to Daddy<br>Copyist's ms. piano-vocal score in ink ; 7 p.   |
| BOX-FOLDER 6/2  | My heart belongs to Daddy<br>Printed piano-vocal scores (2) ; 5 p. each  |
| BOX-FOLDER 6/2  | Mitt hjärt tillhör Tollie (Billie)<br>Printed piano-vocal score in Swedish ; [3] p.  |
| BOX-FOLDER 6/3  | Recall Goodhue<br>Copyist's ms. piano-vocal score in ink ; 6 p.  |
| BOX-FOLDER 6/4  | Taking the steps to Russia : patter<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 4 p. + 5 p.<br>Laid in: typed lyric sheet ; [1] p.  |

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| BOX-FOLDER 6/4  | Taking the steps to Russia : patter<br>Copyist's ms. piano-vocal score in ink ; 10 p.  |
| BOX-FOLDER 6/4  | Taking the steps to Russia : patter<br>Printed piano-vocal scores (2), patter not included ; 5 p. each<br>Note: a.k.a. "I'm taking the steps to Russia"<br>Thank you<br>See [ <a href="#">Leave It to Me lyrics</a> ]<br>There's a fan<br>See [ <a href="#">Leave It to Me lyrics</a> ]  |
| BOX-FOLDER 6/5  | To the U.S.A from the U.S.S.R.<br>Copyist's ms. piano-vocal score in ink ; 4 p.  |
| BOX-FOLDER 6/6  | To-morrow<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 12 p.   |
| BOX-FOLDER 6/6  | To-morrow<br>Copyist's ms. piano-vocal score in ink ; 12 p.  |
| BOX-FOLDER 6/6  | To-morrow<br>Printed piano-vocal scores (2) ; 7 p. each  |
| BOX-FOLDER 6/7  | Train music (section 1) ; Train music (section 2) ; Train music (section 3)<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; [1] p. + [4] p. + [2] p.  |
| BOX-FOLDER 6/8  | [Vite, vite, vite] Opening act I scene 2<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 13 p.  |
| BOX-FOLDER 6/8  | Opening act I scene 2<br>Copyist's ms. piano-vocal score in ink ; 13 p.  |
| BOX-FOLDER 6/9  | We drink to you J. H. Brody<br>Copyist's ms. piano-vocal score in ink ; 11 p.  |
| BOX-FOLDER 6/10 | When all's said and done<br>Copyist's ms. piano-vocal score in ink ; 9 p.<br>When the hen stops laying<br>See [ <a href="#">Leave It to Me lyrics</a> ]<br>Why can't I forget you<br>See [ <a href="#">Leave It to Me lyrics</a> ]<br>Wild wedding bells<br>See [ <a href="#">Leave It to Me lyrics</a> ]  |
| BOX-FOLDER 6/11 | [ <a href="#">Leave It to Me lyrics</a> ]<br>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<br>Song titles: <ul style="list-style-type: none"><li>• As long as it's not about love</li><li>• Comrade Alonzo</li><li>• Don't let it get you down</li><li>• Far away</li><li>• From now on</li><li>• Get out of town</li><li>• How do you spell ambassador?</li><li>• I want to go home</li><li>• Information please</li><li>• Just another page in your diary</li><li>• Most gentlemen don't like love</li><li>• My heart belongs to Daddy</li></ul> |

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|                 | <ul style="list-style-type: none"><li>• Recall Goodhue</li><li>• Taking the steps to Russia</li><li>• Thank you</li><li>• There's a fan</li><li>• To the U.S.A. from the U.S.S.R.</li><li>• Tomorrow</li><li>• Vite, vite, vite</li><li>• We drink to you J.H. Brody</li><li>• When all's said and done</li><li>• When the hen stops laying</li><li>• Why can't I forget you?</li><li>• Wild wedding bells</li></ul> |
| BOX-FOLDER 6/12 | <i>Leave It to Me</i> playbill<br>Playbill from Imperial theatre, November 1938 ; 48 p.  |
| BOX-FOLDER 6/13 | [Photograph]<br>Production photo of Mary Martin and chorus boys [including Gene Kelly]<br>Note on back: "Cole dear:/In memory of our first collaboration/ [signature]/Nov. 16--59"   |
|                 | <b>Du Barry was a lady ( 1939)</b>   |
|                 | Well, did you evah?<br>See <a href="#">High Society</a> (1956, film)   |
| BOX 7           | <b>Broadway Melody of 1940</b><br>Score written in 1939  |
| BOX-FOLDER 7/1  | Between you and me<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 6 p.   |
| BOX-FOLDER 7/2  | I concentrate on you<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 7 p.   |
| BOX 7           | <b>Panama Hattie ( 1940)</b>   |
| BOX-FOLDER 7/3  | All I've got to get now is my man<br>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<br>Printed piano-vocal scores (2) ; 7 p. each<br>Americans all drink coffee<br>See <a href="#">[Panama Hattie lyrics]</a>  |
| BOX-FOLDER 7/4  | Fresh as a daisy<br>Copyist's ms. piano-vocal score in ink, pencil annotations by Porter ; 4 p.  |
| BOX-FOLDER 7/4  | Fresh as a daisy<br>Printed piano-vocal scores (2) ; 5 p. each   |
| BOX-FOLDER 7/5  | God bless the woman<br>Copyist's ms. piano-vocal score in ink, pencil annotations ; 6 p.<br>Here's to Panama Hattie<br>See <a href="#">[Panama Hattie lyrics]</a>  |
| BOX-FOLDER 7/6  | I'm throwing a ball tonight<br>Copyist's ms. piano-vocal score in ink ; 2 p. + 6 p.  |

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| BOX-FOLDER 7/6  | I'm throwing a ball finish to Miss Merman's last refrain<br>Copyist's ms. piano-vocal score in ink ; [2] p.   |
| BOX-FOLDER 7/7  | It's a long long climb<br>Holograph piano-vocal score in pencil, no lyric ; [3] p.<br>Note: this is a previously unknown composition of Porter's  |
| BOX-FOLDER 7/8  | I've still got my health<br>Copyist's ms. piano-vocal score in ink ; 2 p. + 4 p.  |
| BOX-FOLDER 7/8  | 1st ride-off-of- still got my health<br>Copyist's ms. piano-vocal score in ink ; [1] p.   |
| BOX-FOLDER 7/8  | Still got my health ride off for Merman<br>Copyist's ms. piano-vocal score in ink ; [2] p.  |
| BOX-FOLDER 7/8  | I've still got my health<br>Printed piano-vocal scores (2) ; 5 p. each  |
| BOX-FOLDER 7/9  | Join it right away<br>Copyist's ms. piano-vocal score in ink ; 2 p. + 10 p.<br>Note: this version of the lyric for the verse previously unknown   |
| BOX-FOLDER 7/10 | [Let's be buddies] Buddies<br>Holograph piano score in pencil, incomplete ; [1] p.  |
| BOX-FOLDER 7/10 | [Let's be buddies] (What say,) let's be buddies<br>Copyist's ms. piano-vocal score in ink, pencil annotations by Porter ; 11 p.   |
| BOX-FOLDER 7/10 | Let's be buddies<br>Printed piano-vocal scores (2) ; 5 p. each  |
| BOX-FOLDER 7/11 | Make it another old-fashioned please<br>Copyist's ms. piano-vocal score in ink ; 7 p.   |
| BOX-FOLDER 7/11 | Make it another old-fashioned please<br>Printed piano-vocal scores (2) ; 7 p. each  |
| BOX-FOLDER 7/12 | My mother would love you<br>Copyist's ms. piano-vocal score in ink ; [2] p. + 4 p.  |
| BOX-FOLDER 7/12 | My mother would love you<br>Printed piano-vocal scores (2) ; 5 p. each  |
| BOX-FOLDER 7/13 | One hundred years from today/now<br>See <a href="#">[Panama Hattie lyrics]</a> & <a href="#">You said it</a><br>[A stroll on the plaza Sant' Ana] Opening act I. scene I<br>Copyist's ms. piano-vocal score in ink ; 9 p. |
| BOX-FOLDER 7/14 | There could only be you<br>Holograph sketch in pencil ; [2] p.<br>Note: previously unknown  |
| BOX-FOLDER 7/15 | They ain't done right by our Nell<br>Copyist's ms. piano-vocal score in ink ; 11 p.   |
| BOX-FOLDER 7/16 | Visit Panama<br>Copyist's ms. piano-vocal score in ink, pencil annotations ; 8 p.   |
| BOX-FOLDER 7/16 | Patter to visit Panama<br>Copyist's ms. piano-vocal score in ink ; 7 p.   |
| BOX-FOLDER 7/16 | Visit Panama<br>Printed piano-vocal scores (2) ; 7 p. each  |
| BOX-FOLDER 7/17 | We detest a fiesta : opening act II scene [I]<br>Copyist's ms. piano-vocal score in ink ; 11 p.   |

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|                 | Welcome to Jerry<br>See [ <i>Panama Hattie lyrics</i> ]   |
| BOX-FOLDER 7/18 | Who would have dreamed<br>Copyist's ms. piano-vocal score in ink ; 6 p.   |
| BOX-FOLDER 7/18 | Who would have dreamed<br>Printed piano-vocal scores (2) ; 5 p.   |
| BOX-FOLDER 7/19 | You said it<br>Copyist's ms. piano-vocal score in ink, pencil annotations ; 7 p.<br>Note: developed out of a song Porter was working on "One hundred years from today/<br>now"; see lyric sheets  |
| BOX-FOLDER 7/20 | [ <i>Panama Hattie lyrics</i> ]<br>Lyric sheets, 1 holograph, the rest typed, many with annotations by Porter, most versions<br>are dated and some are on The Ritz Carlton, Boston and Waldorf-Astoria, New York<br>stationary ; [120] leaves<br>Song titles: <ul style="list-style-type: none"><li>• All I've got to get now is my man</li><li>• Americans all drink coffee</li><li>• Fresh as a daisy</li><li>• God bless the woman</li><li>• Here's to Panama Hattie</li><li>• I'm throwing a ball tonight</li><li>• I've still got my health tonight</li><li>• Join it right away</li><li>• Let's be buddies</li><li>• Make it another old-fashioned please</li><li>• My mother would love you</li><li>• One hundred years from today/now</li><li>• A stroll on the plaza Sant' Ana</li><li>• They ain't done right by our Nell</li><li>• Visit Panama</li><li>• We detest a fiesta</li><li>• Welcome to Jerry</li><li>• Who would have dreamed</li><li>• You said it</li></ul> |
| BOX 8           | <b>Around the World in Eighty Days ( 1946)</b>  |
| BOX-FOLDER 8/1  | Act II opening California scene<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; 18 p.<br>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<br>Ms. piano-vocal score in pencil ; [5] p.<br>Laid in: typed lyric sheets (2) ; [1] p.<br>Note: verse in Albert Sirmay's hand  |
| BOX-FOLDER 8/3  | Storm at sea<br>Ms. (Albert Sirmay) condensed score in pencil ; 8 p.  |
| BOX-FOLDER 8/4  | Wherever they fly the flag of old England<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; [6] p.<br>Note: "The halls of Montezuma" is sung as a counter-melody to the refrain  |
| BOX-FOLDER 8/5  | You can do no wrong<br>Ms. (Albert Sirmay) piano-vocal score in pencil, no lyric ; 4 p.   |

## Music and Related Materials

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Note: song unused in *Around the World*; later used in *The Pirate*

|                 |   |
|-----------------|---|
| BOX 8/11        | <b>Kiss Me Kate ( 1948)</b>   |
| BOX-FOLDER 8/6  | [Always true to you in my fashion] Introduction & verse<br>Ms. piano-vocal score in pencil ; [2] p.   |
| BOX-FOLDER 8/6  | True to you in my fashion ; But I'm always true to you<br>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 you in my fashion<br>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<br>Ozalid of copyist's ms. piano-vocal scores, pencil annotations in Porter's hand ; 2 p. + 6 p.<br>Note: includes lyrics not in CLCP |
| BOX-FOLDER 8/7  | Another op'nin', another show : (revised final ending)<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. + [1] p. each  |
| BOX-FOLDER 8/7  | Another op'ning, another show<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. each<br>Note on t.p. in Porter's hand: "change final ending"  |
| BOX-FOLDER 8/7  | Another op'ning, another show [revised final ending]<br>Ms. piano-vocal score in pencil ; [1] p.  |
| BOX-FOLDER 8/8  | Bianca<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each<br>Note: lyric for verses not in CLCP   |
| BOX-FOLDER 8/9  | Bianca's theme (incidental music)<br>Ms. piano score in pencil ; 2 p. + [1] p. crossed out<br>Note: previously unknown  |
| BOX-FOLDER 8/10 | Brush up your Shakespeare<br>Ms. piano-vocal score in pencil ; 7 p.   |
| BOX-FOLDER 8/10 | Brush up your Shakespeare<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each  |
| BOX-FOLDER 8/10 | Brush up your Shakespeare<br>Ozalids (3) of copyist's ms. piano-vocal scores, pencil annotations in Porter's hand ; 7 p.<br>each<br>Note: includes lyrics not in CLCP   |
| BOX-FOLDER 8/11 | [Finale, act II] Second act Shrew finale<br>Ms. piano-vocal score in pencil ; 16 p. [p. 10-13 ozalid for "Were thine that special face"<br>with annotations]  |
| BOX-FOLDER 8/11 | [Finale, act II] Second act Shrew finale<br>Ozalids (2) of copyist's ms. piano-vocal score ; 16 p. each<br>How simple life would be<br>See <a href="#">[Kiss Me Kate holograph lyrics]</a>                              |
| BOX-FOLDER 8/12 | I am ashamed that women are so simple<br>Holograph lead sheet in pencil ; [2] p.<br>Laid in: typed lyric sheet ; [1] p.   |
| BOX-FOLDER 8/12 | I am ashamed that women are so simple<br>Ms. piano-vocal score in pencil ; 4 p.   |
| BOX-FOLDER 8/12 | I am ashamed that women are so simple<br>Ozalids (2) of copyist's ms. piano-vocal score ; 4 p. each   |

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|-----------------|---|
| BOX-FOLDER 8/13 | I hate men<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each   |
| BOX-FOLDER 8/14 | I sing of love<br>Ozalids (3) of copyist's ms. piano-vocal scores ; 8 p.<br>If you love your job<br>See <a href="#">[Kiss Me Kate holograph lyrics]</a>   |
| BOX-FOLDER 8/15 | I'm afraid, sweetheart, I love you<br>Ms. piano-vocal score ; [5] p.<br>Note: cut song<br>It was great fun the first time<br>See <a href="#">[Kiss Me Kate holograph lyrics]</a>  |
| BOX-FOLDER 8/16 | I've become to wive it wealthily in Padua<br>Ozalids (2) of copyists ms. piano-vocal scores ; 8 p. each   |
| BOX-FOLDER 8/17 | Kate's theme<br>Ms. piano score in pencil ; [2] p.<br>Note: previously unknown  |
| BOX-FOLDER 9/1  | [Kiss me Kate] Finale act I : finale 1st act<br>Holograph sketch in pencil ; 2 p.   |
| BOX-FOLDER 9/1  | First act finale--Kiss me Kate<br>Ms. piano-vocal score in pencil ; 18 p.<br>Laid in: typed lyric sheet ; 4 p.  |
| BOX-FOLDER 9/1  | First act finale--Kiss me Kate<br>Ozalids (2) of copyist's ms. piano-vocal score ; 19 p. each   |
| BOX-FOLDER 9/2  | L[ove] is the only thing<br>Holograph sketch in pencil ; [1] p.<br>Note: previously unknown   |
| BOX-FOLDER 9/3  | Petruchio's theme<br>Ms. condensed score in pencil ; [3] p.<br>Note: previously unknown<br>Security or love<br>See <a href="#">[Kiss Me Kate holograph lyrics]</a>  |
| BOX-FOLDER 9/4  | So in love<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each<br>To be or not to be<br>See <a href="#">[Kiss Me Kate holograph lyrics]</a>  |
| BOX-FOLDER 9/5  | Tom, Dick or Harry<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 10 p. each  |
| BOX-FOLDER 9/6  | Too darn hot<br>Ozalids (4) of copyist's ms. piano-vocal scores ; 10 p. each<br>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<br>The trouble with me is<br>See <a href="#">[Kiss Me Kate holograph lyrics]</a> |
| BOX-FOLDER 9/7  | [We open in Venice] Opening Padua street scene<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each   |
| BOX-FOLDER 9/8  | Were thine that special face<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each<br>Note: one copy has a pencil note in Porter's hand "lyric of verse to be changed"   |

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| <b>BOX-FOLDER 9/9</b>    | What does your servant dream about?<br>Ms. piano-vocal score in pencil ; 5 p.<br>Note: cut song   |
| <b>BOX-FOLDER 9/10</b>   | Where is the life that late I led?<br>Ozalids (3) of copyist's ms. piano-vocal scores ; 10 p. each  |
| <b>BOX-FOLDER 9/11</b>   | Why can't you behave?<br>Ozalids (3) of copyist's ms. piano-vocal scores ; 5 p. each<br>Note: one copy marked "corrected Sirmay" contains pencil corrections<br>A woman's career<br>See [ <i>Kiss Me Kate holograph lyrics</i> ]  |
| <b>BOX-FOLDER 9/12</b>   | Wunderbar<br>Ms. piano-vocal score of verse in pencil with annotated ozalid of the refrain, including a note from Albert Sirmay ; [2] p. + 5 p.   |
| <b>BOX-FOLDER 9/12</b>   | Wunderbar<br>Ozalids (3) of copyist's ms. piano-vocal score ; 6 p. each<br>Note: 2 copies include annotations, at least some lyric changes in Porter's hand in pencil   |
| <b>BOX-FOLDER 10/1-3</b> | [Kiss Me Kate]<br>Ozalids of copyist's ms. piano-vocal scores for complete show, #1-47  |
| <b>BOX-FOLDER 11/1</b>   | [Kiss Me Kate holograph lyrics]<br>Holograph lyric sheets and lyric sketches in pencil<br>Song titles and pagination: <ul style="list-style-type: none"><li>• Always true to you in my fashion ; [38] leaves</li><li>• Bianca ; [9] leaves, includes some musical notation</li><li>• Brush up your Shakespeare ; [3] leaves</li><li>• Finale act II ; [1] leaf</li><li>• How simple life would be ; [1] leaf, includes rhythmic notation</li><li>• I hate men ; [17] leaves</li><li>• If you love your job ; [1] leaf</li><li>• I'm afraid, sweetheart, I love you ; [2] leaves</li><li>• It was great fun the first time ; [2] leaves</li><li>• I've come to wive it wealthily in Padua ; [2] leaves</li><li>• Kiss me Kate ; [1] leaf</li><li>• Security or love ; [1] leaf, includes musical notation</li><li>• So in love ; [1] leaf</li><li>• To be or not to be ; [1] leaf</li><li>• Too darn hot ; [17] leaves</li><li>• The trouble with me is ; [1] leaf</li><li>• We open in Venice ; [1] leaf</li><li>• Were thine that special face ; [1] leaf</li><li>• Where is the life that late I led ; [4] leaves</li><li>• Why can't you behave ; [1] leaf</li><li>• A woman's career ; [1] leaf</li><li>• Wunderbar ; [3] leaves</li><li>• [miscellaneous notes with lyric sheets] ; 3 leaves</li></ul> |
| <b>BOX-FOLDER 11/2</b>   | [Kiss Me Kate lyric sheets—set 1]<br>Typed lyric sheets, many marked "corrected lyrics" and dated. Also includes "road company version" of lyrics ; [47] leaves   |
| <b>BOX-FOLDER 11/3</b>   | [Kiss Me Kate lyric sheets—set 2]<br>Typed lyric sheets, some with annotations in pencil, mostly in Porter's hand ; [33] leaves   |



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| BOX-FOLDER 11/4    | [Kiss Me Kate lyric sheets–set 3]<br>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   |
| BOX-FOLDER 11/5    | [Kiss Me Kate lyric sheets–set 4]<br>Typed lyric sheets, from notebook marked "extra lyrics" ; [38] leaves   |
| BOX-FOLDER 11/6    | [Kiss Me Kate miscellaneous]<br>TLS from Louis Dreyfus, dated 1949 December 1<br>Carbon of TLS to Louis Dreyfus, dated 1951 January 31, including 3 p. of Porter holograph lyric sheets in pencil "new lyrics for British published sheet music and for broadcasts"<br>Note in Porter's hand in pencil on cardboard<br>Typed note re Scandinavian productions of <i>Kiss Me Kate</i><br>Programs (3) for later performances/productions of <i>Kiss Me Kate</i> , including Los Angeles Civic Light Opera in 1964<br>"Celebrity bulletin," dated 1948 December 30 |
| BOX-FOLDER 11/7-8  | [Kiss Me Kate clippings]<br>Clippings from a folder marked "dup. clippings"  |
| BOX 12-15, OV 28/1 | <b>Out of this World ( 1950)</b>   |
| BOX-FOLDER 12/1    | Away from it all<br>Ms. piano-vocal score in pencil ; 15 p.<br>Note: unused  |
| BOX-FOLDER 12/2    | [Cherry pies] oughta be you<br>Ms. piano-vocal score/sketch in pencil, annotations in Porters hand ; 11 p. (p. 6-10 blank)   |
| BOX-FOLDER 12/2    | Cherry pie[s] ought to be you<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 9 p. each   |
| BOX-FOLDER 12/2    | Cherry pies ought to be you<br>Printed piano-vocal score ; 7 p.  |
| BOX-FOLDER 12/3    | Climb up the mountain<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 8 p. each<br>Laid in one copy: ms. piano-vocal score in pencil ; 4 p.   |
| BOX-FOLDER 12/3    | Climb up the mountain<br>Printed piano-vocal scores ; 7 p.   |
| BOX-FOLDER 12/4    | From this moment on<br>Ms. piano-vocal score in pencil ; 5 p.  |
| BOX-FOLDER 12/4    | From this moment on<br>Ozalid of copyist's ms. piano-vocal score ; 5 p.  |
| BOX-FOLDER 12/4    | From this moment on<br>Printed piano-vocal scores (3), 1 copy with cover ; 7 p. each<br>Note: cut song   |
| BOX-FOLDER 12/5    | [Hail, hail, hail] Juno's ride<br>Ms. piano-vocal score in pencil ; 5 p.   |
| BOX-FOLDER 12/5    | Juno's ride<br>Photoreproductions (2) of copyist's ms. piano-vocal scores ; 4 p. each  |
| BOX-FOLDER 12/5    | Entrance of Juno<br>Ms. choral score in pencil, incomplete ; [4] p.  |

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| BOX-FOLDER 12/5  | Entrance of Juno<br>Ozalids (2) of copyist's ms. piano-vocal scores ; [2] p. each   |
| BOX-FOLDER 12/6  | Hark to the song of the night<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. each  |
| BOX-FOLDER 12/6  | Hark to the song of the night<br>Printed piano-vocal scores (3), 1 copy with cover ; 5 p. each  |
| BOX-FOLDER 12/7  | Hush, hush, hush<br>Ms. piano-vocal score in pencil ; 3 p.  |
| BOX-FOLDER 12/7  | Hush<br>Holograph sketch in pencil ; [2] p.   |
| BOX-FOLDER 12/8  | I am loved<br>Ms. (verse in Albert Sirmay's hand) piano-vocal score in pencil ; [2] p. + 5 p.   |
| BOX-FOLDER 12/8  | I am loved<br>Ozalid of copyist's ms. piano-vocal score ; 7 p.  |
| BOX-FOLDER 12/8  | I am loved<br>Printed piano-vocal scores (3), 1 copy with cover ; 7 p. each   |
| BOX-FOLDER 12/9  | I got beauty<br>Ms. sketch in pencil ; 9 p.   |
| BOX-FOLDER 12/9  | I got beauty<br>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<br>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<br>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<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each   |
| BOX-FOLDER 13/1  | Maiden fair<br>Ms. piano-vocal score in pencil ; [3] p.   |
| BOX-FOLDER 13/1  | Maiden fair<br>Copyist's ms. piano-vocal score in ink ; 3 p.  |
| BOX-FOLDER 13/1  | Maiden fair<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 2 p.   |
| BOX-FOLDER 13/2  | Midsummer night : act II. opening<br>Ms. (Albert Sirmay) condensed score in pencil ; 5 p.<br>Note: unused   |
| BOX-FOLDER 13/3  | No lover<br>Ms. piano-vocal score in pencil ; [3] p.  |
| BOX-FOLDER 13/3  | No lover<br>Ms. (Albert Sirmay) piano-vocal score of verse in pencil ; [3] p.<br>Laid in: ozalid of copyist's ms. piano-vocal score with annotations in pencil ; 3 p.                   |
| BOX-FOLDER 13/3  | No lover<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each   |
| BOX-FOLDER 13/3  | No lover<br>Printed piano-vocal scores (3), 1 copy with cover ; 5 p. each   |
| BOX-FOLDER 13/4  | Nobody's chasing me<br>Ms. piano-vocal score in pencil ; 4 p.   |

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| BOX-FOLDER 13/4  | Nobody's chasing me<br>Copyist's ms. piano-vocal score in ink ; 4 p.   |
| BOX-FOLDER 13/4  | Nobody's chasing me<br>Ozalid of above   |
| BOX-FOLDER 13/4  | Nobody's chasing me<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each   |
| BOX-FOLDER 13/4  | Nobody's chasing me<br>Printed piano-vocal scores (2), 1 copy with cover ; 5 p. each   |
| BOX-FOLDER 13/5  | Oh, it must be fun<br>Ms. (Albert Sirmay) piano-vocal score in pencil ; [4] p.<br>Note: unused   |
| BOX-FOLDER 13/6  | Opening act I-last scene<br>Ms. piano-vocal score in pencil ; [2] p.   |
| BOX-FOLDER 13/7  | Prologue<br>Ozalids (2) of copyist's ms. piano-vocal scores ; [3] p. each<br>Note: lyric slightly different than those in CLCP                         |
| BOX-FOLDER 13/8  | She's from the Sooth<br>Ms. sketch in pencil ; [4] p.<br>Note: previously unknown  |
| BOX-FOLDER 13/9  | They couldn't compare to you<br>Ozalid of copyist's ms. piano-vocal score ; 23 p.  |
| BOX-FOLDER 13/10 | To hell with ev'rything but us<br>Ms. of verse in pencil and ozalid of copyist's ms. piano-vocal score with pasteovers ; [1] p. + 4 p.<br>Note: unused |
| BOX-FOLDER 13/11 | Tonight I love you more<br>Ms. and holograph piano-vocal score in pencil ; 9 p.<br>Note: unused  |
| BOX-FOLDER 13/12 | Use your imagination<br>Ms. piano-vocal score in pencil ; 5 p.   |
| BOX-FOLDER 13/12 | Use your imagination<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 12 p. each   |
| BOX-FOLDER 13/12 | Use your imagination<br>Printed piano-vocal scores (3), 1 copy with cover ; 7 p. each  |
|                  | We're on the road to Athens<br><i>See [Out of this World lyric sheets]</i>   |
| BOX-FOLDER 13/13 | What do you think about men?<br>Ms. piano-vocal score in pencil ; 11 p.  |
| BOX-FOLDER 13/13 | What do you think about men?<br>Copyist's ms. piano-vocal score in ink ; 11 p.   |
| BOX-FOLDER 13/13 | What do you think about men?<br>Ozalid of above  |
| BOX-FOLDER 13/14 | Where, oh where<br>Ms. (Albert Sirmay) piano-vocal score of verse in pencil ; [3] p.   |
| BOX-FOLDER 13/14 | Where, oh where<br>Ms. piano-vocal score of refrain in pencil ; 6 p.   |
| BOX-FOLDER 13/14 | Where, oh where<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each   |

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| BOX-FOLDER 13/14  | Where, oh where<br>Printed piano-vocal scores (3), 1 copy with cover ; 7 p. each  |
| BOX-FOLDER 13/15  | Why do you want to hurt me so?<br>Printed piano-vocal score ; 7 p.<br>Note: unused  |
| BOX-FOLDER 13/16  | You don't remind me<br>Ms. piano-vocal score in pencil ; [2] p. + 5 p.  |
| BOX-FOLDER 13/16  | You don't remind me<br>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<br>Photoreproduction of above   |
| BOX-FOLDER 13/16  | You don't remind me<br>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<br>Printed piano-vocal scores (2), 1 copy with cover ; 7 p. each  |
| BOX-FOLDER 14/1   | I am loved<br>Printed dance band arrangement (parts)  |
| BOX-FOLDER 14/2   | No lover<br>Printed dance band arrangement (parts)  |
| BOX-FOLDER 14/3   | Nobody's chasing me<br>Printed dance band arrangement (parts)   |
| BOX-FOLDER 14/4   | Use your imagination<br>Printed dance band arrangement (parts)  |
| BOX-FOLDER 14/5-7 | [ <i>Out of this World</i> lyric sheets]<br>Typed lyric sheets, some with annotations in pencil, many in Porter's hand ; [181] leaves<br>Song titles: <ul style="list-style-type: none"><li>• Cherry pies ought to be you</li><li>• Climb up the mountain</li><li>• From this moment on</li><li>• [Hail, hail, hail] : Juno's ride : Entrance of Juno</li><li>• Hark to the song of the night</li><li>• Hush, hush, hush, hush</li><li>• I am loved</li><li>• I got beauty</li><li>• I, Jupiter...</li><li>• I sleep easier now</li><li>• Maiden fair</li><li>• No lover...</li><li>• Nobody's chasing me</li><li>• Prologue</li><li>• They couldn't compare to you</li><li>• Use your imagination</li><li>• We're on the road to Athens</li><li>• What do you think about men</li><li>• Where, oh where?</li><li>• Why do you want to hurt me so?</li><li>• You don't remind me</li><li>• [song lists, instrumentation, timings]</li></ul> |

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| BOX-FOLDER 15/1-2  | [ <i>Out of This World</i> script]<br>Typed scripts (2) by Dwight Taylor, dated 11/1/49, 2nd copy contains pencil annotations in Porter's hand, mostly song titles<br>Laid in: typed "rough outline" with pencil annotations in Porter's hand ; 7 p.  |
| BOX-FOLDER 15/3    | [ <i>Out of This World</i> script]<br>Typed script by Dwight Taylor and Reginald Lawrence, dated 3/3/50   |
| BOX-FOLDER 15/4    | [ <i>Out of This World</i> script]<br>Typed script by Dwight Taylor and Reginald Lawrence, dated 4/5/50   |
| BOX-FOLDER OV 28/1 | [ <i>Amphitryon</i> : a comedy in three acts. (the original in verse), script]<br>Negative photostat of printed script by Moliere in an English translation ; p. 456-514  |
| BOX-FOLDER 15/5    | [ <i>Out of This World</i> playbill]<br>Playbill from Philadelphia opening, 11/4/50, annotations in pencil  |
| BOX-FOLDER 15/6    | [ <i>Out of This World</i> audition list]<br>Typed audition list ; [26] p.  |
| BOX-FOLDER 15/7    | [ <i>Out of This World</i> list for clippings, flowers and telegrams]<br>Typed lists and letter, mostly carbons ; [5] p.  |
| BOX-FOLDER 15/8    | [ <i>Out of This World</i> lists and notes re seating for opening nights]   |
| BOX-FOLDER 15/9    | [ <i>Out of This World</i> correspondence re tickets]<br>Letters to Porter, often with carbons of typed responses included<br>Correspondents: <ul style="list-style-type: none"><li>• Coots, J. Fred</li><li>• Fetter, Theodore</li><li>• Foy, Byron</li><li>• Kohler, F. Dudley</li><li>• Lowenstein, Louis</li><li>• Pinto, John</li><li>• Royal, John</li><li>• Schlee, George</li><li>• Wanamaker, Rod</li><li>• Warner, Jack</li><li>• [miscellaneous]</li></ul> |
| BOX-FOLDER 15/10   | [ <i>Out of This World</i> clippings]<br>Clippings from a folder marked "dup. clippings"<br>Note: includes clippings from London production of <i>Kiss Me Kate</i>  |
| BOX 16-20, OV 28/2 | <b>Can-can ( 1953, 1960)</b>  |
| BOX-FOLDER 16/1    | Allez-vous-en (go away)<br>Ms. piano-vocal score in pencil ; 3 p. + [3] p.  |
| BOX-FOLDER 16/1    | Allez-vous-en (go away)<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. each<br>Note: dated Feb. 11, 1953   |
| BOX-FOLDER 16/1    | Allez-vous-en (go away)<br>Ozalid of copyist's ms. piano-vocal score, annotations in ink & pencil ; 6 p.<br>Note: dated Oct. 16, 1952   |
| BOX-FOLDER 16/1    | Allez-vous-en, go away<br>Printed piano-vocal score ; 5 p.<br>Note: lyric to "Introduction" not included in CLCP<br>Am I in love<br>See [ <a href="#">Can-can lyric sheets</a> ]  |

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

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|-----------------|--|
| BOX-FOLDER 16/7 | I am in love<br>Printed piano-vocal score ; 7 p.<br>I do<br>See [ <a href="#">Can-can lyric sheets</a> ] and [ <a href="#">Can-can holograph lyrics</a> ]<br>I like the ladies<br>See [ <a href="#">Can-can holograph lyrics</a> ] |
| BOX-FOLDER 17/1 | I love Paris<br>Ms. piano-vocal score in pencil ; [3] p.   |
| BOX-FOLDER 17/1 | I love Paris<br>Copyist's ms. piano-vocal score in ink ; 3 p.  |
| BOX-FOLDER 17/1 | I love Paris<br>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<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each  |
| BOX-FOLDER 17/1 | I love Paris<br>Printed piano-vocal score ; 5 p.   |
| BOX-FOLDER 17/2 | I shall positively pay you next Monday<br>Ms. piano-vocal score in pencil ; 8 p.   |
| BOX-FOLDER 17/2 | I shall positively pay you next Monday<br>Ozalid of copyist's ms. piano-vocal score ; 7 p.<br>Note: cut song   |
| BOX-FOLDER 17/3 | [If you loved me truly] Scene before if you love[d ] me truly<br>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<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 11 p. each  |
| BOX-FOLDER 17/4 | If you loved me truly<br>Ms. piano-vocal score in pencil ; 6 p.  |
| BOX-FOLDER 17/4 | If you loved me truly<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each   |
| BOX-FOLDER 17/4 | If you loved me truly<br>Printed piano-vocal scores (3), 1 copy with cover ; 5 p. each   |
| BOX-FOLDER 17/5 | It's all right with me<br>Ms. piano-vocal score in pencil ; 7 p.   |
| BOX-FOLDER 17/5 | It's all right with me<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each  |
| BOX-FOLDER 17/5 | It's all right with me<br>Printed piano-vocal scores (3), 1 copy with cover ; 7 p. each  |
| BOX-FOLDER 17/6 | [Laundry scene] Opening laundry scene<br>Ms. piano-vocal score in pencil ; 10 p.   |
| BOX-FOLDER 17/6 | [Laundry scene] Opening laundry scene<br>Copyist's ms. piano-vocal score in ink ; 10 p.  |
| BOX-FOLDER 17/6 | [Laundry scene] Opening laundry scene<br>Ozalids (2) of above<br>Note: unused  |
| BOX-FOLDER 17/7 | The law [early version]<br>Ms. piano-vocal score in pencil ; 8 p.  |

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| BOX-FOLDER 17/7 | The law [early version]<br>Copyist's ms. piano-vocal score in ink ; 7 p.  |
| BOX-FOLDER 17/7 | The law [February 1953 version]<br>Ms. piano-vocal score in pencil ; 7 p.<br>Laid in: typed lyric sheets ; [2] p. |
| BOX-FOLDER 17/7 | The law [February 1953 version]<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each<br>Note: cut song  |
| BOX-FOLDER 17/8 | Live and let live<br>Ms. piano-vocal score in pencil ; [2] p. + [3] p.  |
| BOX-FOLDER 17/8 | Live and let live<br>Copyist's ms. piano-vocal score in ink ; 3 p.  |
| BOX-FOLDER 17/8 | Live and let live<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. each                                  |
| BOX-FOLDER 17/8 | Live and let live<br>Printed piano-vocal scores (2), 1 copy with cover ; 5 p. each                                |
| BOX-FOLDER 17/9 | A man must his honor defend<br>Ms. piano-vocal score in pencil ; 8 p.   |
| BOX-FOLDER 17/9 | A man must his honor defend<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each<br>Note: cut song      |
| BOX-FOLDER 18/1 | Montmart'<br>Ms. piano-vocal score in pencil ; 9 p.   |
| BOX-FOLDER 18/1 | Montmart'<br>Copyist's ms. piano-vocal score in ink ; 9 p.  |
| BOX-FOLDER 18/1 | Montmart'<br>Ozalids (2) of above   |
| BOX-FOLDER 18/1 | Montmart'<br>Printed piano-vocal scores (3), 1 copy with cover ; 7 p. each  |
| BOX-FOLDER 18/2 | Never give anything away<br>Ms. piano-vocal score in pencil ; [5] p.  |
| BOX-FOLDER 18/2 | Never give anything away<br>Copyist's ms. piano-vocal score in ink ; 5 p.   |
| BOX-FOLDER 18/2 | Never give anything away<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p.                                |
| BOX-FOLDER 18/2 | Never give anything away<br>Printed piano-vocal score ; 5 p.  |
| BOX-FOLDER 18/3 | Never, never be an artist<br>Ms. piano-vocal score in pencil ; 12 p.  |
| BOX-FOLDER 18/3 | Never, never be an artist<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 11 p. each                         |
| BOX-FOLDER 18/4 | Nothing to do but work<br>Ms. piano-vocal score in pencil ; 6 p.  |
| BOX-FOLDER 18/4 | Nothing to do but work<br>Ozalid of copyist's ms. piano-vocal score ; 6 p.<br>Note: unused                        |
| BOX-FOLDER 18/5 | [Polka dance] Polka act I scene IV<br>Ms. piano score in pencil ; 4 p.  |



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| BOX-FOLDER 18/5 | Polka dance<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each<br>Note: previously unknown   |
| BOX-FOLDER 18/6 | To think that this could happen to me<br>Ms. piano-vocal score in pencil [in G] ; [4] p.<br>Note: title in Porter's hand   |
| BOX-FOLDER 18/6 | To think that this could happen to me<br>Ms. piano-vocal score in pencil [in F] ; [5] p.   |
| BOX-FOLDER 18/6 | To think that this could happen to me<br>Copyist's ms. piano-vocal score in ink ; 4 p.<br>Note: unused   |
| BOX-FOLDER 18/7 | [We are maidens typical of France] Opening act I scene I final section<br>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<br>Copyist's ms. piano-vocal score in ink ; 5 p.  |
| BOX-FOLDER 18/7 | Introduction to we are maidens...<br>Ms. piano-vocal score in pencil<br>Laid in: ozalid of refrain ; 5 p.  |
| BOX-FOLDER 18/7 | We are maidens typical of France (president and seven girls)<br>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)<br>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)<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each<br>What a fair thing is a woman<br>See <a href="#">[Can-can lyric sheets]</a>  |
| BOX-FOLDER 18/8 | Who said gay Paree?<br>Ms. piano-vocal score in pencil ; 4 p.<br>Note: unused<br>You will, one day, appreciate me<br>See <a href="#">[Can-can holograph lyrics]</a>  |
| BOX-FOLDER 18/9 | <i>Can-can</i><br>Printed piano-vocal score, London production ; 123 p.  |
| BOX-FOLDER 19/1 | [ <i>Can-Can</i> holograph lyrics]<br>Holograph lyric sheets and lyric sketches in pencil<br>Song titles and pagination: <ul style="list-style-type: none"><li>• Can-can ; [5] leaves</li><li>• Come along with me ; [1] leaf</li><li>• Ev'ry man is a stupid man ; [5] leaves</li><li>• Her heart was in her work ; [1] leaf</li><li>• I do ; [3] leaves</li><li>• I like the ladies ; [4] leaves</li><li>• I shall positively pay you next Monday ; [1] leaf</li><li>• If you loved me truly ; [1] leaf</li><li>• Laundry scene ; [4] leaves [Note: includes typed list of "articles a laundress would launder in 1890-95"]</li><li>• The law ; [4] leaves</li><li>• Live and let live ; [2] leaves</li><li>• A man must his honor defend ; [3] leaves</li></ul> |

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|                          | <ul style="list-style-type: none"><li>• We are maidens typical of France ; [1] leaf</li><li>• You will, one day, appreciate/prefer/return to me ; [4] leaves</li><li>• [musical lay-out] ; [1] leaf</li></ul>   |
| <b>BOX-FOLDER 19/2-3</b> | <p>[<i>Can-Can</i> lyric sheets]</p> <p>Typed lyric sheets, most dated, some with annotations ; [114] leaves</p> <p>Song titles:</p> <ul style="list-style-type: none"><li>• Allez-vous-en, go away</li><li>• Am I in love</li><li>• Can-can</li><li>• C'est magnifique</li><li>• Come along with me</li><li>• Ev'ry man is a stupid man</li><li>• Her heart was in her work</li><li>• I am in love</li><li>• I do</li><li>• I love Paris</li><li>• I shall positively pay you next Monday</li><li>• If you loved me truly</li><li>• It's all right with me</li><li>• Laundry scene</li><li>• The law</li><li>• Live and let live</li><li>• A man must his honor defend</li><li>• Montmart'</li><li>• Never give anything away</li><li>• Never, never be an artist</li><li>• Nothing to do but work</li><li>• To think that this could happen to me</li><li>• We are maidens typical of France</li><li>• What a fair thing is a woman</li><li>• Who said gay Paree?</li><li>• [musical lay-out, timings, miscellaneous]</li></ul> |
| <b>BOX-FOLDER 19/4</b>   | <p>[<i>Can-Can</i> lyric books]</p> <p>Typed collections (2) of lyrics ; 20 p.</p>  |
| <b>BOX-FOLDER 19/5</b>   | <p>[<i>Can-Can</i> songlists]</p> <p>Typed lists; [9] leaves</p>  |
| <b>BOX-FOLDER 19/6</b>   | <p>[<i>Can-Can</i> script]</p> <p>Typed script marked "final, rough first draft/temporary/incomplete" with pencil annotations in Porter's hand; includes revised pages</p>  |
| <b>BOX-FOLDER 19/7</b>   | <p>[<i>Can-Can</i> script]</p> <p>Typed script, includes annotations in pencil</p> <p>Laid in: ms. note in pencil from "Henri"</p>  |
| <b>BOX-FOLDER 20/1</b>   | <p>[<i>Can-Can</i> act one synopsis]</p> <p>Typed synopsis, annotations in Porter's hand in pencil ; 20 p.</p>  |
| <b>BOX-FOLDER 20/1</b>   | <p>[<i>Can-Can</i> act one synopsis]</p> <p>Typed scene breakdown, includes list of character names, running order and "sense of" lyric, annotations in Porter's hand in pencil ; [15] p.</p>   |
| <b>BOX-FOLDER 20/2</b>   | <p>[<i>Can-Can</i> research]</p> <p>Typed précis on the following topics:</p> <ul style="list-style-type: none"><li>• Jane Avril ; 5 p.</li><li>• Additional extracts Jane Avril memoirs ; 13 p.</li><li>• Bals, cafes and cabarets ; 13 p.</li></ul>   |

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|                           | <ul style="list-style-type: none"><li>• Senator Beranger ; 2 p.</li><li>• Beranger, additional ; 6 p.</li><li>• Fairs ; 3 p.</li><li>• The jury ; p. 30-48</li><li>• First national congress against pornography ; 8 p.</li><li>• Practical guide for fighting pornography ; p. 10-29</li><li>• Society manners in 1900 ; 2 p.</li><li>• Sundry ; [14] p.</li><li>• Random notes on the law ; [1] p.</li><li>• Occupations of women 1890-95 ; [3] p. [Note: pencil annotations in Porter's hand]</li><li>• Names ; [1] p.</li><li>• From "prospectus &amp; catalogue of college of Notre Dame..." ; 3 p.</li></ul> |
| <b>BOX-FOLDER 20/3</b>    | [ <i>Can-Can</i> miscellaneous research]<br>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 <i>Paris '90</i> by Cornelia Otis Skinner, and an article "Paris in the 90's--Guys and Dolls," by Skinner.   |
| <b>BOX-FOLDER 20/4</b>    | [ <i>Can-Can</i> correspondence re original production]<br>TLS from Abe Burrows, dated 7/8/52 ; 2 p.   |
| <b>BOX-FOLDER 20/4</b>    | [ <i>Can-Can</i> correspondence re original production]<br>TLS from Abe Burrows, dated 11/3/52 ; 2 p.  |
| <b>BOX-FOLDER 20/5</b>    | [ <i>Can-Can</i> playbills]<br>Playbills, various, including pre-Broadway in Philadelphia, New York and Stockholm  |
| <b>BOX-FOLDER 20/6</b>    | [ <i>Can-Can</i> lists re attendance for opening night and party to follow]<br>Typed lists, annotations in Porter's hand in pencil ; [3] p.  |
| <b>BOX-FOLDER 20/7</b>    | [ <i>Can-Can</i> correspondence re film premiere]  |
| <b>BOX-FOLDER 20/8</b>    | [ <i>Can-Can</i> miscellaneous]<br>Includes photographs and notes  |
| <b>BOX-FOLDER 20/9-10</b> | [ <i>Can-Can</i> clippings]  |
| <b>BOX-FOLDER OV 28/2</b> | [ <i>Can-Can</i> proofs for ad]<br>Printed proofs (2) for newspaper advertisement  |
| <b>BOX 21-25</b>          | <b>Silk Stockings ( 1955, 1957)</b>  |
| <b>BOX-FOLDER 21/1</b>    | All of you<br>Ms. piano-vocal score in pencil ; [4] p.   |
| <b>BOX-FOLDER 21/1</b>    | All of you<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each  |
| <b>BOX-FOLDER 21/1</b>    | All of you<br>Printed piano-vocal scores (3), 2 copies from film ; 5 p. each<br>Laid in 1 copy: TLS from Albert Sirmay, dated 5/24/57  |
| <b>BOX-FOLDER 21/1</b>    | All of you<br>Printed piano-vocal score, Scandinavian version "Allt för dej" ; [3] p.  |
| <b>BOX-FOLDER 21/2</b>    | Art<br>Ms. piano-vocal score in pencil ; 9 p.  |
| <b>BOX-FOLDER 21/2</b>    | Art<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 10 p. each<br>Note: cut song  |
| <b>BOX-FOLDER 21/3</b>    | As on through the seasons we sail<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 8 p. each   |

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| BOX-FOLDER 21/3  | As on through the seasons we sail<br>Printed piano-vocal score ; 5 p.<br>See also <a href="#">If ever we get out of jail</a>  |
| BOX-FOLDER 21/4  | Bébé of gay Paree<br>Ms. lead sheet in pencil, lyric at end only ; [4] p.<br>Note: unused   |
| BOX-FOLDER 21/5  | Boroff's ode<br>Ms. piano-vocal score in pencil ; [1] p.  |
| BOX-FOLDER 21/5  | Boroff's ode<br>Ozalids (2) of copyist's ms. piano-scores ; 2 p. each<br>Note: unused<br>Don't you think<br>See <a href="#">[Silk Stockings lyric sheets]</a>   |
| BOX-FOLDER 21/6  | Fated to be mated<br>Ms. piano-vocal score in pencil ; 5 p.<br>Note: written for film   |
| BOX-FOLDER 21/7  | Give me the land<br>Ms. piano-vocal score in pencil ; [5] p.  |
| BOX-FOLDER 21/7  | Give me the land<br>Ozalid of copyist's ms. piano-vocal score ; 4 p.<br>Note: unused  |
| BOX-FOLDER 21/8  | Hail Bibinski<br>Ms. piano-vocal score in pencil ; 6 p.   |
| BOX-FOLDER 21/8  | Hail Bibinski<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 8 p. each  |
| BOX-FOLDER 21/9  | I concentrate on you : pensando en ti<br>Printed piano-vocal score ; [2] p.<br>Note: Spanish language version of song, originally from <i>Broadway Melody of 1940</i><br>interpolated into film of <i>Silk Stockings</i><br>I love you<br>See <a href="#">[Silk Stockings lyric sheets]</a> |
| BOX-FOLDER 21/10 | If ever we get out of jail<br>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<br>Ozalid of copyist's ms. piano-vocal score with annotations in pencil ; 8 p.<br>Laid in: ms. sketch in pencil ; [1] p.   |
| BOX-FOLDER 21/10 | If ever we get out of jail<br>Ozalid of copyist's ms. piano-vocal score ; 4 p.<br>Laid in: holograph sketch in pencil, marked "Jail 2nd ref first half instr." ; [1] p.<br>Note: unused<br>See also <a href="#">As on through the seasons we sail</a>                                       |
| BOX-FOLDER 21/11 | I'm the queen that goes too far<br>See <a href="#">[Silk Stockings lyric sheets]</a>  |
| BOX-FOLDER 21/11 | It's a chemical reaction that's all<br>Ozalids (2) of copyist's ms. piano-vocal scores, dated 11/20/53, 1 copy annotated ; 1 copy<br>6 p., 1 copy 5 p.  |
| BOX-FOLDER 21/11 | It's a chemical reaction that's all<br>Ozalids (2) of copyist's ms. piano-vocal scores, dated 2/27/54 ; 6 p. each   |

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| BOX-FOLDER 21/11 | It's a chemical reaction that's all<br>Printed piano-vocal score ; 7 p.  |
| BOX-FOLDER 21/12 | Josephine<br>Ms. piano-vocal score in pencil ; 6 p.  |
| BOX-FOLDER 21/12 | Josephine<br>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.  |
| BOX-FOLDER 21/12 | Josephine<br>Ozalids (2) of copyist's ms. piano-vocal scores, dated 10/25/54 ; 8 p. each   |
| BOX-FOLDER 21/12 | Josephine<br>Ozalids (2) of copyist's ms. piano-vocal scores, dated 12/18/54 ; 5 p. each<br>Note: this version contains significant music and lyric changes  |
| BOX-FOLDER 21/12 | Josephine<br>Printed piano-vocal score ; 7 p.<br>Keep your chin up<br>See <a href="#">[Silk Stockings lyric sheets]</a>  |
| BOX-FOLDER 21/13 | [Ode to a tractor] Theme of "ode to a tractor"<br>Ms. piano score in pencil ; [1] p.   |
| BOX-FOLDER 21/13 | [Ode to a tractor] Theme of "ode to a tractor"<br>Ozalids (2) of copyist's ms. piano score ; [1] p. each<br>Own a little old modern French painting<br>See <a href="#">[Silk Stockings lyric sheets]</a> |
| BOX-FOLDER 22/1  | Paris loves lovers<br>Ms. piano-vocal score, verse in pencil, ozalid of refrain laid in ; [2] p. + 5 p.  |
| BOX-FOLDER 22/1  | Paris loves lovers<br>Ozalids (2) of copyist's ms. piano-vocal scores, refrain only ; 5 p. each  |
| BOX-FOLDER 22/1  | Paris loves lovers<br>Ozalids (2) of copyist's ms. piano-vocal score ; 7 p. each   |
| BOX-FOLDER 22/1  | Paris loves lovers<br>Printed piano-vocal scores (3), 2 copies are film version ; 7 p. each  |
| BOX-FOLDER 22/1  | Paris loves lovers<br>Printed parts for dance band arrangement   |
| BOX-FOLDER 22/2  | The perfume of love<br>Ms. piano-vocal score in pencil ; 3 p.<br>Note: unused  |
| BOX-FOLDER 22/3  | The red blues<br>Holograph lead sheet in pencil ; [3] p.   |
| BOX-FOLDER 22/3  | The red blues<br>Ms. piano-vocal score/sketch in pencil ; [1] p.   |
| BOX-FOLDER 22/3  | The red blues<br>Ms. piano-vocal score in pencil ; 6 p.  |
| BOX-FOLDER 22/3  | The red blues<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each   |
| BOX-FOLDER 22/4  | The Ritz roll and rock<br>Ms. piano-vocal score in pencil ; 4 p.   |
| BOX-FOLDER 22/4  | The Ritz roll and rock<br>Printed piano-vocal scores (2) ; 5 p. each<br>Laid in 1 copy: TLS from Albert Sirmay, dated 5/27/54 ; [1] p.   |

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|------------------------|--|
|                        | Note: written for film   |
| <b>BOX-FOLDER 22/5</b> | Satin and silk   |
|                        | Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. each  |
| <b>BOX-FOLDER 22/5</b> | Satin and silk   |
|                        | Printed piano-vocal score ; 5 p.   |
| <b>BOX-FOLDER 22/6</b> | Siberia  |
|                        | Ms. piano-vocal score in pencil ; 2 p.   |
| <b>BOX-FOLDER 22/6</b> | Siberia  |
|                        | Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each  |
| <b>BOX-FOLDER 22/6</b> | Siberia  |
|                        | Printed piano-vocal scores (3), 2 copies are film version ; 5 p. each  |
| <b>BOX-FOLDER 22/7</b> | Silk stockings   |
|                        | Ozalid of copyist's ms. piano-vocal score with annotations and attached to ms. of verse in pencil ; 10 p.                                  |
| <b>BOX-FOLDER 22/7</b> | Silk stockings   |
|                        | Ozalid of copyist's ms. piano-vocal score ; 8 p.   |
| <b>BOX-FOLDER 22/7</b> | Silk stockings   |
|                        | Printed piano-vocal scores (3), 2 copies are film version ; 5 p. each  |
| <b>BOX-FOLDER 22/8</b> | Stereophonic sound   |
|                        | Ms. piano-vocal score in pencil ; 6 p.   |
| <b>BOX-FOLDER 22/8</b> | Stereophonic sound   |
|                        | Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. each  |
| <b>BOX-FOLDER 22/8</b> | Stereophonic sound   |
|                        | Ozalids (2) of copyist's ms. piano-vocal scores ; 9 p. each  |
|                        | Laid in 1 copy: TLS from Tom Maturo, dated 1/17/58   |
| <b>BOX-FOLDER 22/8</b> | Stereophonic sound   |
|                        | Copyist's ms. piano-vocal score in ink on transparencies ; 6 p.  |
|                        | Laid in: negative photostat of typed lyric sheets ; [2] p.   |
| <b>BOX-FOLDER 22/8</b> | Stereophonic sound   |
|                        | Printed piano-vocal score ; 7 p.   |
| <b>BOX-FOLDER 22/9</b> | There's a Hollywood that's good  |
|                        | Ms. piano-vocal score in pencil ; [3] p.   |
| <b>BOX-FOLDER 22/9</b> | There's a Hollywood that's good  |
|                        | Ozalid of copyist's ms. piano-vocal score ; 4 p.   |
|                        | Note: cut song   |
| <b>BOX-FOLDER 23/1</b> | Too bad  |
|                        | Ms. piano-vocal score in pencil of verse attached to ozalid of copyist's ms. piano-vocal score of refrain with annotations ; 7 p.          |
| <b>BOX-FOLDER 23/1</b> | Too bad  |
|                        | Ozalid of copyist's ms. piano-vocal score, refrain only ; 4 p.   |
| <b>BOX-FOLDER 23/1</b> | Too bad  |
|                        | Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p.   |
| <b>BOX-FOLDER 23/2</b> | Under the dress  |
|                        | 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. |
| <b>BOX-FOLDER 23/2</b> | Under the dress  |
|                        | Ozalid of copyist's ms. piano-vocal score ; 8 p.   |
|                        | Note: unused   |

## Music and Related Materials

| Container         | Contents   |
|-------------------|--|
| BOX-FOLDER 23/3   | What a ball!<br>Ozalid of copyist's ms. piano-vocal score, dated 12/24/53 ; 8 p.   |
| BOX-FOLDER 23/3   | What a ball!<br>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!<br>Ozalid of copyist's ms. piano-vocal score, dated 10/18/54, with annotations and pasteovers ; 17 p.<br>Note: unused   |
| BOX-FOLDER 23/4   | Why should I trust you?<br>Ms. piano-vocal score in pencil ; [4] p.  |
| BOX-FOLDER 23/4   | Why should I trust you?<br>Ozalid of copyist's ms. piano-vocal score ; 5 p.<br>Note: unused  |
| BOX-FOLDER 23/5   | Without love<br>Ms. piano-vocal score in pencil of verse and second ending attached to ozalid of copyist's ms. piano-vocal score with of refrain with annotations ; 6 p.   |
| BOX-FOLDER 23/5   | Without love<br>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<br>Printed piano-vocal scores (3), 2 copies from film ; 5 p. each   |
| BOX-FOLDER 23/5   | Without love<br>Printed piano-vocal score, Spanish language version "Sin un amor" ; [2] p.   |
| BOX-FOLDER 23/6   | [ <i>Silk Stockings</i> published music]<br>Bound set (with string) of printed piano-vocal scores of 9 songs   |
| BOX-FOLDER 24/1-4 | [ <i>Silk Stockings</i> lyric sheets]<br>Holograph (unless otherwise noted) lyric sheets, lyric sketches and lyric research in pencil<br>Song titles and pagination: <ul style="list-style-type: none"><li>• Art ; [6] leaves</li><li>• As on through the seasons we sail ; [2] leaves, typed</li><li>• Don't you think it's about time for a love scene ; [1] leaf. [Note: incomplete, previously unknown]</li><li>• Fated to be mated ; [1] leaf</li><li>• Give me the land ; [20] leaves</li><li>• Hail Bibinski ; [5] leaves</li><li>• I love you ; [2] leaves. [Note: incomplete, previously unknown]</li><li>• If ever we get out of jail ; [3] leaves, 2 typed</li><li>• I'm the queen that goes too far ; [1] leaf. [Note: incomplete, also known as "I'm the queen Thamar"]</li><li>• Josephine ; [11] leaves, 2 typed. [Laid in: carbon of typed letter from Porter to Cy [Feuer], dated 1/27/55]</li><li>• Keep your chin up ; [5] leaves. [Note: incomplete, previously unknown]</li><li>• Let's make it a night ; [2] leaves</li><li>• Ode to a tractor ; [4] leaves. [Note: incomplete, lyric previously unknown, known as an instrumental]</li><li>• Own a little old modern French painting ; [3] leaves. [Note: incomplete, previously unknown]</li><li>• Perfume of love ; [10] leaves, 4 not in Porter's hand. [Laid in: <i>McCall's Perfume Guide booklet</i>, 1953 ; 43 p.]</li><li>• The red blues ; [2] leaves, typed</li></ul> |

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### Container

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|                 | <ul style="list-style-type: none"><li>• The Ritz roll and rock ; [1] leaf, typed</li><li>• Satin and silk ; [16] leaves, 5 typed</li><li>• Siberia ; [11] leaves, 1 typed. [Laid in: 2 TLS from George S. Kaufman with postscripts in pencil, n.d.]</li><li>• Siberia ; [9] leaves, typed</li><li>• Silk stockings ; [2] leaves, typed</li><li>• Stereophonic sound ; [16] leaves, 8 typed, 1 not in Porter's hand</li><li>• There's a Hollywood that's good ; [16] leaves, 4 typed</li><li>• Too bad ; [13] leaves, 2 typed</li><li>• Under the dress ; [2] leaves, typed</li><li>• What a ball ; [8] leaves, 8 typed</li><li>• Why should I trust you ; [8] leaves, 4 typed</li><li>• Without love ; [2] leaves, typed</li><li>• [Unidentified] ; [3] leaves</li></ul> |
| BOX-FOLDER 24/5 | ["Silk Stockings" song lyrics]<br>Bound set of typed lyrics, dated 4/25/56<br>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<br>Note: correspondence re censorship of lyrics for film   |
| BOX-FOLDER 25/1 | [ <i>Silk Stockings</i> script]<br>Typed script by George S. Kaufman and Leueen McGrath, marked "old," dated 1/54  |
| BOX-FOLDER 25/2 | [ <i>Silk Stockings</i> script]<br>Typed script by George S. Kaufman and Leueen McGrath, marked "old," dated 1/19/54<br>Laid in: note by Porter in pencil marked "Music lay out act 2"<br>Includes: cut pages at back  |
| BOX-FOLDER 25/3 | [ <i>Silk Stockings</i> script]<br>Typed script by George S. Kaufman and Leueen McGrath, and Abe Burrows   |
| BOX-FOLDER 25/4 | [ <i>Silk Stockings</i> stage settings]<br>Photocopies of drawings for stage settings by Jo Mielzner ; [12] leaves   |
| BOX-FOLDER 25/5 | [ <i>Silk Stockings</i> playbills]<br>Programs (2), dated 2/24/55 and 5/2/55   |
| BOX-FOLDER 25/6 | [ <i>Silk Stockings</i> miscellaneous]<br>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 | [ <i>Silk Stockings</i> correspondence & notes re tickets & seating for opening night]<br>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 | [ <i>Silk Stockings</i> miscellaneous regarding film]<br>Typed cast list, musical breakdown, clippings   |
| BOX-FOLDER 25/9 | [ <i>Silk Stockings</i> clippings]   |
| BOX 26, OV 28/3 | <b>High Society (film, 1956)</b>   |
| BOX-FOLDER 26/1 | Caroline<br>Ms. piano-vocal score in pencil ; 4 p.   |
| BOX-FOLDER 26/1 | Caroline<br>Ozalids (3) of copyist's ms. piano-vocal scores, 2 versions ; 3 p. each<br>Note: unused  |



## Music and Related Materials

| Container       | Contents   |
|-----------------|--|
| BOX-FOLDER 26/2 | High society calypso<br>Ms. piano-vocal score in pencil ; 3 p.   |
| BOX-FOLDER 26/2 | High society calypso<br>Ozalid of copyist's ms. piano-vocal score ; 4 p.                                   |
| BOX-FOLDER 26/2 | Calypso<br>Printed piano-vocal score ; 5 p.  |
| BOX-FOLDER 26/3 | I love you, Samantha<br>Ms. piano-vocal score in pencil ; 5 p.   |
| BOX-FOLDER 26/3 | I love you, Samantha<br>Ozalid of copyist's ms. piano-vocal score ; 5 p.                                   |
| BOX-FOLDER 26/3 | I love you, Samantha<br>Printed piano-vocal score ; 5 p.   |
| BOX-FOLDER 26/4 | Let's vocalize<br>Ms. piano-vocal score in pencil ; 13 p.  |
| BOX-FOLDER 26/4 | Let's vocalize<br>Ozalids (3) of copyist's ms. piano-vocal scores, 2 versions ; 13 p. each<br>Note: unused |
| BOX-FOLDER 26/5 | Little one<br>Ms. piano-vocal score in pencil ; 4 p.   |
| BOX-FOLDER 26/5 | Hot reprise of "Little one"<br>Ms. piano-vocal score in pencil ; [1] p.                                    |
| BOX-FOLDER 26/5 | Little one<br>Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each                                  |
| BOX-FOLDER 26/5 | Little one<br>Printed piano-vocal score ; 5 p.   |
| BOX-FOLDER 26/6 | Mind if I make love to you?<br>Ms. piano-vocal score in pencil ; 5 p.                                      |
| BOX-FOLDER 26/6 | Mind if I make love to you?<br>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?<br>Printed piano-vocal score ; 5 p.  |
| BOX-FOLDER 26/7 | Now you has jazz<br>Ms. piano-vocal score in pencil ; [2] p. + 6 p.  |
| BOX-FOLDER 26/7 | Now you has jazz: extra refrain<br>Ms. piano-vocal score in pencil ; 3 p.                                  |
| BOX-FOLDER 26/7 | Now you has jazz<br>Ozalids (2) of copyist's ms. piano-vocal scores, dated 10/26/55 ; 6 p. each            |
| BOX-FOLDER 26/7 | Now you has jazz<br>Ozalids (2) of copyist's ms. piano-vocal scores, dated 11/15/55 ; 8 p. each            |
| BOX-FOLDER 26/7 | Now you has jazz<br>Printed piano-vocal score ; 7 p.   |
|                 | See America first<br>See <i>See America First</i> (1916), <a href="#">See America First [version 2]</a>    |
| BOX-FOLDER 26/8 | So what?<br>Ms. piano-vocal score in pencil ; 3 p.<br>Note: unused; a.k.a. "Why not?"                      |
| BOX-FOLDER 26/9 | True love<br>Ms. piano-vocal score in pencil ; 4 p.  |

## Music and Related Materials

| Container          | Contents   |
|--------------------|--|
| BOX-FOLDER 26/9    | True love<br>Ozalids (3) of copyist's ms. piano-vocal scores, 2 versions ; 4 p. each   |
| BOX-FOLDER 26/9    | True love<br>Printed piano-vocal score ; 4 p.  |
| BOX-FOLDER 26/9    | True love<br>Printed piano-vocal score, French language version "Le premier matin"   |
| BOX-FOLDER 26/9    | True love<br>Printed piano-vocal score, German language version "Deine Liebe..."   |
| BOX-FOLDER 26/10   | Well, did you evah?<br>Printed piano-vocal score from <i>Du Barry Was a Lady</i> (1939) with extra pages laid in and new lyric ms. in ink ; 11 p.  |
| BOX-FOLDER 26/10   | Well, did you evah?<br>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?<br>Printed piano-vocal scores (2) ; 7 p.   |
| BOX-FOLDER 26/11   | Who wants to be a millionaire<br>Ms. piano-vocal score in pencil ; [1] p. + 5 p.   |
| BOX-FOLDER 26/11   | Who wants to be a millionaire<br>Ozalids (2) of copyist's ms. piano-vocal scores, 2 versions ; 5 p. each   |
| BOX-FOLDER 26/11   | Who wants to be a millionaire<br>Ozalids (2) of copyist's ms. piano-vocal scores, 2 versions ; 6 p. each   |
| BOX-FOLDER 26/11   | Who wants to be a millionaire<br>Printed piano-vocal score ; 6 p.  |
| BOX-FOLDER 26/12   | You're sensational<br>Ms. piano-vocal score in pencil ; 4 p.   |
| BOX-FOLDER 26/12   | You're sensational<br>Ozalids (3) of copyist's ms. piano-vocal scores, 2 version ; 4 p. each   |
| BOX-FOLDER 26/12   | You're sensational<br>Printed piano-vocal score ; 5 p.   |
| BOX-FOLDER 26/13   | [ <i>High Society</i> lyric sheets]<br>Typed lyric sheets, some with annotations in Porter's hand, most dated ; [24] leaves<br>Includes: holograph lyric sheet in pencil of verse to "Who wants to be a millionaire"                 |
| BOX-FOLDER 26/14   | [ <i>High Society</i> lyric booklet]<br>Typed lyric sheets, some with annotations in Porter's hand, dated, bound with string ; [27] leaves   |
| BOX-FOLDER 26/15   | [ <i>High Society</i> miscellaneous]<br>Letter and report on "True love" publicity ; [3] p.<br>Final synopsis of "High Society" ; [2] p.<br>Invitation and program to Hollywood premiere<br>2 folders labeled by Porter<br>Clippings |
| BOX-FOLDER OV 28/3 | [ <i>High Society</i> publicity materials]<br>Typed lyric sheets, some with annotations in Porter's hand, dated, bound with string ; [27] leaves   |
| BOX 27             | <b>Les Girls (film, 1957)</b>  |

## Music and Related Materials

| Container       | Contents  |
|-----------------|---|
| BOX-FOLDER 27/1 | Ca, c'est l'amour<br>Printed piano-vocal score ; 5 p.<br>See also <a href="#">Box/Folder 27/5</a>   |
| BOX-FOLDER 27/1 | Ca, c'est l'amour<br>Printed piano-vocal scores, 4 different printings of French language version<br>See also <a href="#">Box/Folder 27/5</a>   |
| BOX-FOLDER 27/1 | Ca, c'est l'amour<br>Printed piano-vocal score, Spanish language version<br>See also <a href="#">Box/Folder 27/5</a>  |
| BOX-FOLDER 27/1 | Ca, c'est l'amour<br>Printed piano-vocal score, German language version<br>See also <a href="#">Box/Folder 27/5</a>   |
| BOX-FOLDER 27/1 | Ca, c'est l'amour<br>Printed piano-vocal score, Dutch language version<br>See also <a href="#">Box/Folder 27/5</a>  |
| BOX-FOLDER 27/2 | Les girls<br>Printed piano-vocal score ; 5 p.   |
| BOX-FOLDER 27/3 | Why am I so gone (about that gal?)<br>Printed piano-vocal score ; 5 p.  |
| BOX-FOLDER 27/4 | You're just too, too<br>Printed piano-vocal score ; 5 p.<br>See also <a href="#">Box/Folder 27/5</a>  |
| BOX-FOLDER 27/5 | Ca, c'est l'amour ; You're just too, too<br>Printed parts arr.  |
| BOX-FOLDER 27/5 | Ca, c'est l'amour ; Si te Amase (If I loved you)<br>Printed parts arr.<br>Note: "Si te Amase" is a Spanish language version of the Rodgers & Hammerstein song   |
| BOX-FOLDER 27/6 | [ <i>Les Girls</i> lyric sheets]<br>Lyric sheets, 1 holograph, the rest typed, many with annotations in Porter's hand, most versions are dated ; [42] leaves<br>Song titles: <ul style="list-style-type: none"><li>• Drinking song</li><li>• High flyin' wings on my shoes</li><li>• I could kick myself</li><li>• Ladies in waiting</li><li>• Les girls</li><li>• Why am I so gone (about that gal?) [Note: includes holograph of verse]</li><li>• You're just too, too!</li></ul> |
| BOX-FOLDER 27/7 | [ <i>Les Girls</i> correspondence]<br>Letters to Porter and/or carbons of typed responses<br>Correspondents: <ul style="list-style-type: none"><li>• Chaplin, Saul</li><li>• Lounsberry, Fred</li><li>• Porter, Cole [Note: carbons of letters to Sol Siegel, Johnny Green and Albert Sirmay with revised lyric enclosed]</li><li>• Shlyen, Ben</li><li>• Siegel, Sol C. [Note: lyric sheet included]</li><li>• Sirmay, Albert [Note: lyric sheet included]</li></ul>               |
| BOX-FOLDER 27/8 | [ <i>Les Girls</i> miscellaneous]<br>Box office blue ribbon award   |

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| BOX-FOLDER 27/8 | [ <i>Les Girls</i> miscellaneous]<br>Booklet/invitation to press preview |
| BOX-FOLDER 27/9 | [ <i>Les Girls</i> clippings]  |

## Appendix I: Alphabetical Index of Song Titles

| Song Title                                      | Show                           | Notes             |
|---|--------------------------------|-------------------|
| <u>All I've got to get now is my man</u>        | <i>Panama Hattie</i>           |                   |
| <u>All of you</u>                               | <i>Silk Stockings</i>          |                   |
| <u>Allez-vous-en (go away)</u>                  | <i>Can-can</i>                 |                   |
| <u>Always true to you in my fashion</u>         | <i>Kiss Me Kate</i>            |                   |
| <u>American punch, The</u>                      | <i>Hitchy-Koo of 1922</i>      |                   |
| <u>Americans all drink coffee</u>               | <i>Panama Hattie</i>           | lyric only        |
| <u>Another op'nin', another show</u>            | <i>Kiss Me Kate</i>            |                   |
| <u>Another sentimental song</u>                 | <i>Hitchy-Koo of 1919</i>      |                   |
| <u>Art</u>                                      | <i>Silk Stockings</i>          |                   |
| <u>As long as it's not about love</u>           | <i>Leave It to Me</i>          | lyric only        |
| <u>As on through the seasons we sail</u>        | <i>Silk Stockings</i>          |                   |
| <u>At long last love</u>                        | <i>You Never Know</i>          |                   |
| <u>Au revoir, cher Baron</u>                    | <i>You Never Know</i>          |                   |
| <u>Away from it all</u>                         | <i>Out of this World</i>       |                   |
| <u>Badmen</u>                                   | <i>See America First</i>       |                   |
| <u>Bandit band, The</u>                         | <i>Hitchy-Koo of 1922</i>      |                   |
| <u>Bébé of gay Paree</u>                        | <i>Silk Stockings</i>          |                   |
| <u>Between you and me</u>                       | <i>Broadway Melody of 1940</i> |                   |
| <u>Bianca</u>                                   | <i>Kiss Me Kate</i>            |                   |
| <u>Bianca's theme</u>                           | <i>Kiss Me Kate</i>            | music only        |
| <u>Boroff's ode</u>                             | <i>Silk Stockings</i>          |                   |
| <u>Bring me back my butterfly</u>               | <i>Hitchy-Koo of 1919</i>      |                   |
| <u>Brush up your Shakespeare</u>                | <i>Kiss Me Kate</i>            |                   |
| <u>By candlelight</u>                           | <i>You Never Know</i>          |                   |
| <u>C'est magnifique</u>                         | <i>Can-can</i>                 |                   |
| <u>Ca, c'est l'amour</u>                        | <i>Les Girls</i>               |                   |
| <u>Ca, c'est l'amour ; You're just too, too</u> | <i>Les Girls</i>               |                   |
| <u>Can-can</u>                                  | <i>Can-can</i>                 |                   |
| <u>Caroline</u>                                 | <i>High Society</i>            |                   |
| <u>Cherry pies oughta be you</u>                | <i>Out of this World</i>       |                   |
| <u>Climb up the mountain</u>                    | <i>Out of this World</i>       |                   |
| <u>Close</u>                                    | <i>Rosalie</i>                 |                   |
| <u>Come along with me</u>                       | <i>Can-can</i>                 |                   |
| <u>Comrade Alonzo, we love you</u>              | <i>Leave It to Me</i>          |                   |
| <u>Craigie 404</u>                              | Miscellaneous music            |                   |
| <u>Dinner</u>                                   | <i>See America First</i>       |                   |
| <u>Don't let it get you down</u>                | <i>Leave It to Me</i>          | lyric only        |
| <u>Don't you think it's about time for...</u>   | <i>Silk Stockings</i>          | lyric sketch only |
| <u>Drinking song</u>                            | <i>Les Girls</i>               | lyric only        |
| <u>Easy to love</u>                             | <i>Born to Dance</i>           |                   |
| <u>Entrance of Indian maidens</u>               | <i>See America First</i>       |                   |
| <u>Ev'ry man is a stupid man</u>                | <i>Can-can</i>                 |                   |
| <u>Ever and ever yours</u>                      | <i>See America First</i>       |                   |
| <u>Far away</u>                                 | <i>Leave It to Me</i>          |                   |
| <u>Fascinating females</u>                      | <i>See America First</i>       | sketch            |
| <u>Fated to be mated</u>                        | <i>Silk stockings</i>          |                   |
| <u>For no rhyme or reason</u>                   | <i>You Never Know</i>          |                   |

| <b>Song Title</b>                                      | <b>Show</b>                    | <b>Notes</b>      |
|--|--------------------------------|-------------------|
| <a href="#">Fresh as a daisy</a>                       | <i>Panama Hattie</i>           |                   |
| <a href="#">From alpha to omega</a>                    | <i>You Never Know</i>          |                   |
| <a href="#">From now on</a>                            | <i>Leave It to Me</i>          |                   |
| <a href="#">From this moment on</a>                    | <i>Out of this World</i>       |                   |
| <a href="#">Get out of town</a>                        | <i>Leave It to Me</i>          |                   |
| <a href="#">Give me the land</a>                       | <i>Silk Stockings</i>          |                   |
| <a href="#">Go into your dance</a>                     | <i>The New Yorkers</i>         |                   |
| <a href="#">God bless the woman</a>                    | <i>Panama Hattie</i>           |                   |
| <a href="#">Good-evening Princesses</a>                | <i>You Never Know</i>          |                   |
| <a href="#">Great indoors, The</a>                     | <i>The New Yorkers</i>         |                   |
| <a href="#">Hail Bibinski!</a>                         | <i>Silk Stockings</i>          |                   |
| <a href="#">Hail, hail, hail</a>                       | <i>Out of this World</i>       |                   |
| <a href="#">Hail, ye Indian maidens</a>                | <i>See America First</i>       | incomplete        |
| <a href="#">Harbor deep down in my heart, The</a>      | <i>Hitchy-Koo of 1922</i>      |                   |
| <a href="#">Hark to the song of the night</a>          | <i>Out of this World</i>       |                   |
| <a href="#">Heart o' me, The</a>                       | <i>Hitchy-Koo of 1922</i>      |                   |
| <a href="#">Her heart was in her work</a>              | <i>Can-can</i>                 |                   |
| <a href="#">Here's to Panama Hattie</a>                | <i>Panama Hattie</i>           | lyric only        |
| <a href="#">Hey, babe, hey!</a>                        | <i>Born to Dance</i>           |                   |
| <a href="#">High flyin' wings on my shoes</a>          | <i>Les Girls</i>               | lyric only        |
| <a href="#">High society calypso</a>                   | <i>High Society</i>            |                   |
| <a href="#">Hold up ensemble</a>                       | <i>See America First</i>       | incomplete        |
| <a href="#">How do you spell ambassador?</a>           | <i>Leave It to Me</i>          |                   |
| <a href="#">How simple life would be</a>               | <i>Kiss Me Kate</i>            | lyric sketch only |
| <a href="#">Hush, hush, hush</a>                       | <i>Out of this World</i>       |                   |
| <a href="#">I am ashamed that women are so simple</a>  | <i>Kiss Me Kate</i>            |                   |
| <a href="#">I am Gaston</a>                            | <i>You Never Know</i>          |                   |
| <a href="#">I am in love</a>                           | <i>Can-can</i>                 |                   |
| <a href="#">I am loved</a>                             | <i>Out of this World</i>       |                   |
| <a href="#">I concentrate on you</a>                   | <i>Broadway melody of 1940</i> |                   |
| <a href="#">I concentrate on you</a>                   | <i>Silk stockings</i>          |                   |
| <a href="#">I could kick myself</a>                    | <i>Les Girls</i>               | lyric only        |
| <a href="#">I do</a>                                   | <i>Can-can</i>                 | lyric only        |
| <a href="#">I got beauty</a>                           | <i>Out of this World</i>       |                   |
| <a href="#">I happen to like New York</a>              | <i>The New Yorkers</i>         |                   |
| <a href="#">I hate men</a>                             | <i>Kiss Me Kate</i>            |                   |
| <a href="#">I introduced</a>                           | <i>Hitchy-Koo of 1919</i>      |                   |
| <a href="#">I Jupiter, I Rex</a>                       | <i>Out of this World</i>       |                   |
| <a href="#">I like the ladies</a>                      | <i>Can-can</i>                 | lyric only        |
| <a href="#">I love Paris</a>                           | <i>Can-can</i>                 |                   |
| <a href="#">I love you</a>                             | <i>Silk Stockings</i>          | lyric sketch only |
| <a href="#">I love you, Samantha</a>                   | <i>High Society</i>            |                   |
| <a href="#">I love you so (Loie and Chlodo)</a>        | <i>The Pot of Gold</i>         |                   |
| <a href="#">I shall positively pay you next Monday</a> | <i>Can-can</i>                 |                   |
| <a href="#">I sing of love</a>                         | <i>Kiss Me Kate</i>            |                   |
| <a href="#">I sleep easier now</a>                     | <i>Out of this World</i>       |                   |
| <a href="#">I want to go home</a>                      | <i>Leave It to Me</i>          |                   |
| <a href="#">I'll black his eyes</a>                    | <i>You Never Know</i>          |                   |
| <a href="#">I'm afraid sweetheart I love you</a>       | <i>Kiss Me Kate</i>            |                   |

| <b>Song Title</b>                                       | <b>Show</b>                            | <b>Notes</b>      |
|---|--|-------------------|
| <a href="#">I'm back in circulation</a>                 | <i>You Never Know</i>                  | lyric only        |
| <a href="#">I'm getting myself ready for you</a>        | <i>The New Yorkers</i>                 |                   |
| <a href="#">I'm going in for love</a>                   | <i>You Never Know</i>                  |                   |
| <a href="#">I'm the queen that goes too far</a>         | <i>Silk Stockings</i>                  | lyric sketch only |
| <a href="#">I'm throwing a ball tonight</a>             | <i>Panama Hattie</i>                   |                   |
| <a href="#">I'm yours</a>                               | <i>You Never Know</i>                  |                   |
| <a href="#">I've a shooting box in Scotland</a>         | <i>See America First</i>               |                   |
| <a href="#">I've a strange new rhythm in my heart</a>   | <i>Rosalie</i>                         |                   |
| <a href="#">I've come to wive it wealthily in Padua</a> | <i>Kiss Me Kate</i>                    |                   |
| <a href="#">I've got an awful lot to learn</a>          | <i>See America First</i>               |                   |
| <a href="#">I've got somebody waiting</a>               | <i>Hitchy-Koo of 1919</i>              |                   |
| <a href="#">I've got you under my skin</a>              | <i>Born to Dance</i>                   |                   |
| <a href="#">I've still got my health</a>                | <i>Panama Hattie</i>                   |                   |
| <a href="#">If ever we get out of jail</a>              | <i>Silk Stockings</i>                  |                   |
| <a href="#">If you love your job</a>                    | <i>Kiss Me Kate</i>                    | lyric sketch only |
| <a href="#">If you loved me truly</a>                   | <i>Can-can</i>                         |                   |
| <a href="#">If you smile (look) at me</a>               | <i>Around the World in Eighty Days</i> |                   |
| <a href="#">In Hitchy's garden</a>                      | <i>Hitchy-Koo of 1919</i>              |                   |
| <a href="#">In the still of the night</a>               | <i>Rosalie</i>                         |                   |
| <a href="#">Information please</a>                      | <i>Leave It to Me</i>                  | lyric only        |
| <a href="#">It all belongs to you</a>                   | <i>You Never Know</i>                  | lyric only        |
| <a href="#">It was great fun the first time</a>         | <i>Kiss Me Kate</i>                    | lyric sketch only |
| <a href="#">It's a chemical reaction that's all</a>     | <i>Silk Stockings</i>                  |                   |
| <a href="#">It's a long long climb</a>                  | <i>Panama Hattie</i>                   |                   |
| <a href="#">It's all right with me</a>                  | <i>Can-can</i>                         |                   |
| <a href="#">It's no laughing matter</a>                 | <i>You Never Know</i>                  |                   |
| <a href="#">Italian street singers</a>                  | Miscellaneous music                    |                   |
| <a href="#">Join it right away</a>                      | <i>Panama Hattie</i>                   |                   |
| <a href="#">Josephine</a>                               | <i>Silk Stockings</i>                  |                   |
| <a href="#">Just another page in your diary</a>         | <i>Leave It to me</i>                  | lyric only        |
| <a href="#">Just one of those things [version 1]</a>    | <i>The New Yorkers</i>                 |                   |
| <a href="#">Just one step ahead of love</a>             | <i>You Never Know</i>                  |                   |
| <a href="#">Kate's theme</a>                            | <i>Kiss Me Kate</i>                    | music only        |
| <a href="#">Keep your chin up</a>                       | <i>Silk Stockings</i>                  | lyric sketch only |
| <a href="#">Kiss me Kate</a>                            | <i>Kiss Me Kate</i>                    |                   |
| <a href="#">Ladies in waiting</a>                       | <i>Les Girls</i>                       | lyric sketch only |
| <a href="#">Lady fair, lady fair</a>                    | <i>See America First</i>               |                   |
| <a href="#">Lady I've vowed to wed, The</a>             | <i>See America First</i>               | incomplete        |
| <a href="#">Language of flowers, The</a>                | <i>See America First</i>               |                   |
| <a href="#">Laundry scene</a>                           | <i>Can-can</i>                         |                   |
| <a href="#">Law, The</a>                                | <i>Can-can</i>                         |                   |
| <a href="#">Les girls</a>                               | <i>Les Girls</i>                       |                   |
| <a href="#">Let's be buddies</a>                        | <i>Panama Hattie</i>                   |                   |
| <a href="#">Let's fly away</a>                          | <i>The New Yorkers</i>                 |                   |
| <a href="#">Let's make it a night</a>                   | <i>Silk Stockings</i>                  | lyric only        |
| <a href="#">Let's vocalize</a>                          | <i>High Society</i>                    |                   |
| <a href="#">Lima</a>                                    | <i>See America First</i>               |                   |
| <a href="#">Little one</a>                              | <i>High Society</i>                    |                   |
| <a href="#">Live and let live</a>                       | <i>Can-can</i>                         |                   |

| <b>Song Title</b>                                       | <b>Show</b>               | <b>Notes</b>      |
|---|---------------------------|-------------------|
| <a href="#">Love came and crowned me</a>                | <i>See America First</i>  |                   |
| <a href="#">Love for sale</a>                           | <i>The New Yorkers</i>    |                   |
| <a href="#">Love is the only thing</a>                  | <i>Kiss Me Kate</i>       | sketch            |
| <a href="#">Love letter words</a>                       | <i>Hitchy-Koo of 1922</i> |                   |
| <a href="#">Maiden fair</a>                             | <i>Out of this World</i>  |                   |
| <a href="#">Make it another old-fashioned, please</a>   | <i>Panama Hattie</i>      |                   |
| <a href="#">Man must his honor defend, A</a>            | <i>Can-can</i>            |                   |
| <a href="#">Maria</a>                                   | <i>You Never Know</i>     |                   |
| <a href="#">Midsummer Night</a>                         | <i>Out of this World</i>  | music only        |
| <a href="#">Mind if I make love to you?</a>             | <i>High Society</i>       |                   |
| <a href="#">Mirror, mirror</a>                          | <i>See America First</i>  |                   |
| <a href="#">Montmart'</a>                               | <i>Can-can</i>            |                   |
| <a href="#">Most gentlemen don't like love</a>          | <i>Leave It to Me</i>     |                   |
| <a href="#">My cozy little corner in the Ritz</a>       | <i>Hitchy-Koo of 1919</i> |                   |
| <a href="#">My heart belongs to Daddy</a>               | <i>Leave It to Me</i>     |                   |
| <a href="#">My mother would love you</a>                | <i>Panama Hattie</i>      |                   |
| <a href="#">Never give anything away</a>                | <i>Can-can</i>            |                   |
| <a href="#">Never, never be an artist</a>               | <i>Can-can</i>            |                   |
| <a href="#">No lover</a>                                | <i>Out of this World</i>  |                   |
| <a href="#">Nobody's chasing me</a>                     | <i>Out of this World</i>  |                   |
| <a href="#">Nothing to do but work</a>                  | <i>Can-can</i>            |                   |
| <a href="#">Now you has jazz</a>                        | <i>High Society</i>       |                   |
| <a href="#">Ode to a tractor</a>                        | <i>Silk Stockings</i>     |                   |
| <a href="#">Oh, bright, fair dream!</a>                 | <i>See America First</i>  |                   |
| <a href="#">Oh, it must be fun</a>                      | <i>Out of this World</i>  |                   |
| <a href="#">Old fashioned garden</a>                    | <i>Hitchy-Koo of 1919</i> |                   |
| <a href="#">One hundred years from today/now</a>        | <i>Panama Hattie</i>      | lyric only        |
| <a href="#">Own a little old modern French painting</a> | <i>Silk Stockings</i>     | lyric sketch only |
| <a href="#">Paris loves lovers</a>                      | <i>Silk Stockings</i>     |                   |
| <a href="#">Perfume of love, The</a>                    | <i>Silk Stockings</i>     |                   |
| <a href="#">Peter Piper; The sea is calling</a>         | <i>Hitchy-Koo of 1919</i> |                   |
| <a href="#">Petruchio's theme</a>                       | <i>Kiss Me Kate</i>       | music only        |
| <a href="#">Pity me, please</a>                         | <i>See America First</i>  |                   |
| <a href="#">Polka dance</a>                             | <i>Can-can</i>            | music only        |
| <a href="#">Prithee, come crusading with me</a>         | <i>See America First</i>  |                   |
| <a href="#">Prologue</a>                                | <i>Out of this World</i>  |                   |
| <a href="#">Rap tap on wood</a>                         | <i>Born to Dance</i>      |                   |
| <a href="#">Recall Goodhue</a>                          | <i>Leave It to Me</i>     |                   |
| <a href="#">Red blues, The</a>                          | <i>Silk Stockings</i>     |                   |
| <a href="#">Revelation ensemble</a>                     | <i>See America First</i>  |                   |
| <a href="#">Ritz roll and rock, The</a>                 | <i>Silk Stockings</i>     |                   |
| <a href="#">Rolling home</a>                            | <i>Born to Dance</i>      |                   |
| <a href="#">Rosalie</a>                                 | <i>Rosalie</i>            |                   |
| <a href="#">Satin and silk</a>                          | <i>Silk stockings</i>     |                   |
| <a href="#">Say it with gin</a>                         | <i>The New Yorkers</i>    |                   |
| <a href="#">Sea is calling, The</a>                     | <i>Hitchy-Koo of 1919</i> |                   |
| <a href="#">Security or love</a>                        | <i>Kiss Me Kate</i>       | lyric sketch only |
| <a href="#">See America first [version 1]</a>           | <i>See America First</i>  |                   |
| <a href="#">See America first [version 2]</a>           | <i>See America First</i>  |                   |



| <b>Song Title</b>                                      | <b>Show</b>                            | <b>Notes</b>      |
|--|--|-------------------|
| <a href="#">She was a fair young mermaid</a>           | <i>The Pot of Gold</i>                 |                   |
| <a href="#">She's from the South</a>                   | <i>Out of this World</i>               | sketch            |
| <a href="#">Siberia</a>                                | <i>Silk Stockings</i>                  |                   |
| <a href="#">Silk Stockings</a>                         | <i>Silk Stockings</i>                  |                   |
| <a href="#">Slow sinks the sun</a>                     | <i>See America First</i>               |                   |
| <a href="#">So in love</a>                             | <i>Kiss Me Kate</i>                    |                   |
| <a href="#">So what?</a>                               | <i>High Society</i>                    |                   |
| <a href="#">Social coach of all the fashionable...</a> | <i>See America First</i>               |                   |
| <a href="#">Something's got to be done</a>             | <i>See America First</i>               |                   |
| <a href="#">Song (Indian maidens)</a>                  | <i>See America First</i>               | incomplete        |
| <a href="#">Stereophonic sound</a>                     | <i>Silk Stockings</i>                  |                   |
| <a href="#">Storm at sea</a>                           | <i>Around the World in Eighty Days</i> | music only        |
| <a href="#">Stroll on the plaza Sant' Ana, A</a>       | <i>Panama Hattie</i>                   |                   |
| <a href="#">Sweet simplicity</a>                       | <i>See America First</i>               | incomplete        |
| <a href="#">Take me back to Manhattan</a>              | <i>The New Yorkers</i>                 |                   |
| <a href="#">Taking the steps to Russia</a>             | <i>Leave It to Me</i>                  |                   |
| <a href="#">Thank you</a>                              | <i>Leave It to Me</i>                  | lyric only        |
| <a href="#">That black and white baby of mine</a>      | <i>Hitchy-Koo of 1919</i>              |                   |
| <a href="#">There could only be you</a>                | <i>Panama Hattie</i>                   | sketch            |
| <a href="#">There's a fan</a>                          | <i>Leave It to Me</i>                  | lyric only        |
| <a href="#">There's a Hollywood that's good</a>        | <i>Silk Stockings</i>                  |                   |
| <a href="#">They ain't done right by our Nell</a>      | <i>Panama Hattie</i>                   |                   |
| <a href="#">They couldn't compare to you</a>           | <i>Out of this World</i>               |                   |
| <a href="#">To be or not to be</a>                     | <i>Kiss Me Kate</i>                    | lyric sketch only |
| <a href="#">To follow every fancy</a>                  | <i>See America First</i>               |                   |
| <a href="#">To hell with ev'rything but us</a>         | <i>Out of this World</i>               |                   |
| <a href="#">To love or not to love</a>                 | <i>Rosalie</i>                         |                   |
| <a href="#">To the U.S.A. from the U.S.S.R.</a>        | <i>Leave It to Me</i>                  |                   |
| <a href="#">To think that this could happen to me</a>  | <i>Can-can</i>                         |                   |
| <a href="#">To-morrow</a>                              | <i>Leave It to Me</i>                  |                   |
| <a href="#">Tom, Dick or Harry</a>                     | <i>Kiss me Kate</i>                    |                   |
| <a href="#">Tonight I love you more</a>                | <i>Out of this World</i>               |                   |
| <a href="#">Too bad</a>                                | <i>Silk Stockings</i>                  |                   |
| <a href="#">Too darn hot</a>                           | <i>Kiss Me Kate</i>                    |                   |
| <a href="#">Train music</a>                            | <i>Leave It to Me</i>                  | music only        |
| <a href="#">Trouble with me is, The</a>                | <i>Kiss Me Kate</i>                    | lyric sketch only |
| <a href="#">True love</a>                              | <i>High Society</i>                    |                   |
| <a href="#">Under the dress</a>                        | <i>Silk Stockings</i>                  |                   |
| <a href="#">Use your imagination</a>                   | <i>Out of this World</i>               |                   |
| <a href="#">Visit Panama</a>                           | <i>Panama Hattie</i>                   |                   |
| <a href="#">Vite, vite, vite</a>                       | <i>Leave It to Me</i>                  |                   |
| <a href="#">We are maidens typical of France</a>       | <i>Can-can</i>                         |                   |
| <a href="#">We detest a fiesta</a>                     | <i>Panama Hattie</i>                   |                   |
| <a href="#">We drink to you J.H. Brody</a>             | <i>Leave It to Me</i>                  |                   |
| <a href="#">We open in Venice</a>                      | <i>Kiss Me Kate</i>                    |                   |
| <a href="#">We've been spending the summer with...</a> | <i>The New Yorkers</i>                 |                   |
| <a href="#">Welcome to Jerry</a>                       | <i>Panama Hattie</i>                   | lyric only        |
| <a href="#">Well, did you evah?</a>                    | <i>High Society</i>                    |                   |
| <a href="#">Well it's good to be here again</a>        | <i>See America First</i>               |                   |

| <b>Song Title</b>                                | <b>Show</b>                            | <b>Notes</b>      |
|--|--|-------------------|
| <u>Were thine that special face</u>              | <i>Kiss Me Kate</i>                    |                   |
| <u>What a ball!</u>                              | <i>Silk Stockings</i>                  |                   |
| <u>What a fair thing is woman</u>                | <i>Can-can</i>                         | lyric only        |
| <u>What a priceless pleasure</u>                 | <i>You Never Know</i>                  |                   |
| <u>What do you think about men?</u>              | <i>Out of this World</i>               |                   |
| <u>What does your servant dream about?</u>       | <i>Kiss Me Kate</i>                    |                   |
| <u>What is that tune?</u>                        | <i>You Never Know</i>                  |                   |
| <u>What shall I do?</u>                          | <i>You Never Know</i>                  |                   |
| <u>When a body's in love</u>                     | <i>See America First</i>               |                   |
| <u>When all's said and done</u>                  | <i>Leave It to Me</i>                  |                   |
| <u>When I had a uniform on</u>                   | <i>Hitchy-Koo of 1919</i>              |                   |
| <u>When I used to lead the ballet</u>            | <i>See America First</i>               |                   |
| <u>When my caravan comes home</u>                | <i>Hitchy-Koo of 1922</i>              |                   |
| <u>When the hen stops laying</u>                 | <i>Leave It to Me</i>                  | lyric only        |
| <u>Where have you been?</u>                      | <i>The New Yorkers</i>                 |                   |
| <u>Where is the life that late I led</u>         | <i>Kiss Me Kate</i>                    |                   |
| <u>Where, oh where</u>                           | <i>Out of this World</i>               |                   |
| <u>Wherever they fly the flag of old England</u> | <i>Around the World in Eighty Days</i> |                   |
| <u>Who said gay Paree?</u>                       | <i>Can-can</i>                         |                   |
| <u>Who wants to be a millionaire</u>             | <i>High Society</i>                    |                   |
| <u>Who would have dreamed</u>                    | <i>Panama Hattie</i>                   |                   |
| <u>Why am I so gone (about that gal?)</u>        | <i>Les Girls</i>                       |                   |
| <u>Why can't I forget you</u>                    | <i>Leave It to Me</i>                  | lyric only        |
| <u>Why can't you behave</u>                      | <i>Kiss Me Kate</i>                    |                   |
| <u>Why do you want to hurt me so?</u>            | <i>Out of this World</i>               |                   |
| <u>Why should I trust you?</u>                   | <i>Silk Stockings</i>                  |                   |
| <u>Wild wedding bells</u>                        | <i>Leave It to Me</i>                  | lyric only        |
| <u>Without love</u>                              | <i>Silk Stockings</i>                  |                   |
| <u>Woman's career, A</u>                         | <i>Kiss Me Kate</i>                    | lyric sketch only |
| <u>Wond'ring night and day</u>                   | Miscellaneous music                    |                   |
| <u>Wunderbar</u>                                 | <i>Kiss Me Kate</i>                    |                   |
| <u>Yes, yes, yes</u>                             | <i>You Never Know</i>                  |                   |
| <u>You can do no wrong</u>                       | <i>Around the World in Eighty Days</i> |                   |
| <u>You don't remind me</u>                       | <i>Out of this World</i>               |                   |
| <u>You never know</u>                            | <i>You never know</i>                  |                   |
| <u>You said it</u>                               | <i>Panama Hattie</i>                   |                   |
| <u>You will, one day, appreciate me</u>          | <i>Can-can</i>                         | lyric sketch only |
| <u>You're just too, too</u>                      | <i>Les Girls</i>                       |                   |
| <u>You're sensational</u>                        | <i>High Society</i>                    |                   |
| <u>You're too far away</u>                       | <i>The New Yorkers</i>                 |                   |
| <u>Younger sons of peers</u>                     | <i>See America First</i>               | incomplete        |

## 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.

| <b>Correspondent</b>                            | <b>Show</b>    | <b>Box/Folder</b> |
|---|----------------|-------------------|
| <u>Burrows, Abe (2)</u>                         | <i>Can-can</i> | 20/4              |
| <u>Can-can, correspondence re film premiere</u> | <i>Can-can</i> | 20/7              |

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