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. Kiss me, Kate.
Porter, Cole, 1891-1964. Kiss me, Kate.
Porter, Cole, 1891-1964. Leave it to me.
Porter, Cole, 1891-1964. Leave it to me.
Sirmay, Albert--Correspondence.
Sirmay, Albert.

Subjects
Composers--United States.
Musical theater--United States.
Musicals--Scores.
Musicals--Vocal scores with piano.
Titles
Can-can (Motion picture : 1960)
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

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1891, June 9</td>
<td>Born Peru, Indiana, to Kate Cole and Samuel Fenwick Porter</td>
</tr>
<tr>
<td>1905-1909</td>
<td>Attended Worcester Academy, Worcester, Massachusetts</td>
</tr>
<tr>
<td>1909-1913</td>
<td>Attended Yale College</td>
</tr>
<tr>
<td>1913, Nov. 26</td>
<td><em>The Pot of Gold</em> performed at Delta Kappa Epsilon</td>
</tr>
<tr>
<td>1913-1915</td>
<td>Attended Harvard University, transferred from the Law School to the School of Music autumn 1914</td>
</tr>
<tr>
<td>1916, Mar. 28</td>
<td><em>See America First</em> opened at the Maxine Elliott Theatre, New York</td>
</tr>
<tr>
<td>1917</td>
<td>Studied music in New York with Petro Yon</td>
</tr>
<tr>
<td>1918, Apr. 20</td>
<td>Enlisted in the First Foreign Regiment (Foreign Legion)</td>
</tr>
<tr>
<td>1919, Aug. 18</td>
<td>First performance of <em>Hitchy-Koo of 1919</em>, Atlantic City</td>
</tr>
<tr>
<td>1919, Dec. 18</td>
<td>Married Linda Lee Thomas in Paris</td>
</tr>
<tr>
<td>1920</td>
<td>Studied counterpoint, harmony and orchestration at the Schola Cantorum, Paris</td>
</tr>
<tr>
<td>1922, Oct. 10</td>
<td><em>Hitchy-Koo of 1922</em> opened at the Shubert Theatre, Philadelphia</td>
</tr>
<tr>
<td>1923, Oct. 25</td>
<td>World premiere of ballet <em>Within the Quota</em>, at the Théâtre des Champs-Elysées, Paris</td>
</tr>
<tr>
<td>1928, Oct. 3</td>
<td><em>Paris</em> opened at the Music Box Theatre, New York</td>
</tr>
<tr>
<td>1929, Mar. 27</td>
<td><em>Wake Up and Dream</em> opened at the London Pavilion</td>
</tr>
<tr>
<td>1929, Nov. 27</td>
<td><em>Fifty Million Frenchmen</em> opened at the Lyric Theatre, New York</td>
</tr>
<tr>
<td>1929, Dec. 30</td>
<td><em>Wake Up and Dream</em> opened at the Selwyn Theatre, New York</td>
</tr>
<tr>
<td>1930, Dec. 8</td>
<td><em>The New Yorkers</em> opened at B. S. Moss's Broadway Theatre, New York</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
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<tr>
<td>------------</td>
<td>----------------------------------------------------------------------</td>
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<tr>
<td>1930, Dec. 8</td>
<td>Gay Divorce opened at the Ethel Barrymore Theatre, New York</td>
</tr>
<tr>
<td>1933, Oct. 6</td>
<td>Nymph Errant opened at the Adelphi Theatre, London</td>
</tr>
<tr>
<td>1934, Nov. 21</td>
<td>Anything Goes opened at the Alvin Theatre, New York</td>
</tr>
<tr>
<td>1935, Oct. 12</td>
<td>Jubilee opened at the Imperial Theatre, New York</td>
</tr>
<tr>
<td>1936, Oct. 29</td>
<td>Red, Hot and Blue opened at the Alvin Theatre, New York</td>
</tr>
<tr>
<td>1936 Nov.</td>
<td>Born to Dance (film) released</td>
</tr>
<tr>
<td>1937, Oct. 24</td>
<td>Suffered crippling riding accident in which both of his legs were crushed</td>
</tr>
<tr>
<td>1937 Dec.</td>
<td>Rosalie (film) released</td>
</tr>
<tr>
<td>1938, Sept. 21</td>
<td>You Never Know opened at the Winter Garden Theatre, New York</td>
</tr>
<tr>
<td>1938, Nov. 9</td>
<td>Leave it to Me opened at the Imperial Theatre, New York</td>
</tr>
<tr>
<td>1939, Dec. 6</td>
<td>Du Barry Was a Lady opened at the 46th Street Theatre, New York</td>
</tr>
<tr>
<td>1940 Feb.</td>
<td>Broadway Melody of 1940 (film) released</td>
</tr>
<tr>
<td>1940, Oct. 30</td>
<td>Panama Hattie opened at the 46th Street Theatre, New York</td>
</tr>
<tr>
<td>1941 Oct.</td>
<td>You'll Never Get Rich (film) released</td>
</tr>
<tr>
<td>1941, Oct. 29</td>
<td>Let's Face It opened at the Imperial Theatre, New York</td>
</tr>
<tr>
<td>1943, Jan. 7</td>
<td>Something for the Boys opened at the Alvin Theatre, New York</td>
</tr>
<tr>
<td>1944, Jan. 28</td>
<td>Mexican Hayride opened at the Winter Garden Theatre, New York</td>
</tr>
<tr>
<td>1944, Dec. 7</td>
<td>Seven Lively Arts opened at the Ziegfeld Theatre, New York</td>
</tr>
<tr>
<td>1946, May 31</td>
<td>Around the World in Eighty Days opened at the Adelphi Theatre, New York</td>
</tr>
<tr>
<td>1948 June</td>
<td>The Pirate (film) released</td>
</tr>
<tr>
<td>1948, Dec. 30</td>
<td>Kiss Me Kate opened at the New Century Theatre, New York</td>
</tr>
<tr>
<td>1950, Dec. 21</td>
<td>Out of this World opened at the New Century Theatre, New York</td>
</tr>
<tr>
<td>1953, May 7</td>
<td>Can-Can opened at the Shubert Theatre, New York</td>
</tr>
<tr>
<td>1954, May 20</td>
<td>Linda Porter died</td>
</tr>
<tr>
<td>1955, Feb. 24</td>
<td>Silk Stockings opened at the Imperial Theatre, New York</td>
</tr>
<tr>
<td>1956 Oct.</td>
<td>High Society (film) released</td>
</tr>
<tr>
<td>1957 July</td>
<td>Silk Stockings (film) released</td>
</tr>
<tr>
<td>1957 Nov.</td>
<td>Les Girls (film) released</td>
</tr>
<tr>
<td>1958, Feb. 21</td>
<td>Aladdin shown on CBS-TV</td>
</tr>
<tr>
<td>1958, Apr. 3</td>
<td>Right leg was amputated</td>
</tr>
<tr>
<td>1964, Oct. 15</td>
<td>Died in Santa Monica, California</td>
</tr>
</tbody>
</table>

**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

<table>
<thead>
<tr>
<th>Container</th>
<th>Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX 1-28</td>
<td><strong>Music and Related Materials</strong></td>
</tr>
</tbody>
</table>

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

<table>
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<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BOX 1-28</strong></td>
<td><strong>Music and Related Materials</strong>&lt;br&gt;Organized chronologically based on the opening date of each show, with the music and lyric materials within each show organized alphabetically by song title. Other materials--scripts, research, programs, clippings, and miscellaneous items--follow in roughly the order of their closeness to the creative process of the production.</td>
</tr>
<tr>
<td><strong>BOX 1</strong></td>
<td><strong>Miscellaneous Music</strong></td>
</tr>
</tbody>
</table>
| **BOX-FOLDER 1/1** | Craigie 404<br>Ms. lead sheet in pencil, incomplete ; [2] p.<br>On t.p.: "words and music by Gaffer."
Note: Porter roomed at 404 Craigie during his year at the Harvard Law School, 1913-1914 |
<p>| <strong>BOX-FOLDER 1/1</strong> | [Unidentified]&lt;br&gt;Ms. piano-vocal score in pencil, no lyric ; p. [3] |
| <strong>BOX-FOLDER 1/1</strong> | [Unidentified]&lt;br&gt;Ms. melody with phrase analysis markings in ink ; p. [4] |
| <strong>BOX-FOLDER 1/2</strong> | [Musical exercise and student work]&lt;br&gt;Holograph scores and sketches in pencil ; approximately [20] leaves&lt;br&gt;Note: includes exercises in writing fugues, voice-leading, and orchestration along with what appear to be notes taken from lectures. The contents of this folder was mixed in with all of the preceding manuscript materials. Because many of Porter's notes are in French, this is probably circa 1920 while he was studying at the Schola Cantorum in Paris. |
| <strong>BOX-FOLDER 1/4</strong> | [Unidentified]&lt;br&gt;Holograph piano score in pencil ; [1] p.&lt;br&gt;Note: this rag-like piece appears to have been part of the inspiration for &quot;I'm in love again&quot; (1925). |
| <strong>BOX-FOLDER 1/5</strong> | [Wond'ring night and day] Wondring&lt;br&gt;Holograph piano-vocal score in pencil, incomplete ; [1] p.&lt;br&gt;Note: copyright date 3/16/22. |
| <strong>BOX-FOLDER 1/6</strong> | Italian street singers&lt;br&gt;Holograph piano-vocal score in pencil ; [6] p.&lt;br&gt;Note: according to Robert Kimball, this song was probably written in Venice about 1926. |
| <strong>BOX 1</strong> | <strong>The Pot of Gold, 1912</strong> |
| <strong>BOX-FOLDER 1/7</strong> | [I love you so ; Loie and Chlodo] Finale act II&lt;br&gt;Ms. piano-vocal score in ink, incomplete ; p. 5-8 |
| <strong>BOX-FOLDER 1/8</strong> | She was a fair young mermaid : Mermaid song&lt;br&gt;Ms. piano-vocal score in ink ; 4 p. |
| <strong>BOX 1-2</strong> | <strong>See America First, 1916</strong>&lt;br&gt;words and music by T. Lawrason Riggs and Cole Porter |</p>
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<tr>
<th>Container</th>
<th>Contents</th>
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<tbody>
<tr>
<td>BOX-FOLDER 1/9</td>
<td>[Badmen] Act I opening chorus of Badmen : no. 1</td>
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<tr>
<td></td>
<td>Holograph piano-vocal score in pencil ; 9 p.</td>
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<tr>
<td></td>
<td>Note: &quot;Revelation (chorus of Badmen) : no. 2&quot; begins on p. 9.</td>
</tr>
<tr>
<td>BOX-FOLDER 1/9</td>
<td>[Badmen] Act I opening chorus of Badmen : no. 1</td>
</tr>
<tr>
<td>BOX-FOLDER 1/10</td>
<td>[Dinner]</td>
</tr>
<tr>
<td></td>
<td>Holograph piano-vocal score in pencil, incomplete ; 4 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 1/10</td>
<td>[Dinner]</td>
</tr>
<tr>
<td>BOX-FOLDER 1/11</td>
<td>Entrance of Indian maidens : no 9</td>
</tr>
<tr>
<td></td>
<td>Holograph piano-vocal score in pencil ; 6 p.</td>
</tr>
<tr>
<td></td>
<td>Note: &quot;Revelation (chorus of Indian maidens) : no. 10&quot; begins on p. 6. This might be the number titled &quot;Indian girl's chant&quot; listed in New York program as Act I, no. 1b.</td>
</tr>
<tr>
<td>BOX-FOLDER 1/12</td>
<td>Ever and ever yours</td>
</tr>
<tr>
<td></td>
<td>Printed piano-vocal score ; 5 p.</td>
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<tr>
<td>BOX-FOLDER 1/13</td>
<td>[Fascinating females]</td>
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<tr>
<td>BOX-FOLDER 1/14</td>
<td>Finale act I</td>
</tr>
<tr>
<td></td>
<td>Holograph piano-vocal score in pencil, incomplete ; p. 1-12, 14-17, 19-28, 36-42, 47-53</td>
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<tr>
<td>BOX-FOLDER 1/14</td>
<td>Finale-act I : no. 20</td>
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<tr>
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<td>Holograph piano-vocal score in pencil, incomplete ; p. 1-2, 5-6</td>
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<tr>
<td>BOX-FOLDER 1/14</td>
<td>Chorus of men</td>
</tr>
<tr>
<td>BOX-FOLDER 1/15</td>
<td>[Hail, ye Indian maidens]</td>
</tr>
<tr>
<td>BOX-FOLDER 1/16</td>
<td>Hold up ensemble</td>
</tr>
<tr>
<td></td>
<td>Holograph piano-vocal score in pencil, incomplete ; p. 5-8, 10, 13-18</td>
</tr>
<tr>
<td>BOX-FOLDER 1/17</td>
<td>I've a shooting-box in Scotland</td>
</tr>
<tr>
<td></td>
<td>Printed piano-vocal score ; 6 p.</td>
</tr>
<tr>
<td></td>
<td>Note: introduced in Paranoia (1914); it appeared with revised lyrics in See America First</td>
</tr>
<tr>
<td>BOX-FOLDER 1/18</td>
<td>I've got an awful lot to learn</td>
</tr>
<tr>
<td></td>
<td>Printed piano-vocal score ; 8 p.</td>
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<tr>
<td>BOX-FOLDER 1/19</td>
<td>[Lady fair, lady fair] Act II. no 3. sextet : double trio</td>
</tr>
<tr>
<td>BOX-FOLDER 1/20</td>
<td>[The lady I've vowed to wed] Announcement ensemble (entire cast) : no 18</td>
</tr>
<tr>
<td></td>
<td>Holograph piano-vocal score in pencil, incomplete ; 14 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 1/20</td>
<td>[Untitled]</td>
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<tr>
<td>BOX-FOLDER 1/21</td>
<td>[The language of flowers] Duet (Huggins &amp; Sarah) : no. 8</td>
</tr>
<tr>
<td></td>
<td>Holograph piano-vocal score in pencil ; 7 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 1/21</td>
<td>The language of flowers</td>
</tr>
<tr>
<td></td>
<td>Printed piano-vocal score ; 8 p.</td>
</tr>
<tr>
<td></td>
<td>Note: introduced in Paranoia (1914) as &quot;Flower song&quot;; it became &quot;The language of flowers&quot; in See America First</td>
</tr>
<tr>
<td>BOX-FOLDER 1/22</td>
<td>Lima</td>
</tr>
<tr>
<td></td>
<td>Printed piano-vocal score ; 6 p.</td>
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<tr>
<td>BOX-FOLDER 1/23</td>
<td>[Love came and crowned me] Act II no. 4 : Polly (solo)</td>
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Note: this number was a revision of "Idyll" from *Paranoia* (1914)

<table>
<thead>
<tr>
<th>BOX-FOLDER</th>
<th>Contents</th>
</tr>
</thead>
</table>
| 1/24       | [Mirror, mirror] Opening chorus act II : act II no. 1  
| 1/25       | Oh, bright, fair dream!  
Printed piano-vocal score ; 5 p. |
| 1/26       | [Pity me, please] Song (Polly & footmen, Stick-in-the-mud & chorus of Indian maids) : no. 13  
Holograph piano-vocal score in pencil, incomplete ; p. [1-3], p. 5-7 |
| 1/26       | Pity me, please  
Printed piano-vocal score ; 7 p. |
| 1/27       | Prithee, come crusading with me  
Printed piano-vocal score ; 8 p.  
Note: this number was a revision of "Won't you come crusading with me" from *Paranoia* (1914). In some programs for *See America First* the title was listed as "Damsel, Damsel." |
| 2/1        | [Revelation ensemble] Act II no. 6  
Holograph piano-vocal score in pencil, lyric in ink ; 23 p. |
| 2/2        | See America first [version 1]  
Holograph piano-vocal score, incomplete ; 2 p. |
| 2/2        | Song (Huggins & chorus of Badmen) : no. 5  
Ms. piano-vocal score in pencil ; 5 p.  
Note: this version was discarded and an entirely new title song was substituted. |
| 2/3        | See America first [version 2]  
Printed piano-vocal score ; 8 p.  
Note: this item was found along with the music for *High Society* (1956); either Porter was considering it for interpolation into that film, or it was inadvertently mixed in with the materials for that show. |
| 2/4        | Slow sinks the sun  
Printed piano-vocal score ; 7 p.  
Note: dropped from *See America First* before the New York opening; introduced in *Paranoia* (1914) |
| 2/5        | Song (Indian maidens) : no. 13  
| 2/6        | [The social coach of all the fashionable future debutantes]  
| 2/7        | Something's got to be done  
Printed piano-vocal score ; 9 p. |
| 2/8        | [Sweet simplicity]  
| 2/8        | [Unidentified]  
| 2/9        | [To follow every fancy] Song (Cecil & chorus of Badmen) : no. 4  
Holograph piano-vocal score in pencil ; 4 p. |
| 2/10       | [Well it's good to be here again] Soliloquy (Huggins) : no. 6 ; Hold up ensemble & solos : no. 7  
Holograph piano-vocal score in pencil ; 1 p. |
| 2/10       | When a body's in love : Act II, no. 5, quartette  
Holograph piano-vocal score in pencil ; 16 p. |
When I used to lead the ballet
Printed piano-vocal score ; 9 p.
Note: introduced in The Pot of Gold (1912)

[Younger sons of peers] No. 2
Holograph piano-vocal score in pencil, incomplete ; p. 2-7
[See America First, miscellaneous parts]

Flute part: "No. 3"

Trombone and drum part: [Unidentified]

Violin parts: Overture; Finale act I; Opening chorus act II; Longing for dear old Broadway; When I used to lead the ballet

[See America First, unidentified fragments and sketches]
Holograph and ms. scores and sketches in pencil and ink ; approx. [40] leaves

Another sentimental song
Printed piano-vocal score ; 5 p.

Bring me back my butterfly
Printed piano-vocal score ; 7 p.

I introduced
Printed piano-vocal score ; 5 p.

In Hitchy's garden
Printed piano-vocal score ; 7 p.
Note: a.k.a. "Hitchy's garden of roses"

I've got somebody waiting
Printed piano-vocal score ; 5 p.

My cozy little corner in the Ritz
Printed piano-vocal score ; 7 p.

Old fashioned garden
Printed piano-vocal score ; 5 p.

Peter Piper ; [The sea is calling]
Printed piano-vocal score ; 7 p.
The sea is calling
See Peter Piper

That black and white baby of mine
Printed piano-vocal score ; 7 p.

When I had a uniform on
Printed piano-vocal score ; 9 p.
Note: a.k.a. "Demobilization song"

The American punch
Printed piano-vocal score ; 5 p.

The bandit band
Printed piano-vocal score ; 5 p.

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

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<td>BOX 3</td>
<td><strong>Born to dance (film, 1936)</strong></td>
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</table>
| BOX-FOLDER 3/13 | Easy to love  
Ms. (Albert Sirmay) piano-vocal score in pencil ; 6 p.  
Note: originally written for *Anything Goes* (1934). Rewritten for *Born to Dance* on 4/13/36. |
| BOX-FOLDER 3/14 | Hey, babe, hey!  
Ms. (Albert Sirmay) piano-vocal score in pencil ; 8 p. |
| BOX-FOLDER 3/15 | I've got you under my skin  
| BOX-FOLDER 3/16 | Rap tap on wood  
Ms. (Albert Sirmay) piano-vocal score in pencil ; 6 p. |
| BOX-FOLDER 3/17 | Rolling home  
Ms. (Albert Sirmay) piano-vocal score in pencil ; 9 p. |
| BOX 3     | **Rosalie (film, 1937)** |
| BOX-FOLDER 3/18 | Close  
Ms. (Albert Sirmay) piano-vocal score in pencil ; 9 p. |
| BOX-FOLDER 3/18 | Close  
Ms. (Albert Sirmay) piano-vocal score in pencil ; 6 p. |
| BOX-FOLDER 3/19 | In the still of the night  
Ms. (Albert Sirmay) piano-vocal score in pencil ; 9 p. |
| BOX-FOLDER 3/20 | I've a strange new rhythm in my heart  
Ms. (Albert Sirmay) piano-vocal score in pencil ; 7 p. |
| BOX-FOLDER 3/21 | Rosalie  
Ms. (Albert Sirmay) piano-vocal score in pencil ; 8 p.  
Note: Porter wrote several versions of what became the film's title song. This is the final version. |
| BOX-FOLDER 3/22 | To love or not to love  
Ms. (Albert Sirmay) piano-vocal score in pencil ; 8 p. |
| BOX 4-5   | **You Never Know (1938)** |
| BOX-FOLDER 4/1 | At long last love  
Copyist's ms. piano-vocal scores in ink, verse only (2) ; 3 p. each |
| BOX-FOLDER 4/1 | At long last love  
Copyist's ms. piano-vocal score in ink ; 7 p. |
| BOX-FOLDER 4/1 | At long last love  
Copyist's ms. piano-vocal score in pencil with counter melody ; 6 p. |
| BOX-FOLDER 4/1 | At long last love  
Printed piano-vocal scores (2) ; 5 p. each |
| BOX-FOLDER 4/2 | [Au revoir, cher Baron] Opening act I. scene I  
Copyist's ms. piano-vocal score in ink ; 5 p. |
| BOX-FOLDER 4/3 | By candlelight [Porter version]  
Copyist's ms. piano-vocal score in pencil ; 4 p.  
Note: this version of the song by Porter was not used in the show. |
| BOX-FOLDER 4/4 | By candlelight [non-Porter version]  
Printed piano-vocal score ; 5 p. |
Note: this version of the song that was used in the show has music by Robert Katscher and a lyric by Rowland Leigh.

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

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

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

Finale act II
  See [You Never Know lyrics].

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

BOX-FOLDER 4/7
For no rhyme or reason
  Copyist's ms. piano-vocal score in ink ; 7 p.

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

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

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

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

BOX-FOLDER 4/8
From alpha to omega

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

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

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

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

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

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

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

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

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

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

BOX-FOLDER 4/13
I'm going in for love
  Copyist's ms. piano-vocal score in pencil ; 9 p.
I'm going in for love
Copyist's ms. piano-vocal score in ink ; 6 p.

I'm yours
Copyist's ms. piano-vocal score in ink ; 8 p.
Note: this is the first of two versions of this song
It all belongs to you
See [You Never Know lyrics]

It's no laughing matter
Copyist's ms. piano-vocal score in ink ; 6 p.

Just one step ahead of love
Copyist's ms. piano-vocal score in pencil ; 15 p.

Just one step ahead of love
Copyist's ms. piano-vocal score in ink ; 11 p.

Maria
Ms. (Albert Sirmay) piano-vocal score in pencil ; 15 p.

Maria
Copyist's ms. piano-vocal score in ink ; 15 p.

Maria
Copyist's ms. piano-vocal score in pencil ; 15 p.
Note: holograph sketch in pencil on back ; [1] p.

Maria
Printed piano-vocal scores (2) ; 7 p. each
Prologue act I
See [You Never Know lyrics]

[What a priceless pleasure] Opening act II (scene 3. section I.)
Copyist's ms. piano-vocal score in pencil ; 17 p.

[What a priceless pleasure] Opening act II (scene 3. section I.)
Copyist's ms. piano-vocal score in ink ; 17 p.
Note: a.k.a. "The waiters"

What is that tune?
Copyist's ms. piano-vocal score in ink, lyric not included ; 9 p.

What is that tune?
Printed piano-vocal score ; 7 p.

What shall I do?
Copyist's ms. piano-vocal score in pencil ; 5 p.

What shall I do?
Copyist's ms. piano-vocal score in ink ; 7 p.

What shall I do?
Printed piano-vocal score ; 7 p.

Yes, yes, yes
Copyist's ms. piano-vocal score in ink, verse only ; 2 p.
You never know

Ms. (Albert Sirmay) lead sheets in pencil (2), lyric not included ; 4 p. each

You never know

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

You never know

Printed piano-vocal score ; 5 p.

Note: this is the final version of the song for which two versions exist

[You Never Know lyrics]

Lyric sheets and song listings, 1 holograph, the rest typed, many with annotations by Porter, most versions are dated and many are on Waldorf-Astoria stationary ; [83] leaves

Song titles:
- At long last love
- By candlelight
- Finale act I
- Finale act II
- For no rhyme or reason
- From alpha to omega
- Good-evening Princesse
- I'll black his eyes
- I'm back in circulation
- I'm going in for love
- I'm yours
- It all belongs to you
- Just one step ahead of love
- Maria
- Opening act II: [What a priceless pleasure]
- Prologue act I
- What shall I do?
- Yes, yes, yes
- You never know

Leave It to Me (1938)

As long as it's not about love

See [Leave It to Me lyrics]

Comrade Alonzo, we love you

Copyist's ms. piano-vocal score in ink ; 12 p.

Don't let it get you down

See [Leave It to Me lyrics]

Far away

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


Far away

Copyist's ms. piano-vocal score in ink ; 8 p.

Far away

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

Incidental music (leading into "Far away")

Ms. (Albert Sirmay) piano score in pencil ; 12 p.

Incidental music (leading into "Far away")

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

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

**BOX-FOLDER 6/12**
*Leave It to Me* playbill
Playbill from Imperial theatre, November 1938 ; 48 p.

**BOX-FOLDER 6/13**
[Photograph]
Production photo of Mary Martin and chorus boys [including Gene Kelly]
Note on back: "Cole dear:/In memory of our first collaboration/ [signature]/Nov. 16--59"

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

Well, did you evah?

See *High Society* *(1956, film)*

**BOX 7**

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

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

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

**BOX 7**

**Panama Hattie** *(1940)*

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

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

See [*Panama Hattie lyrics*]

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

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

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

See [*Panama Hattie lyrics*]

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


It's a long long climb

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

I've still got my health

Copyist's ms. piano-vocal score in ink ; 2 p. + 4 p.

1st ride-off-of- still got my health


Still got my health ride off for Merman


I've still got my health

Printed piano-vocal scores (2) ; 5 p. each

Join it right away

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

[Let's be buddies] Buddies


[Let's be buddies] (What say,) let's be buddies

Copyist's ms. piano-vocal score in ink, pencil annotations by Porter ; 11 p.

Let's be buddies

Printed piano-vocal scores (2) ; 5 p. each

Make it another old-fashioned please

Copyist's ms. piano-vocal score in ink ; 7 p.

Make it another old-fashioned please

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

My mother would love you


My mother would love you

Printed piano-vocal scores (2) ; 5 p. each
One hundred years from today/now

See [Panama Hattie lyrics] & You said it

[A stroll on the plaza Sant' Ana] Opening act I. scene I

Copyist's ms. piano-vocal score in ink ; 9 p.

There could only be you

Note: previously unknown

They ain't done right by our Nell

Copyist's ms. piano-vocal score in ink ; 11 p.

Visit Panama

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

Patter to visit Panama

Copyist's ms. piano-vocal score in ink ; 7 p.

Visit Panama

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

We detest a fiesta : opening act II scene [I]

Copyist's ms. piano-vocal score in ink ; 11 p.
Welcome to Jerry

See [Panama Hattie lyrics]

**BOX-FOLDER 7/18**
Who would have dreamed

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

**BOX-FOLDER 7/18**
Who would have dreamed

Printed piano-vocal scores (2) ; 5 p.

**BOX-FOLDER 7/19**
You said it

Copyist's ms. piano-vocal score in ink, pencil annotations ; 7 p.

Note: developed out of a song Porter was working on "One hundred years from today/now"; see lyric sheets

**BOX-FOLDER 7/20**
[Panama Hattie lyrics]

Lyric sheets, 1 holograph, the rest typed, many with annotations by Porter, most versions are dated and some are on The Ritz Carlton, Boston and Waldorf-Astoria, New York stationary ; [120] leaves

Song titles:

- All I've got to get now is my man
- Americans all drink coffee
- Fresh as a daisy
- God bless the woman
- Here's to Panama Hattie
- I'm throwing a ball tonight
- I've still got my health tonight
- Join it right away
- Let's be buddies
- Make it another old-fashioned please
- My mother would love you
- One hundred years from today/now
- A stroll on the plaza Sant' Ana
- They ain't done right by our Nell
- Visit Panama
- We detest a fiesta
- Welcome to Jerry
- Who would have dreamed
- You said it

**BOX 8**

**Around the World in Eighty Days (1946)**

**BOX-FOLDER 8/1**
Act II opening California scene

Ms. (Albert Sirmay) piano-vocal score in pencil ; 18 p.

Laid in: typed lyric sheets (2) for "If you smile (look) at me/vocal following Jota" ; [1] p.

**BOX-FOLDER 8/2**
If you smile (look) at me


Note: verse in Albert Sirmay's hand

**BOX-FOLDER 8/3**
Storm at sea

Ms. (Albert Sirmay) condensed score in pencil ; 8 p.

**BOX-FOLDER 8/4**
Wherever they fly the flag of old England


Note: "The halls of Montezuma" is sung as a counter-melody to the refrain

**BOX-FOLDER 8/5**
You can do no wrong

Ms. (Albert Sirmay) piano-vocal score in pencil, no lyric ; 4 p.
Note: song unused in *Around the World*; later used in *The Pirate*

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

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| BOX-FOLDER 8/13 | I hate men
  Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each |
| BOX-FOLDER 8/14 | I sing of love
  Ozalids (3) of copyist's ms. piano-vocal scores ; 8 p.
  If you love your job
  See [Kiss Me Kate holograph lyrics] |
| BOX-FOLDER 8/15 | I'm afraid, sweetheart, I love you
  Note: cut song
  It was great fun the first time
  See [Kiss Me Kate holograph lyrics] |
| BOX-FOLDER 8/16 | I've become to wive it wealthily in Padua
  Ozalids (2) of copyists ms. piano-vocal scores ; 8 p. each |
| BOX-FOLDER 8/17 | Kate's theme
  Note: previously unknown |
| BOX-FOLDER 9/1 | [Kiss me Kate] Finale act I : finale 1st act
  Holograph sketch in pencil ; 2 p. |
| BOX-FOLDER 9/1 | First act finale--Kiss me Kate
  Ms. piano-vocal score in pencil ; 18 p.
  Laid in: typed lyric sheet ; 4 p. |
| BOX-FOLDER 9/1 | First act finale--Kiss me Kate
  Ozalids (2) of copyist's ms. piano-vocal score ; 19 p. each |
| BOX-FOLDER 9/2 | L[ove] is the only thing
  Note: previously unknown |
| BOX-FOLDER 9/3 | Petruchio's theme
  Note: previously unknown
  Security or love
  See [Kiss Me Kate holograph lyrics] |
| BOX-FOLDER 9/4 | So in love
  Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each
  To be or not to be
  See [Kiss Me Kate holograph lyrics] |
| BOX-FOLDER 9/5 | Tom, Dick or Harry
  Ozalids (2) of copyist's ms. piano-vocal scores ; 10 p. each |
| BOX-FOLDER 9/6 | Too darn hot
  Ozalids (4) of copyist's ms. piano-vocal scores ; 10 p. each
  Note: there are slight variations in some of the copies; one is marked "corrected Sirmay,"
  another says "Road co. lyric" and includes lyric changes in pencil in Porter's hand
  The trouble with me is
  See [Kiss Me Kate holograph lyrics] |
| BOX-FOLDER 9/7 | [We open in Venice] Opening Padua street scene
  Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each |
| BOX-FOLDER 9/8 | Were thine that special face
  Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each
  Note: one copy has a pencil note in Porter's hand "lyric of verse to be changed" |
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| BOX-FOLDER 9/9 | What does your servant dream about?  
Ms. piano-vocal score in pencil ; 5 p.  
Note: cut song |
| BOX-FOLDER 9/10 | Where is the life that late I led?  
Ozalids (3) of copyist's ms. piano-vocal scores ; 10 p. each |
| BOX-FOLDER 9/11 | Why can't you behave?  
Ozalids (3) of copyist's ms. piano-vocal scores ; 5 p. each  
Note: one copy marked "corrected Sirmay" contains pencil corrections  
A woman's career  
See [Kiss Me Kate holograph lyrics] |
| BOX-FOLDER 9/12 | Wunderbar  
Ms. piano-vocal score of verse in pencil with annotated ozalid of the refrain, including a note from Albert Sirmay ; [2] p. + 5 p. |
| BOX-FOLDER 9/12 | Wunderbar  
Ozalids (3) of copyist's ms. piano-vocal scores ; 6 p. each  
Note: 2 copies include annotations, at least some lyric changes in Porter's hand in pencil |
| BOX-FOLDER 10/1-3 | [Kiss Me Kate]  
Ozalids of copyist's ms. piano-vocal scores for complete show, #1-47 |
| BOX-FOLDER 11/1 | [Kiss Me Kate holograph lyrics]  
Holograph lyric sheets and lyric sketches in pencil  
Song titles and pagination:  
- Always true to you in my fashion ; [38] leaves  
- Bianca ; [9] leaves, includes some musical notation  
- Brush up your Shakespeare ; [3] leaves  
- Finale act II ; [1] leaf  
- How simple life would be ; [1] leaf, includes rhythmic notation  
- I hate men ; [17] leaves  
- If you love your job ; [1] leaf  
- I'm afraid, sweetheart, I love you ; [2] leaves  
- It was great fun the first time ; [2] leaves  
- I've come to wive it wealthily in Padua ; [2] leaves  
- Kiss me Kate ; [1] leaf  
- Security or love ; [1] leaf, includes musical notation  
- So in love ; [1] leaf  
- To be or not to be ; [1] leaf  
- Too darn hot ; [17] leaves  
- The trouble with me is ; [1] leaf  
- We open in Venice ; [1] leaf  
- Were thine that special face ; [1] leaf  
- Where is the life that late I led ; [4] leaves  
- Why can't you behave ; [1] leaf  
- A woman's career ; [1] leaf  
- Wunderbar ; [3] leaves  
- [miscellaneous notes with lyric sheets] ; 3 leaves |
| BOX-FOLDER 11/2 | [Kiss Me Kate lyric sheets–set 1]  
Typed lyric sheets, many marked "corrected lyrics" and dated. Also includes "road company version" of lyrics ; [47] leaves |
| BOX-FOLDER 11/3 | [Kiss Me Kate lyric sheets–set 2]  
Typed lyric sheets, some with annotations in pencil, mostly in Porter's hand ; [33] leaves |
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<tr>
<td>BOX-FOLDER 11/4</td>
<td>[Kiss Me Kate lyric sheets–set 3] Typed lyric sheets, mostly marked &quot;suitable for publication, broadcasting &amp; recording&quot; with a few pencil annotations in Porter's hand. Also includes 1 p. of casting notes and a few pages at the end of &quot;road company version&quot; of lyrics ; [29] leaves</td>
</tr>
<tr>
<td>BOX-FOLDER 11/5</td>
<td>[Kiss Me Kate lyric sheets–set 4] Typed lyric sheets, from notebook marked &quot;extra lyrics&quot; ; [38] leaves</td>
</tr>
<tr>
<td>BOX-FOLDER 11/6</td>
<td>[Kiss Me Kate miscellaneous] TLS from Louis Dreyfus, dated 1949 December 1 Carbon of TLS to Louis Dreyfus, dated 1951 January 31, including 3 p. of Porter holograph lyric sheets in pencil &quot;new lyrics for British published sheet music and for broadcasts&quot; Note in Porter's hand in pencil on cardboard Typed note re Scandinavian productions of Kiss Me Kate Programs (3) for later performances/productions of Kiss Me Kate, including Los Angeles Civic Light Opera in 1964 &quot;Celebrity bulletin,&quot; dated 1948 December 30</td>
</tr>
<tr>
<td>BOX-FOLDER 11/7-8</td>
<td>[Kiss Me Kate clippings] Clippings from a folder marked &quot;dup. clippings&quot;</td>
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<tr>
<td>BOX 12-15, OV 28/1</td>
<td>Out of this World (1950)</td>
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<tr>
<td>BOX-FOLDER 12/1</td>
<td>Away from it all Ms. piano-vocal score in pencil ; 15 p. Note: unused</td>
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<tr>
<td>BOX-FOLDER 12/2</td>
<td>[Cherry pies] oughta be you Ms. piano-vocal score/sketch in pencil, annotations in Porters hand ; 11 p. (p. 6-10 blank)</td>
</tr>
<tr>
<td>BOX-FOLDER 12/2</td>
<td>Cherry pies ought to be you Ozalids (2) of copyist's ms. piano-vocal scores ; 9 p. each</td>
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<tr>
<td>BOX-FOLDER 12/2</td>
<td>Cherry pies ought to be you Printed piano-vocal score ; 7 p.</td>
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<tr>
<td>BOX-FOLDER 12/3</td>
<td>Climb up the mountain Ozalids (2) of copyist's ms. piano-vocal scores ; 8 p. each Laid in one copy: ms. piano-vocal score in pencil ; 4 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 12/3</td>
<td>Climb up the mountain Printed piano-vocal scores ; 7 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 12/4</td>
<td>From this moment on Ms. piano-vocal score in pencil ; 5 p.</td>
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<tr>
<td>BOX-FOLDER 12/4</td>
<td>From this moment on Ozalid of copyist's ms. piano-vocal score ; 5 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 12/4</td>
<td>From this moment on Printed piano-vocal scores (3), 1 copy with cover ; 7 p. each Note: cut song</td>
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<tr>
<td>BOX-FOLDER 12/5</td>
<td>[Hail, hail, hail] Juno's ride Ms. piano-vocal score in pencil ; 5 p.</td>
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<tr>
<td>BOX-FOLDER 12/5</td>
<td>Juno's ride Photoreproductions (2) of copyist's ms. piano-vocal scores ; 4 p. each</td>
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| BOX-FOLDER 12/5 | Entrance of Juno  
Ozalids (2) of copyist's ms. piano-vocal scores; [2] p. each |
| BOX-FOLDER 12/6 | Hark to the song of the night  
Ozalids (2) of copyist's ms. piano-vocal scores; 6 p. each |
| BOX-FOLDER 12/6 | Hark to the song of the night  
Printed piano-vocal scores (3), 1 copy with cover; 5 p. each |
| BOX-FOLDER 12/7 | Hush, hush, hush  
Ms. piano-vocal score in pencil; 3 p. |
| BOX-FOLDER 12/7 | Hush  
| BOX-FOLDER 12/8 | I am loved  
| BOX-FOLDER 12/8 | I am loved  
Ozalid of copyist's ms. piano-vocal score; 7 p. |
| BOX-FOLDER 12/8 | I am loved  
Printed piano-vocal scores (3), 1 copy with cover; 7 p. each |
| BOX-FOLDER 12/9 | I got beauty  
Ms. sketch in pencil; 9 p. |
| BOX-FOLDER 12/9 | I got beauty  
Ozalids (2) of copyist's ms. piano-vocal scores; 9 p. each |
| BOX-FOLDER 12/10 | [I Jupiter, I Rex] I, Jupiter: opening-act 1-scene 1 and closing-act-1-scene 1  
Ms. piano-vocal score in pencil; 15 p. |
| BOX-FOLDER 12/10 | [I Jupiter, I Rex] I, Jupiter: opening-act 1-scene 1 and closing-act-1-scene 1  
Ozalids (2) of copyist's ms. piano-vocal scores, annotations in Porter's hand in pencil; 16 p. each |
| BOX-FOLDER 12/11 | I sleep easier now  
Ozalids (2) of copyist's ms. piano-vocal scores; 4 p. each |
| BOX-FOLDER 13/1 | Maiden fair  
| BOX-FOLDER 13/1 | Maiden fair  
Copyist's ms. piano-vocal score in ink; 3 p. |
| BOX-FOLDER 13/1 | Maiden fair  
Ozalids (2) of copyist's ms. piano-vocal scores; 2 p. |
| BOX-FOLDER 13/2 | Midsummer night: act II. opening  
Ms. (Albert Sirmay) condensed score in pencil; 5 p.  
Note: unused |
| BOX-FOLDER 13/3 | No lover  
| BOX-FOLDER 13/3 | No lover  
Laid in: ozalid of copyist's ms. piano-vocal score with annotations in pencil; 3 p. |
| BOX-FOLDER 13/3 | No lover  
Ozalids (2) of copyist's ms. piano-vocal scores; 4 p. each |
| BOX-FOLDER 13/3 | No lover  
Printed piano-vocal scores (3), 1 copy with cover; 5 p. each |
| BOX-FOLDER 13/4 | Nobody's chasing me  
Ms. piano-vocal score in pencil; 4 p. |
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| BOX-FOLDER 13/4 | Nobody's chasing me  
  Copyist's ms. piano-vocal score in ink; 4 p. |
| BOX-FOLDER 13/4 | Nobody's chasing me  
  Ozalid of above |
| BOX-FOLDER 13/4 | Nobody's chasing me  
  Ozalids (2) of copyist's ms. piano-vocal scores; 4 p. each |
| BOX-FOLDER 13/4 | Nobody's chasing me  
  Printed piano-vocal scores (2), 1 copy with cover; 5 p. each |
| BOX-FOLDER 13/5 | Oh, it must be fun  
  Note: unused |
| BOX-FOLDER 13/6 | Opening act I-last scene  
| BOX-FOLDER 13/7 | Prologue  
  Ozalids (2) of copyist's ms. piano-vocal scores; [3] p. each  
  Note: lyric slightly different than those in CLCP |
| BOX-FOLDER 13/8 | She's from the Sooth  
  Note: previously unknown |
| BOX-FOLDER 13/9 | They couldn't compare to you  
  Ozalid of copyist's ms. piano-vocal score; 23 p. |
| BOX-FOLDER 13/10 | To hell with ev'rything but us  
  Ms. of verse in pencil and ozalid of copyist's ms. piano-vocal score with pasteovers; [1] p. + 4 p.  
  Note: unused |
| BOX-FOLDER 13/11 | Tonight I love you more  
  Ms. and holograph piano-vocal score in pencil; 9 p.  
  Note: unused |
| BOX-FOLDER 13/12 | Use your imagination  
  Ms. piano-vocal score in pencil; 5 p. |
| BOX-FOLDER 13/12 | Use your imagination  
  Ozalids (2) of copyist's ms. piano-vocal scores; 12 p. each |
| BOX-FOLDER 13/12 | Use your imagination  
  Printed piano-vocal scores (3), 1 copy with cover; 7 p. each  
  We're on the road to Athens  
  See [Out of this World lyric sheets] |
| BOX-FOLDER 13/13 | What do you think about men?  
  Ms. piano-vocal score in pencil; 11 p. |
| BOX-FOLDER 13/13 | What do you think about men?  
  Copyist's ms. piano-vocal score in ink; 11 p. |
| BOX-FOLDER 13/13 | What do you think about men?  
  Ozalid of above |
| BOX-FOLDER 13/14 | Where, oh where  
| BOX-FOLDER 13/14 | Where, oh where  
  Ms. piano-vocal score of refrain in pencil; 6 p. |
| BOX-FOLDER 13/14 | Where, oh where  
  Ozalids (2) of copyist's ms. piano-vocal scores; 7 p. each |
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| BOX-FOLDER 13/14 | Where, oh where  
Printed piano-vocal scores (3), 1 copy with cover ; 7 p. each |
| BOX-FOLDER 13/15 | Why do you want to hurt me so?  
Printed piano-vocal score ; 7 p.  
Note: unused |
| BOX-FOLDER 13/16 | You don't remind me  
| BOX-FOLDER 13/16 | You don't remind me  
Ozalid of copyist's ms. piano-vocal score "production version", pencil annotations in Porter's hand ; 7 p. |
| BOX-FOLDER 13/16 | You don't remind me  
Photoreproduction of above |
| BOX-FOLDER 13/16 | You don't remind me  
Ozalid of copyist's ms. piano-vocal score, pencil annotations in Albert Sirmay's hand ; 5 p. |
| BOX-FOLDER 13/16 | You don't remind me  
Printed piano-vocal scores (2), 1 copy with cover ; 7 p. each |
| BOX-FOLDER 14/1 | I am loved  
Printed dance band arrangement (parts) |
| BOX-FOLDER 14/2 | No lover  
Printed dance band arrangement (parts) |
| BOX-FOLDER 14/3 | Nobody's chasing me  
Printed dance band arrangement (parts) |
| BOX-FOLDER 14/4 | Use your imagination  
Printed dance band arrangement (parts) |
| BOX-FOLDER 14/5-7 | [Out of this World lyric sheets]  
Typed lyric sheets, some with annotations in pencil, many in Porter's hand ; [181] leaves  
Song titles:  
- Cherry pies ought to be you  
- Climb up the mountain  
- From this moment on  
- [Hail, hail, hail] : Juno's ride : Entrance of Juno  
- Hark to the song of the night  
- Hush, hush, hush, hush  
- I am loved  
- I got beauty  
- I, Jupiter...  
- I sleep easier now  
- Maiden fair  
- No lover...  
- Nobody's chasing me  
- Prologue  
- They couldn't compare to you  
- Use your imagination  
- We're on the road to Athens  
- What do you think about men  
- Where, oh where?  
- Why do you want to hurt me so?  
- You don't remind me  
- [song lists, instrumentation, timings] |
BOX-FOLDER 15/1-2  [Out of This World script]
Typed scripts (2) by Dwight Taylor, dated 11/1/49, 2nd copy contains pencil annotations in Porter's hand, mostly song titles
Laid in: typed "rough outline" with pencil annotations in Porter's hand; 7 p.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Am I in love
See [Can-can lyric sheets]
BOX-FOLDER 16/2  
Can-can  
Ms. piano-vocal score in pencil ; 7 p.

BOX-FOLDER 16/2  
Can-can  
Copyist's ms. piano-vocal score in ink ; 8 p.

BOX-FOLDER 16/2  
Can-can  
Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each

BOX-FOLDER 16/2  
Can-can  
Printed piano-vocal score ; 7 p.

BOX-FOLDER 16/3  
C'est magnifique  
Ms. piano-vocal score in pencil ; 5 p.

BOX-FOLDER 16/3  
C'est magnifique  
Copyist's ms. piano-vocal score in ink ; 5 p.

BOX-FOLDER 16/3  
C'est magnifique  
Ozalid of above with emendations in pencil & annotations in ink ; 10 p.

BOX-FOLDER 16/3  
C'est magnifique  
Ozalids (2) of copyist's ms. piano-vocal scores ; 9 p. each

BOX-FOLDER 16/3  
C'est magnifique  
Printed piano-vocal score ; 5 p.

BOX-FOLDER 16/4  
Come along with me  
Ms. piano-vocal score in pencil ; 8 p.

BOX-FOLDER 16/4  
Come along with me  
Ozalids (2) of copyist's ms. piano-vocal scores ; 9 p. each

BOX-FOLDER 16/4  
Come along with me  
Printed piano-vocal scores (2), 1 copy with cover ; 5 p. each

BOX-FOLDER 16/5  
Ev'ry man is a stupid man  

BOX-FOLDER 16/5  
Ev'ry man is a stupid man  
Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each

BOX-FOLDER 16/6  
Her heart was in her work  

BOX-FOLDER 16/6  
Her heart was in her work  
Copyist's ms. piano-vocal score in ink ; 7 p.

BOX-FOLDER 16/6  
Her heart was in her work  
Ozalid of above  
Note: unused

BOX-FOLDER 16/7  
I am in love  

BOX-FOLDER 16/7  
I am in love (Lilo version)  
Ms. piano-vocal score in pencil ; 7 p.

BOX-FOLDER 16/7  
I am in love  
Copyist's ms. piano-vocal score in ink ; 6 p.

BOX-FOLDER 16/7  
I am in love  
Ozalids (2) of copyist's ms. piano-vocal score ; 7 p. each  
Note: dated Oct. 16, 1952

BOX-FOLDER 16/7  
I am in love  
Ozalids (2) of copyist's ms. piano-vocal score ; 7 p. each  
Note: dated Jan. 7, 1953

Cole Porter Collection  30
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| BOX-FOLDER 16/7 | I am in love  
Printed piano-vocal score ; 7 p.  
I do  
See [Can-can lyric sheets] and [Can-can holograph lyrics] |
| BOX-FOLDER 17/1 | I love Paris  
| BOX-FOLDER 17/1 | I love Paris  
Copyist's ms. piano-vocal score in ink ; 3 p. |
| BOX-FOLDER 17/1 | I love Paris  
Ms. piano-vocal score of "Introduction" and "verse" in pencil attached to ozalid of  
抄inst's ms. piano-vocal score with pasteover ; 6 p. |
| BOX-FOLDER 17/1 | I love Paris  
Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each |
| BOX-FOLDER 17/1 | I love Paris  
Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 17/2 | I shall positively pay you next Monday  
Ms. piano-vocal score in pencil ; 8 p. |
| BOX-FOLDER 17/2 | I shall positively pay you next Monday  
Ozalid of copyist's ms. piano-vocal score ; 7 p.  
Note: cut song |
| BOX-FOLDER 17/3 | [If you loved me truly] Scene before if you love[d] me truly  
Ms. piano-vocal score in pencil ; 11 p. |
| BOX-FOLDER 17/3 | [If you loved me truly] Scene before if you love[d] me truly  
Ozalids (2) of copyist's ms. piano-vocal scores ; 11 p. each |
| BOX-FOLDER 17/4 | If you loved me truly  
Ms. piano-vocal score in pencil ; 6 p. |
| BOX-FOLDER 17/4 | If you loved me truly  
Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each |
| BOX-FOLDER 17/4 | If you loved me truly  
Printed piano-vocal scores (3), 1 copy with cover ; 5 p. each |
| BOX-FOLDER 17/5 | It's all right with me  
Ms. piano-vocal score in pencil ; 7 p. |
| BOX-FOLDER 17/5 | It's all right with me  
Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each |
| BOX-FOLDER 17/5 | It's all right with me  
Printed piano-vocal scores (3), 1 copy with cover ; 7 p. each |
| BOX-FOLDER 17/6 | [Laundry scene] Opening laundry scene  
Ms. piano-vocal score in pencil ; 10 p. |
| BOX-FOLDER 17/6 | [Laundry scene] Opening laundry scene  
Copyist's ms. piano-vocal score in ink ; 10 p. |
| BOX-FOLDER 17/6 | [Laundry scene] Opening laundry scene  
Ozalids (2) of above  
Note: unused |
| BOX-FOLDER 17/7 | The law [early version]  
Ms. piano-vocal score in pencil ; 8 p. |
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| BOX-FOLDER 17/7 | The law [early version]  
  Copyist's ms. piano-vocal score in ink ; 7 p. |
| BOX-FOLDER 17/7 | The law [February 1953 version]  
  Ms. piano-vocal score in pencil ; 7 p.  
| BOX-FOLDER 17/7 | The law [February 1953 version]  
  Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each  
  Note: cut song |
| BOX-FOLDER 17/8 | Live and let live  
| BOX-FOLDER 17/8 | Live and let live  
  Copyist's ms. piano-vocal score in ink ; 3 p. |
| BOX-FOLDER 17/8 | Live and let live  
  Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. each |
| BOX-FOLDER 17/8 | Live and let live  
  Printed piano-vocal scores (2), 1 copy with cover ; 5 p. each |
| BOX-FOLDER 17/9 | A man must his honor defend  
  Ms. piano-vocal score in pencil ; 8 p. |
| BOX-FOLDER 17/9 | A man must his honor defend  
  Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each  
  Note: cut song |
| BOX-FOLDER 18/1 | Montmart'  
  Ms. piano-vocal score in pencil ; 9 p. |
| BOX-FOLDER 18/1 | Montmart'  
  Copyist's ms. piano-vocal score in ink ; 9 p. |
| BOX-FOLDER 18/1 | Montmart'  
  Ozalids (2) of above |
| BOX-FOLDER 18/1 | Montmart'  
  Printed piano-vocal scores (3), 1 copy with cover ; 7 p. each |
| BOX-FOLDER 18/2 | Never give anything away  
| BOX-FOLDER 18/2 | Never give anything away  
  Copyist's ms. piano-vocal score in ink ; 5 p. |
| BOX-FOLDER 18/2 | Never give anything away  
  Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. |
| BOX-FOLDER 18/2 | Never give anything away  
  Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 18/3 | Never, never be an artist  
  Ms. piano-vocal score in pencil ; 12 p. |
| BOX-FOLDER 18/3 | Never, never be an artist  
  Ozalids (2) of copyist's ms. piano-vocal scores ; 11 p. each |
| BOX-FOLDER 18/4 | Nothing to do but work  
  Ms. piano-vocal score in pencil ; 6 p. |
| BOX-FOLDER 18/4 | Nothing to do but work  
  Ozalid of copyist's ms. piano-vocal score ; 6 p.  
  Note: unused |
| BOX-FOLDER 18/5 | [Polka dance] Polka act I scene IV  
  Ms. piano score in pencil ; 4 p. |
<table>
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<tr>
<th>Container</th>
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| BOX-FOLDER 18/5 | Polka dance  
Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each  
Note: previously unknown |
| BOX-FOLDER 18/6 | To think that this could happen to me  
Note: title in Porter's hand |
| BOX-FOLDER 18/6 | To think that this could happen to me  
| BOX-FOLDER 18/6 | To think that this could happen to me  
Copyist's ms. piano-vocal score in ink ; 4 p.  
Note: unused |
| BOX-FOLDER 18/7 | [We are maidens typical of France] Opening act I scene I final section  
Ms. piano-vocal score in pencil ; 5 p. |
| BOX-FOLDER 18/7 | [We are maidens typical of France] Opening act I scene I final section  
Copyist's ms. piano-vocal score in ink ; 5 p. |
| BOX-FOLDER 18/7 | Introduction to we are maidens...  
Ms. piano-vocal score in pencil  
Laid in: ozalid of refrain ; 5 p. |
| BOX-FOLDER 18/7 | We are maidens typical of France (president and seven girls)  
Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. each |
| BOX-FOLDER 18/7 | We are maidens typical of France (seven girls and policemen)  
Ozalid of copyist's ms. piano-vocal score with annotations in pencil and ms. piano-vocal score in pencil ; 5 p. |
| BOX-FOLDER 18/7 | We are maidens typical of France (seven girls and policemen)  
Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each  
What a fair thing is a woman  
See [Can-can lyric sheets] |
| BOX-FOLDER 18/8 | Who said gay Paree?  
Ms. piano-vocal score in pencil ; 4 p.  
Note: unused |
| BOX-FOLDER 18/8 | You will, one day, appreciate me  
See [Can-can holograph lyrics] |
| BOX-FOLDER 18/9 | Can-can  
Printed piano-vocal score, London production ; 123 p. |
| BOX-FOLDER 19/1 | [Can-Can holograph lyrics]  
Holograph lyric sheets and lyric sketches in pencil  
Song titles and pagination:  
• Can-can ; [5] leaves  
• Come along with me ; [1] leaf  
• Ev'ry man is a stupid man ; [5] leaves  
• Her heart was in her work ; [1] leaf  
• I do ; [3] leaves  
• I like the ladies ; [4] leaves  
• I shall positively pay you next Monday ; [1] leaf  
• If you loved me truly ; [1] leaf  
• Laundry scene ; [4] leaves [Note: includes typed list of "articles a laundress would launder in 1890-95"]  
• The law ; [4] leaves  
• Live and let live ; [2] leaves  
• A man must his honor defend ; [3] leaves |
• We are maidens typical of France ; [1] leaf
• You will, one day, appreciate/prefer/return to me ; [4] leaves
• [musical lay-out] ; [1] leaf

BOX-FOLDER 19/2-3

[Can-Can lyric sheets]
Typed lyric sheets, most dated, some with annotations ; [114] leaves
Song titles:
• Allez-vous-en, go away
• Am I in love
• Can-can
• C'est magnifique
• Come along with me
• Ev'ry man is a stupid man
• Her heart was in her work
• I am in love
• I do
• I love Paris
• I shall positively pay you next Monday
• If you loved me truly
• It's all right with me
• Laundry scene
• The law
• Live and let live
• A man must his honor defend
• Montmart'
• Never give anything away
• Never, never be an artist
• Nothing to do but work
• To think that this could happen to me
• We are maidens typical of France
• What a fair thing is a woman
• Who said gay Paree?
• [musical lay-out, timings, miscellaneous]

BOX-FOLDER 19/4

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

BOX-FOLDER 19/5

[Can-Can songlists]
Typed lists; [9] leaves

BOX-FOLDER 19/6

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

BOX-FOLDER 19/7

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

BOX-FOLDER 20/1

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

BOX-FOLDER 20/1

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

BOX-FOLDER 20/2

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

**BOX-FOLDER 20/3**

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

**BOX-FOLDER 20/4**

[Can-Can correspondence re original production]
TLS from Abe Burrows, dated 7/8/52; 2 p.

**BOX-FOLDER 20/4**

[Can-Can correspondence re original production]

**BOX-FOLDER 20/5**

[Can-Can playbills]
Playbills, various, including pre-Broadway in Philadelphia, New York and Stockholm

**BOX-FOLDER 20/6**

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

**BOX-FOLDER 20/7**

[Can-Can correspondence re film premiere]

**BOX-FOLDER 20/8**

[Can-Can miscellaneous]
Includes photographs and notes

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

[Can-Can clippings]

**BOX-FOLDER OV 28/2**

[Can-Can proofs for ad]
Printed proofs (2) for newspaper advertisement

**BOX 21-25**

Silk Stockings (1955, 1957)

**BOX-FOLDER 21/1**

All of you

**BOX-FOLDER 21/1**

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

**BOX-FOLDER 21/1**

All of you
Printed piano-vocal scores (3), 2 copies from film; 5 p. each
Laid in 1 copy: TLS from Albert Sirmay, dated 5/24/57

**BOX-FOLDER 21/1**

All of you

**BOX-FOLDER 21/2**

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

**BOX-FOLDER 21/2**

Art
Ozalids (2) of copyist's ms. piano-vocal scores; 10 p. each
Note: cut song

**BOX-FOLDER 21/3**

As on through the seasons we sail
Ozalids (2) of copyist's ms. piano-vocal scores; 8 p. each
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<th>Container</th>
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| BOX-FOLDER 21/3| As on through the seasons we sail  
Printed piano-vocal score ; 5 p.  
See also *If ever we get out of jail* |
| BOX-FOLDER 21/4| Bèbé of gay Paree  
Ms. lead sheet in pencil, lyric at end only ; [4] p.  
Note: unused |
| BOX-FOLDER 21/5| Boroff's ode  
Ms. piano-vocal score in pencil ; [1] p.  
Boroff's ode  
Ozalids (2) of copyist's ms. piano-scores ; 2 p. each  
Note: unused  
Don't you think  
See [*Silk Stockings lyric sheets*] |
| BOX-FOLDER 21/6| Fated to be mated  
Ms. piano-vocal score in pencil ; 5 p.  
Note: written for film |
| BOX-FOLDER 21/7| Give me the land  
Give me the land  
Ozalid of copyist's ms. piano-vocal score ; 4 p.  
Note: unused |
| BOX-FOLDER 21/8| Hail Bibinski  
Ms. piano-vocal score in pencil ; 6 p.  
Hail Bibinski  
Ozalids (2) of copyist's ms. piano-vocal scores ; 8 p. each |
| BOX-FOLDER 21/9| I concentrate on you : pensando en ti  
Note: Spanish language version of song, originally from *Broadway Melody of 1940*  
interpolated into film of *Silk Stockings*  
I love you  
See [*Silk Stockings lyric sheets*] |
| BOX-FOLDER 21/10| If ever we get out of jail  
Ms. piano-vocal score in pencil attached to ozalid of copyist's ms. with annotations ; 9 p.  
If ever we get out of jail  
Ozalid of copyist's ms. piano-vocal score with annotations in pencil ; 8 p.  
| BOX-FOLDER 21/10| If ever we get out of jail  
Ozalid of copyist's ms. piano-vocal score ; 4 p.  
Note: unused  
See also *As on through the seasons we sail*  
I'm the queen that goes too far  
See [*Silk Stockings lyric sheets*] |
| BOX-FOLDER 21/11| It's a chemical reaction that's all  
Ozalids (2) of copyist's ms. piano-vocal scores, dated 11/20/53, 1 copy annotated ; 1 copy 6 p., 1 copy 5 p.  
It's a chemical reaction that's all  
Ozalids (2) of copyist's ms. piano-vocal scores, dated 2/27/54 ; 6 p. each |
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<tr>
<td>BOX-FOLDER 21/11</td>
<td>It's a chemical reaction that's all</td>
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<td></td>
<td>Printed piano-vocal score ; 7 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 21/12</td>
<td>Josephine</td>
</tr>
<tr>
<td></td>
<td>Ms. piano-vocal score in pencil ; 6 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 21/12</td>
<td>Josephine</td>
</tr>
<tr>
<td></td>
<td>Ozalid of copyist's ms. piano-vocal score with annotations, pasteovers and last page in pencil, originally dated 9/10/54, re-dated 10/25/54 ; 9 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 21/12</td>
<td>Josephine</td>
</tr>
<tr>
<td></td>
<td>Ozalids (2) of copyist's ms. piano-vocal scores, dated 10/25/54 ; 8 p. each</td>
</tr>
<tr>
<td>BOX-FOLDER 21/12</td>
<td>Josephine</td>
</tr>
<tr>
<td></td>
<td>Ozalids (2) of copyist's ms. piano-vocal scores, dated 12/18/54 ; 5 p. each</td>
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<tr>
<td></td>
<td>Note: this version contains significant music and lyric changes</td>
</tr>
<tr>
<td>BOX-FOLDER 21/12</td>
<td>Josephine</td>
</tr>
<tr>
<td></td>
<td>Printed piano-vocal score ; 7 p.</td>
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<tr>
<td></td>
<td>Keep your chin up</td>
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<td></td>
<td>See [Silk Stockings lyric sheets]</td>
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<tr>
<td>BOX-FOLDER 21/13</td>
<td>[Ode to a tractor] Theme of &quot;ode to a tractor&quot;</td>
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<tr>
<td></td>
<td>Ms. piano score in pencil ; [1] p.</td>
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<tr>
<td>BOX-FOLDER 21/13</td>
<td>[Ode to a tractor] Theme of &quot;ode to a tractor&quot;</td>
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<td></td>
<td>Ozalids (2) of copyist's ms. piano score ; [1] p. each</td>
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<td></td>
<td>Own a little old modern French painting</td>
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<td></td>
<td>See [Silk Stockings lyric sheets]</td>
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<td>BOX-FOLDER 22/1</td>
<td>Paris loves lovers</td>
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<tr>
<td></td>
<td>Ms. piano-vocal score, verse in pencil, ozalid of refrain laid in ; [2] p. + 5 p.</td>
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<tr>
<td>BOX-FOLDER 22/1</td>
<td>Paris loves lovers</td>
</tr>
<tr>
<td></td>
<td>Ozalids (2) of copyist's ms. piano-vocal scores, refrain only ; 5 p. each</td>
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<tr>
<td>BOX-FOLDER 22/1</td>
<td>Paris loves lovers</td>
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<td>Ozalids (2) of copyist's ms. piano-vocal score ; 7 p. each</td>
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<tr>
<td>BOX-FOLDER 22/1</td>
<td>Paris loves lovers</td>
</tr>
<tr>
<td></td>
<td>Printed piano-vocal scores (3), 2 copies are film version ; 7 p. each</td>
</tr>
<tr>
<td>BOX-FOLDER 22/1</td>
<td>Paris loves lovers</td>
</tr>
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<td></td>
<td>Printed parts for dance band arrangement</td>
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<td>BOX-FOLDER 22/2</td>
<td>The perfume of love</td>
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<td></td>
<td>Ms. piano-vocal score in pencil ; 3 p.</td>
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<td></td>
<td>Note: unused</td>
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<tr>
<td>BOX-FOLDER 22/3</td>
<td>The red blues</td>
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<tr>
<td>BOX-FOLDER 22/3</td>
<td>The red blues</td>
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<tr>
<td>BOX-FOLDER 22/3</td>
<td>The red blues</td>
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<td></td>
<td>Ms. piano-vocal score in pencil ; 6 p.</td>
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<tr>
<td>BOX-FOLDER 22/3</td>
<td>The red blues</td>
</tr>
<tr>
<td></td>
<td>Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each</td>
</tr>
<tr>
<td>BOX-FOLDER 22/4</td>
<td>The Ritz roll and rock</td>
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<td></td>
<td>Ms. piano-vocal score in pencil ; 4 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/4</td>
<td>The Ritz roll and rock</td>
</tr>
<tr>
<td></td>
<td>Printed piano-vocal scores (2) ; 5 p. each</td>
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<td>Container</td>
<td>Contents</td>
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</tbody>
</table>
| BOX-FOLDER 22/5 | Satin and silk  
Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. each |
| BOX-FOLDER 22/5 | Satin and silk  
Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 22/6 | Siberia  
Ms. piano-vocal score in pencil ; 2 p. |
| BOX-FOLDER 22/6 | Siberia  
Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each |
| BOX-FOLDER 22/6 | Siberia  
Printed piano-vocal scores (3), 2 copies are film version ; 5 p. each |
| BOX-FOLDER 22/7 | Silk stockings  
Ozalid of copyist's ms. piano-vocal score with annotations and attached to ms. of verse in pencil ; 10 p. |
| BOX-FOLDER 22/7 | Silk stockings  
Ozalid of copyist's ms. piano-vocal score ; 8 p. |
| BOX-FOLDER 22/7 | Silk stockings  
Printed piano-vocal scores (3), 2 copies are film version ; 5 p. each |
| BOX-FOLDER 22/8 | Stereophonic sound  
Ms. piano-vocal score in pencil ; 6 p. |
| BOX-FOLDER 22/8 | Stereophonic sound  
Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. each |
| BOX-FOLDER 22/8 | 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 |
| BOX-FOLDER 22/8 | Stereophonic sound  
Copyist's ms. piano-vocal score in ink on transparencies ; 6 p.  
| BOX-FOLDER 22/8 | Stereophonic sound  
Printed piano-vocal score ; 7 p. |
| BOX-FOLDER 22/9 | There's a Hollywood that's good  
| BOX-FOLDER 22/9 | There's a Hollywood that's good  
Ozalid of copyist's ms. piano-vocal score ; 4 p.  
Note: cut song |
| BOX-FOLDER 23/1 | 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. |
| BOX-FOLDER 23/1 | Too bad  
Ozalid of copyist's ms. piano-vocal score, refrain only ; 4 p. |
| BOX-FOLDER 23/1 | Too bad  
Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. |
| BOX-FOLDER 23/2 | 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. |
| BOX-FOLDER 23/2 | Under the dress  
Ozalid of copyist's ms. piano-vocal score ; 8 p.  
Note: unused |
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<tr>
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</table>
| BOX-FOLDER 23/3 | What a ball!  
Ozalid of copyist's ms. piano-vocal score, dated 12/24/53 ; 8 p. |
| BOX-FOLDER 23/3 | What a ball!  
Ozalid of copyist's ms. piano-vocal score, dated 2/23/54 , with annotations and pasteovers ; 13 p. |
| BOX-FOLDER 23/3 | What a ball!  
Ozalid of copyist's ms. piano-vocal score, dated 10/18/54, with annotations and pasteovers ; 17 p.  
Note: unused |
| BOX-FOLDER 23/4 | Why should I trust you?  
| BOX-FOLDER 23/4 | Why should I trust you?  
Ozalid of copyist's ms. piano-vocal score ; 5 p.  
Note: unused |
| BOX-FOLDER 23/5 | Without love  
Ms. piano-vocal score in pencil of verse and second ending attached to ozalid of copyist's ms. piano-vocal score with of refrain with annotations ; 6 p. |
| BOX-FOLDER 23/5 | Without love  
Ozalids (2) of copyist's ms. piano-vocals, date 12/17/53, 1 copy has pencil annotations in Porter's hand ; 5 p. each |
| BOX-FOLDER 23/5 | Without love  
Printed piano-vocal scores (3), 2 copies from film ; 5 p. each |
| BOX-FOLDER 23/5 | Without love  
| BOX-FOLDER 23/6 | [Silk Stockings published music]  
Bound set (with string) of printed piano-vocal scores of 9 songs |
| BOX-FOLDER 24/1-4 | [Silk Stockings lyric sheets]  
Holograph (unless otherwise noted) lyric sheets, lyric sketches and lyric research in pencil  
Song titles and pagination:  
• Art ; [6] leaves  
• As on through the seasons we sail ; [2] leaves, typed  
• Don't you think it's about time for a love scene ; [1] leaf. [Note: incomplete, previously unknown]  
• Fated to be mated ; [1] leaf  
• Give me the land ; [20] leaves  
• Hail Bibinski ; [5] leaves  
• I love you ; [2] leaves. [Note: incomplete, previously unknown]  
• If ever we get out of jail ; [3] leaves, 2 typed  
• I'm the queen that goes too far ; [1] leaf. [Note: incomplete, also known as "I'm the queen Thamar"]  
• Keep your chin up ; [5] leaves. [Note: incomplete, previously unknown]  
• Let's make it a night ; [2] leaves  
• Ode to a tractor ; [4] leaves. [Note: incomplete, lyric previously unknown, known as an instrumental]  
• Own a little old modern French painting ; [3] leaves. [Note: incomplete, previously unknown]  
• The red blues ; [2] leaves, typed |

Cole Porter Collection 39
• The Ritz roll and rock ; [1] leaf, typed
• Satin and silk ; [16] leaves, 5 typed
• Siberia ; [11] leaves, 1 typed. [Laid in: 2 TLS from George S. Kaufman with
  postscripts in pencil, n.d.]
• Siberia ; [9] leaves, typed
• Silk stockings ; [2] leaves, typed
• Stereophonic sound ; [16] leaves, 8 typed, 1 not in Porter's hand
• There's a Hollywood that's good ; [16] leaves, 4 typed
• Too bad ; [13] leaves, 2 typed
• Under the dress ; [2] leaves, typed
• What a ball ; [8] leaves, 8 typed
• Why should I trust you ; [8] leaves, 4 typed
• Without love ; [2] leaves, typed
• [Unidentified] ; [3] leaves

BOX-FOLDER 24/5
["Silk Stockings" song lyrics]
Bound set of typed lyrics, dated 4/25/56
Laid in: copy of TLS from Motion Picture Association of America to Dore Schary, dated
5/7/56 ; carbon of typed letter from Porter to Arthur Freed, dated 9/29/56 ; TLS from
Arthur Freed to Porter, dated 9/20/56
Note: correspondence re censorship of lyrics for film

BOX-FOLDER 25/1
[Silk Stockings script]
Typed script by George S. Kaufman and Leueen McGrath, marked "old," dated 1/54

BOX-FOLDER 25/2
[Silk Stockings script]
Typed script by George S. Kaufman and Leueen McGrath, marked "old," dated 1/19/54
Laid in: note by Porter in pencil marked "Music lay out act 2"
Includes: cut pages at back

BOX-FOLDER 25/3
[Silk Stockings script]
Typed script by George S. Kaufman and Leueen McGrath, and Abe Burrows

BOX-FOLDER 25/4
[Silk Stockings stage settings]
Photocopies of drawings for stage settings by Jo Mielzner ; [12] leaves

BOX-FOLDER 25/5
[Silk Stockings playbills]
Programs (2), dated 2/24/55 and 5/2/55

BOX-FOLDER 25/6
[Silk Stockings miscellaneous]
Typed lists of clippings, opening night gifts, contact sheets, "Music line-up," record
orders, contents of collection ; some items include annotations in Porter's hand

BOX-FOLDER 25/7
[Silk Stockings correspondence & notes re tickets & seating for opening night]
Note: of particular interest is the carbon of a typed letter from Porter to J. Omar Cole,
dated 1/17/55

BOX-FOLDER 25/8
[Silk Stockings miscellaneous regarding film]
Typed cast list, musical breakdown, clippings

BOX-FOLDER 25/9
[Silk Stockings clippings]

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

BOX-FOLDER 26/1
Caroline
Ms. piano-vocal score in pencil ; 4 p.

BOX-FOLDER 26/1
Caroline
Ozalids (3) of copyist's ms. piano-vocal scores, 2 versions ; 3 p. each
Note: unused
<table>
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<tr>
<th>Container</th>
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</table>
| BOX-FOLDER 26/2 | High society calypso  
 Ms. piano-vocal score in pencil ; 3 p. |
| BOX-FOLDER 26/2 | High society calypso  
 Ozalid of copyist's ms. piano-vocal score ; 4 p. |
| BOX-FOLDER 26/2 | Calypso  
 Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 26/3 | I love you, Samantha  
 Ms. piano-vocal score in pencil ; 5 p. |
| BOX-FOLDER 26/3 | I love you, Samantha  
 Ozalid of copyist's ms. piano-vocal score ; 5 p. |
| BOX-FOLDER 26/3 | I love you, Samantha  
 Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 26/4 | Let's vocalize  
 Ms. piano-vocal score in pencil ; 13 p. |
| BOX-FOLDER 26/4 | Let's vocalize  
 Ozalids (3) of copyist's ms. piano-vocal scores, 2 versions ; 13 p. each  
 Note: unused |
| BOX-FOLDER 26/5 | Little one  
 Ms. piano-vocal score in pencil ; 4 p. |
| BOX-FOLDER 26/5 | Hot reprise of "Little one"  
 Ms. piano-vocal score in pencil ; [1] p. |
| BOX-FOLDER 26/5 | Little one  
 Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each |
| BOX-FOLDER 26/5 | Little one  
 Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 26/6 | Mind if I make love to you?  
 Ms. piano-vocal score in pencil ; 5 p. |
| BOX-FOLDER 26/6 | Mind if I make love to you?  
 Ozalids (3) of copyist's ms. piano-vocal scores, 2 versions ; 5 p. each |
| BOX-FOLDER 26/6 | Mind if I make love to you?  
 Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 26/7 | Now you has jazz  
| BOX-FOLDER 26/7 | Now you has jazz: extra refrain  
 Ms. piano-vocal score in pencil ; 3 p. |
| BOX-FOLDER 26/7 | Now you has jazz  
 Ozalids (2) of copyist's ms. piano-vocal scores, dated 10/26/55 ; 6 p. each |
| BOX-FOLDER 26/7 | Now you has jazz  
 Ozalids (2) of copyist's ms. piano-vocal scores, dated 11/15/55 ; 8 p. each |
| BOX-FOLDER 26/7 | Now you has jazz  
 Printed piano-vocal score ; 7 p. |
| BOX-FOLDER 26/7 | See America first  
 See See America First (1916), See America First [version 2] |
| BOX-FOLDER 26/8 | So what?  
 Ms. piano-vocal score in pencil ; 3 p.  
 Note: unused; a.k.a. "Why not?" |
| BOX-FOLDER 26/9 | True love  
 Ms. piano-vocal score in pencil ; 4 p. |
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<th>Container</th>
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| BOX-FOLDER 26/9 | True love  
Ozalids (3) of copyist's ms. piano-vocal scores, 2 versions ; 4 p. each |
| BOX-FOLDER 26/9 | True love  
Printed piano-vocal score ; 4 p. |
| BOX-FOLDER 26/9 | True love  
Printed piano-vocal score, French language version "Le premier matin" |
| BOX-FOLDER 26/9 | True love  
Printed piano-vocal score, German language version "Deine Liebe..." |
| BOX-FOLDER 26/10 | Well, did you evah?  
Printed piano-vocal score from *Du Barry Was a Lady* (1939) with extra pages laid in and new lyric ms. in ink ; 11 p. |
| BOX-FOLDER 26/10 | Well, did you evah?  
Ozalid of copyist's ms. piano-vocal score, annotations in Porter's hand in pencil ; 5 p. |
| BOX-FOLDER 26/10 | Well, did you evah?  
Printed piano-vocal scores (2) ; 7 p. |
| BOX-FOLDER 26/11 | Who wants to be a millionaire  
Ms. piano-vocal score in pencil ; [1] p. + 5 p. |
| BOX-FOLDER 26/11 | Who wants to be a millionaire  
Ozalids (2) of copyist's ms. piano-vocal scores, 2 versions ; 5 p. each |
| BOX-FOLDER 26/11 | Who wants to be a millionaire  
Ozalids (2) of copyist's ms. piano-vocal scores, 2 versions ; 6 p. each |
| BOX-FOLDER 26/11 | Who wants to be a millionaire  
Printed piano-vocal score ; 6 p. |
| BOX-FOLDER 26/12 | You're sensational  
Ms. piano-vocal score in pencil ; 4 p. |
| BOX-FOLDER 26/12 | You're sensational  
Ozalids (3) of copyist's ms. piano-vocal scores, 2 version ; 4 p. each |
| BOX-FOLDER 26/12 | You're sensational  
Printed piano-vocal score ; 5 p. |
| BOX-FOLDER 26/13 | *High Society* lyric sheets  
Typed lyric sheets, some with annotations in Porter's hand, most dated ; [24] leaves  
Includes: holograph lyric sheet in pencil of verse to "Who wants to be a millionaire" |
| BOX-FOLDER 26/14 | *High Society* lyric booklet  
 Typed lyric sheets, some with annotations in Porter's hand, dated, bound with string ; [27] leaves |
| BOX-FOLDER 26/15 | *High Society* miscellaneous  
Invitation and program to Hollywood premiere  
2 folders labeled by Porter  
Clippings |
| BOX-FOLDER OV 28/3 | *High Society* publicity materials  
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<p>| BOX 27 | <em>Les Girls</em> (film, 1957) |</p>
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<tr>
<td></td>
<td>Printed piano-vocal scores, 4 different printings of French language version</td>
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<td>BOX-FOLDER 27/1</td>
<td>Ca, c'est l'amour</td>
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<tr>
<td></td>
<td>Printed piano-vocal score, Spanish language version</td>
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<tr>
<td></td>
<td>Printed piano-vocal score, German language version</td>
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<tr>
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<tr>
<td></td>
<td>Printed piano-vocal score, Dutch language version</td>
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<td>BOX-FOLDER 27/2</td>
<td>Les girls</td>
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<td>Printed piano-vocal score ; 5 p.</td>
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<td>BOX-FOLDER 27/3</td>
<td>Why am I so gone (about that gal?!)</td>
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<td>Printed piano-vocal score ; 5 p.</td>
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<td>BOX-FOLDER 27/4</td>
<td>You're just too, too</td>
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<td>Printed piano-vocal score ; 5 p.</td>
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<td>See also Box/Folder 27/5</td>
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<tr>
<td>BOX-FOLDER 27/5</td>
<td>Ca, c'est l'amour ; You're just too, too</td>
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<tr>
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<td>Printed parts arr.</td>
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<tr>
<td>BOX-FOLDER 27/5</td>
<td>Ca, c'est l'amour ; Si te Amase (If I loved you)</td>
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<tr>
<td></td>
<td>Printed parts arr.</td>
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<tr>
<td></td>
<td>Note: &quot;Si te Amase&quot; is a Spanish language version of the Rodgers &amp; Hammerstein song</td>
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<td>BOX-FOLDER 27/6</td>
<td>[Les Girls lyric sheets]</td>
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<tr>
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<td>Lyric sheets, 1 holograph, the rest typed, many with annotations in Porter's hand, most versions are dated ; [42] leaves</td>
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<td>Song titles:</td>
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<tr>
<td></td>
<td>• Drinking song</td>
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<tr>
<td></td>
<td>• High flyin' wings on my shoes</td>
</tr>
<tr>
<td></td>
<td>• I could kick myself</td>
</tr>
<tr>
<td></td>
<td>• Ladies in waiting</td>
</tr>
<tr>
<td></td>
<td>• Les girls</td>
</tr>
<tr>
<td></td>
<td>• Why am I so gone (about that gal?) [Note: includes holograph of verse]</td>
</tr>
<tr>
<td></td>
<td>• You're just too, too</td>
</tr>
<tr>
<td>BOX-FOLDER 27/7</td>
<td>[Les Girls correspondence]</td>
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<td></td>
<td>Letters to Porter and/or carbons of typed responses</td>
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<tr>
<td></td>
<td>Correspondents:</td>
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<tr>
<td></td>
<td>• Chaplin, Saul</td>
</tr>
<tr>
<td></td>
<td>• Lounsberry, Fred</td>
</tr>
<tr>
<td></td>
<td>• Porter, Cole [Note: carbons of letters to Sol Siegel, Johnny Green and Albert Sirmay with revised lyric enclosed]</td>
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<tr>
<td></td>
<td>• Shlyen, Ben</td>
</tr>
<tr>
<td></td>
<td>• Siegel, Sol C. [Note: lyric sheet included]</td>
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<tr>
<td></td>
<td>• Sirmay, Albert [Note: lyric sheet included]</td>
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<tr>
<td>BOX-FOLDER 27/8</td>
<td>[Les Girls miscellaneous]</td>
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<td>Box office blue ribbon award</td>
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## Music and Related Materials

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</table>
| BOX-FOLDER 27/8 | [Les Girls miscellaneous]  
Booklet/invitation to press preview |
| BOX-FOLDER 27/9 | [Les Girls clippings] |
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<th>Show</th>
<th>Notes</th>
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<td>All I've got to get now is my man</td>
<td>Panama Hattie</td>
<td></td>
</tr>
<tr>
<td>All of you</td>
<td>Silk Stockings</td>
<td></td>
</tr>
<tr>
<td>Allez-vous-en (go away)</td>
<td>Can-can</td>
<td></td>
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<tr>
<td>Always true to you in my fashion</td>
<td>Kiss Me Kate</td>
<td></td>
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<tr>
<td>American punch, The</td>
<td>Hitchy-Koo of 1922</td>
<td></td>
</tr>
<tr>
<td>Americans all drink coffee</td>
<td>Panama Hattie</td>
<td>lyric only</td>
</tr>
<tr>
<td>Another op'nin', another show</td>
<td>Kiss Me Kate</td>
<td></td>
</tr>
<tr>
<td>Another sentimental song</td>
<td>Hitchy-Koo of 1919</td>
<td></td>
</tr>
<tr>
<td>Art</td>
<td>Silk Stockings</td>
<td></td>
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<tr>
<td>As long as it's not about love</td>
<td>Leave It to Me</td>
<td>lyric only</td>
</tr>
<tr>
<td>As on through the seasons we sail</td>
<td>Silk Stockings</td>
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<tr>
<td>At long last love</td>
<td>You Never Know</td>
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<tr>
<td>Au revoir, cher Baron</td>
<td>You Never Know</td>
<td></td>
</tr>
<tr>
<td>Away from it all</td>
<td>Out of this World</td>
<td></td>
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<tr>
<td>Badmen</td>
<td>See America First</td>
<td></td>
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<tr>
<td>Bandit band, The</td>
<td>Hitchy-Koo of 1922</td>
<td></td>
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<tr>
<td>Bébé of gay Paree</td>
<td>Silk Stockings</td>
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<td>Between you and me</td>
<td>Broadway Melody of 1940</td>
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<td>Bianca</td>
<td>Kiss Me Kate</td>
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<td>Bianca's theme</td>
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<td>music only</td>
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<td>Boroff's ode</td>
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<tr>
<td>Bring me back my butterfly</td>
<td>Hitchy-Koo of 1919</td>
<td></td>
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<tr>
<td>Brush up your Shakespeare</td>
<td>Kiss Me Kate</td>
<td></td>
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<tr>
<td>By candlelight</td>
<td>You Never Know</td>
<td></td>
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<tr>
<td>C'est magnifique</td>
<td>Can-can</td>
<td></td>
</tr>
<tr>
<td>Ca, c'est l'amour</td>
<td>Les Girls</td>
<td></td>
</tr>
<tr>
<td>Ca, c'est l'amour ; You're just too, too</td>
<td>Can-can</td>
<td></td>
</tr>
<tr>
<td>Can-can</td>
<td>High Society</td>
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<tr>
<td>Caroline</td>
<td>Out of this World</td>
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<tr>
<td>Cherry pies oughta be you</td>
<td>Out of this World</td>
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<tr>
<td>Climb up the mountain</td>
<td>Rosalie</td>
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<td>Close</td>
<td>Can-can</td>
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<td>Come along with me</td>
<td>Leave It to Me</td>
<td>lyric only</td>
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<td>Comrade Alonzo, we love you</td>
<td>Miscellaneous music</td>
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<td>Craigie 404</td>
<td>See America First</td>
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<tr>
<td>Dinner</td>
<td>Leave It to Me</td>
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<td>Don't let it get you down</td>
<td>Silk Stockings</td>
<td>lyric sketch only</td>
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<tr>
<td>Don't you think it's about time for...</td>
<td>Les Girls</td>
<td>lyric only</td>
</tr>
<tr>
<td>Drinking song</td>
<td>Born to Dance</td>
<td></td>
</tr>
<tr>
<td>Easy to love</td>
<td>See America First</td>
<td></td>
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<tr>
<td>Entrance of Indian maidens</td>
<td>Can-can</td>
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<tr>
<td>Ev'ry man is a stupid man</td>
<td>See America First</td>
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<td>Ever and ever yours</td>
<td>Leave It to Me</td>
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<tr>
<td>Far away</td>
<td>Silks stockings</td>
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<td>Fascinating females</td>
<td>You Never Know</td>
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<tr>
<td>Fated to be mated</td>
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<td>sketch</td>
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<td>For no rhyme or reason</td>
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**Cole Porter Collection**
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<td>Fresh as a daisy</td>
<td>Panama Hattie</td>
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<tr>
<td>From alpha to omega</td>
<td>You Never Know</td>
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<tr>
<td>From now on</td>
<td>Leave It to Me</td>
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<tr>
<td>From this moment on</td>
<td>Out of this World</td>
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<tr>
<td>Get out of town</td>
<td>Leave It to Me</td>
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<tr>
<td>Give me the land</td>
<td>Silk Stockings</td>
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<tr>
<td>Go into your dance</td>
<td>The New Yorkers</td>
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<tr>
<td>God bless the woman</td>
<td>Panama Hattie</td>
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<tr>
<td>Good-evening Princesse</td>
<td>You Never Know</td>
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<tr>
<td>Great indoors, The</td>
<td>The New Yorkers</td>
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<tr>
<td>Hail Bibinski!</td>
<td>Silk Stockings</td>
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<td>Hail, hail, hail</td>
<td>Out of this World</td>
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<td>Hail, ye Indian maidens</td>
<td>See America First</td>
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<td>Harbor deep down in my heart, The</td>
<td>Hitchy-Koo of 1922</td>
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<td>Hark to the song of the night</td>
<td>Out of this World</td>
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<td>Heart o’ me, The</td>
<td>Hitchy-Koo of 1922</td>
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<td>Her heart was in her work</td>
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<td>Here's to Panama Hattie</td>
<td>Panama Hattie</td>
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<td>Hey, babe, hey!</td>
<td>Born to Dance</td>
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<td>High flyin’ wings on my shoes</td>
<td>Les Girls</td>
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<td>High society calypso</td>
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<td>Hold up ensemble</td>
<td>See America First</td>
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<td>How do you spell ambassador?</td>
<td>Leave It to Me</td>
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<td>How simple life would be</td>
<td>Kiss Me Kate</td>
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<td>Hush, hush, hush</td>
<td>Out of this World</td>
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<tr>
<td>I am ashamed that women are so simple</td>
<td>Kiss Me Kate</td>
<td>lyric sketch only</td>
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<td>I am Gaston</td>
<td>Can-can</td>
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<td>I am in love</td>
<td>Out of this World</td>
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<td>I am loved</td>
<td>Broadway melody of 1940</td>
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<td>I concentrate on you</td>
<td>Silk stockings</td>
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<td>I could kick myself</td>
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<td>I do</td>
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<td>I got beauty</td>
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<td>I happen to like New York</td>
<td>The New Yorkers</td>
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<tr>
<td>I hate men</td>
<td>Kiss Me Kate</td>
<td></td>
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<tr>
<td>I introduced</td>
<td>Hitchy-Koo of 1919</td>
<td></td>
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<tr>
<td>I Jupiter, I Rex</td>
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<td>I like the ladies</td>
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<td>I love Paris</td>
<td>Can-can</td>
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<td>I love you</td>
<td>Silk Stockings</td>
<td>lyric sketch only</td>
</tr>
<tr>
<td>I love you, Samantha</td>
<td>High Society</td>
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<tr>
<td>I love you so (Loie and Chlodo)</td>
<td>The Pot of Gold</td>
<td></td>
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<tr>
<td>I shall positively pay you next Monday</td>
<td>Can-can</td>
<td></td>
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<tr>
<td>I sing of love</td>
<td>Kiss Me Kate</td>
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<tr>
<td>I sleep easier now</td>
<td>Out of this World</td>
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<tr>
<td>I want to go home</td>
<td>Leave It to Me</td>
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<tr>
<td>I'll black his eyes</td>
<td>You Never Know</td>
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<tr>
<td>I'm afraid sweetheart I love you</td>
<td>Kiss Me Kate</td>
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Cole Porter Collection 46
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<thead>
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<th>Song Title</th>
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<tr>
<td>I'm back in circulation</td>
<td>You Never Know</td>
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<tr>
<td>I'm getting myself ready for you</td>
<td>The New Yorkers</td>
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<tr>
<td>I'm going in for love</td>
<td>You Never Know</td>
<td>lyric only</td>
</tr>
<tr>
<td>I'm the queen that goes too far</td>
<td>Silk Stockings</td>
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<td>I'm throwing a ball tonight</td>
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<td>I'm yours</td>
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<td>I've a shooting box in Scotland</td>
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<td>I've a strange new rhythm in my heart</td>
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<td>I've come to wive it wealthiest in Padua</td>
<td>Kiss Me Kate</td>
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<td>I've got an awful lot to learn</td>
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<td>I've got somebody waiting</td>
<td>Hitchy-Koo of 1919</td>
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<td>I've got you under my skin</td>
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<td>I've still got my health</td>
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<td>If ever we get out of jail</td>
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<td>If you love your job</td>
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<td>If you loved me truly</td>
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<td>If you smile (look) at me</td>
<td>Around the World in Eighty Days</td>
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<td>Information please</td>
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<td>Rap tap on wood</td>
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<td>Say it with gin</td>
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<td>Sea is calling, The</td>
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<td>See America first [version 2]</td>
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<td>Slow sinks the sun</td>
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<td>Storm at sea</td>
<td><em>Around the World in Eighty Days</em></td>
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<td>Stroll on the plaza Sant' Ana, A</td>
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<td>Sweet simplicity</td>
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<td>Take me back to Manhattan</td>
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<td>Thank you</td>
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<td>That black and white baby of mine</td>
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<td>They couldn't compare to you</td>
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<td>To be or not to be</td>
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<td>To follow every fancy</td>
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<td>To hell with ev'rything but us</td>
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<td>To love or not to love</td>
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<td>To the U.S.A. from the U.S.S.R.</td>
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<td>To think that this could happen to me</td>
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<td>Tom, Dick or Harry</td>
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<td>Tonight I love you more</td>
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<td>Under the dress</td>
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<td>We open in Venice</td>
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<td>We've been spending the summer with...</td>
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<td>Welcome to Jerry</td>
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<td>Well, did you evah?</td>
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<td>Well it's good to be here again</td>
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<td>What do you think about men?</td>
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<td>What does your servant dream about?</td>
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<td>What is that tune?</td>
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<td>What shall I do?</td>
<td><em>You Never Know</em></td>
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<td>When a body's in love</td>
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<td>When all's said and done</td>
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<td>Where, oh where</td>
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<td>Wherever they fly the flag of old England</td>
<td><em>Around the World in Eighty Days</em></td>
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<td>Who wants to be a millionaire</td>
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<td>Who would have dreamed</td>
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<tr>
<td>Wond'ring night and day</td>
<td><em>Miscellaneous music</em></td>
<td>lyric sketch only</td>
</tr>
<tr>
<td>Wunderbar</td>
<td><em>Kiss Me Kate</em></td>
<td></td>
</tr>
<tr>
<td>Yes, yes, yes</td>
<td><em>You Never Know</em></td>
<td></td>
</tr>
<tr>
<td>You can do no wrong</td>
<td><em>Around the World in Eighty Days</em></td>
<td></td>
</tr>
<tr>
<td>You don't remind me</td>
<td><em>Out of this World</em></td>
<td></td>
</tr>
<tr>
<td>You never know</td>
<td><em>You never know</em></td>
<td></td>
</tr>
<tr>
<td>You said it</td>
<td><em>Panama Hattie</em></td>
<td></td>
</tr>
<tr>
<td>You will, one day, appreciate me</td>
<td><em>Can-can</em></td>
<td>lyric sketch only</td>
</tr>
<tr>
<td>You're just too, too</td>
<td><em>Les Girls</em></td>
<td></td>
</tr>
<tr>
<td>You're sensational</td>
<td><em>High Society</em></td>
<td></td>
</tr>
<tr>
<td>You're too far away</td>
<td><em>The New Yorkers</em></td>
<td></td>
</tr>
<tr>
<td>Younger sons of peers</td>
<td><em>See America First</em></td>
<td>incomplete</td>
</tr>
</tbody>
</table>

**Appendix II: Alphabetical List of Correspondents**

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

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

Cole Porter Collection 50
<table>
<thead>
<tr>
<th>Correspondent</th>
<th>Show</th>
<th>Box/Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chaplin, Saul</td>
<td>*Les Girls</td>
<td>27/7</td>
</tr>
<tr>
<td>*Cole, J. Omar</td>
<td>Silk Stockings</td>
<td>25/7</td>
</tr>
<tr>
<td>Coots, J. Fred</td>
<td>*Out of this World</td>
<td>15/9</td>
</tr>
<tr>
<td>*Dreyfus, Louis</td>
<td>Kiss Me Kate</td>
<td>11/6</td>
</tr>
<tr>
<td>Fetter, Theodore</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
<tr>
<td>*Feuer, Cy</td>
<td>Silk Stockings (w/&quot;Josephine&quot; lyrics)</td>
<td>24/2</td>
</tr>
<tr>
<td>Foy, Byron</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
<tr>
<td>*Freed, Arthur (2)</td>
<td>Silk Stockings</td>
<td>24/5</td>
</tr>
<tr>
<td>*Green, Johnny</td>
<td>*Les Girls</td>
<td>27/7</td>
</tr>
<tr>
<td>*High Society, miscellaneous re</td>
<td>High Society</td>
<td>26/15</td>
</tr>
<tr>
<td>Kaufman, George S. (2)</td>
<td>Silk Stockings (w/&quot;Siberia&quot; lyrics)</td>
<td>24/3</td>
</tr>
<tr>
<td>Kohler, F. Dudley</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
<tr>
<td>Lounsberry, Fred</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
<tr>
<td>Lowenstein, Louis</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
<tr>
<td>Maturo, Tom</td>
<td>Silk Stockings</td>
<td>22/8</td>
</tr>
<tr>
<td>Motion Picture Association of America</td>
<td>Silk Stockings</td>
<td>24/5</td>
</tr>
<tr>
<td>Out of this World, miscellaneous re</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
<tr>
<td>Pinto, John</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
<tr>
<td>Royal, John</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
<tr>
<td>Schary, Dore [carbon of letter from MPAA]</td>
<td>Silk Stockings</td>
<td>24/5</td>
</tr>
<tr>
<td>Schlee, George</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
<tr>
<td>Shlyen, Ben</td>
<td>Les Girls</td>
<td>27/7</td>
</tr>
<tr>
<td>*Siegel, Sol C. (2)</td>
<td>*Les Girls</td>
<td>27/7</td>
</tr>
<tr>
<td>Silk Stockings, miscellaneous re</td>
<td>Silk Stockings</td>
<td>25/7</td>
</tr>
<tr>
<td>Sirmay, Albert</td>
<td>Silk Stockings - All of you</td>
<td>21/1</td>
</tr>
<tr>
<td>Sirmay, Albert</td>
<td>Silk Stockings - The ritz roll and rock</td>
<td>22/4</td>
</tr>
<tr>
<td>*Sirmay, Albert (2)</td>
<td>Les Girls</td>
<td>27/7</td>
</tr>
<tr>
<td>Wanamaker, Rod</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
<tr>
<td>Warner, Jack</td>
<td>Out of this World</td>
<td>15/9</td>
</tr>
</tbody>
</table>