Harriet Hoctor Collection
Guides to Special Collections in the Music Division of the Library of Congress

Music Division, Library of Congress
Washington, D.C.
2007

Contact information: https://hdl.loc.gov/loc.music/perform.contact

Catalog Record: https://lccn.loc.gov/2006568178

Additional search options available at: https://hdl.loc.gov/loc.music/eadmus.mu010013

Processed by the Music Division of the Library of Congress
Finding aid encoded by Library of Congress Music Division, 2010
Revised 2020 August
Collection Summary

Title: Harriet Hoctor Collection
Inclusive Dates: 1868-1977
Bulk Dates: (bulk 1923-1937)
Call No.: ML31.H58
Creator: Hoctor, Harriet
Extent: 1,700 items
Extent: 8 containers
Extent: 4.5 linear feet
Language: Material in English
Location: Music Division, Library of Congress, Washington, D.C.
LC Catalog record: https://lccn.loc.gov/2006568178

Summary: American dancer and choreographer Harriet Hoctor (1905-1977) began performing on the vaudeville stage in the early 1920s. By the mid-1930s, she was a featured dancer on Broadway and in motion pictures. The collection documents Hoctor's professional life including items related to her early dance training at the Louis H. Chalif Normal School of Dancing in New York and her later career leading the Harriet Hoctor School of Ballet in Boston. Materials include choreographic notes, clippings, costume sketches, music, photographs, personal papers, programs, and correspondence from family members, former students, and notables such as Mary Pickford, Walter Winchell, and Florenz Ziegfeld.

Provenance

The collection was donated to the Library in 2000 by Hoctor's niece, Harriet Hoctor Groeschel.

Accruals

No further accruals are expected.

Processing History

Elizabeth Aldrich initially processed the Harriet Hoctor Collection in 2007, and Janet McKinney coded the finding aid in 2010. Morgen Stevens-Garmon reorganized the collection and revised the finding aid in August 2020.

Copyright Status

Materials from the Harriet Hoctor Collection is governed by the Copyright Law of the United States (Title 17, U.S.C.) and other applicable international copyright laws.

Access and Restrictions

The Harriet Hoctor Collection is open to research. Researchers are advised to contact the Music Division prior to visiting in order to determine whether the desired materials will be available at that time.

Certain restrictions to use or copying of materials may apply.

Preferred Citation

Researchers wishing to cite this collection should include the following information: [item, date, container number], Harriet Hoctor 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>1905 September 25</td>
<td>Born in Hoosick Falls, New York, to Timothy and Elizabeth Kearny Hoctor</td>
</tr>
<tr>
<td>1917</td>
<td>Studied dance at the Louis H. Chalif Normal School of Dance in New York City under the care of her aunt, Annie Kearney.</td>
</tr>
<tr>
<td>1918</td>
<td>Appeared in minstrel shows in Hoosick Falls</td>
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<tr>
<td>1920</td>
<td>Made Broadway debut in the chorus of <em>Sally</em>, New Amsterdam Theatre</td>
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<tr>
<td>1922</td>
<td>Began performing on the Keith and Orpheum Vaudeville Circuits</td>
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<tr>
<td></td>
<td>Studied with dancer, teacher, and choreographer Merriel Abbot, who choreographed many of her specialty acts</td>
</tr>
<tr>
<td>1923</td>
<td>Toured United States with Vivian and Rosetta Duncan (known as the Duncan Sisters) dancing in <em>Topsy and Eva</em>, a musical comedy adaptation of Harriet Beecher Stowe's novel <em>Uncle Tom's Cabin</em></td>
</tr>
<tr>
<td>1924</td>
<td>Choreographed first show, Chicago Junior League production of <em>Wizard of Oz</em></td>
</tr>
<tr>
<td></td>
<td>Performed three solos with the Chicago Theatre's &quot;Mighty Twin Organ&quot; concerts</td>
</tr>
<tr>
<td></td>
<td><em>Topsy and Eva</em> opened in New York City, Sam H. Harris Theatre</td>
</tr>
<tr>
<td>1925</td>
<td>Toured <em>Topsy and Eva</em> to Boston and Chicago</td>
</tr>
<tr>
<td>1926</td>
<td>Returned to San Francisco; performed vaudeville on the Orpheum Circuit</td>
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<tr>
<td></td>
<td>Began a life-long dance partnership with William Holbrook</td>
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<tr>
<td>1927</td>
<td>Featured in Broadway musical revue <em>A La Carte</em>, Martin Beck Theatre</td>
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<tr>
<td>1928</td>
<td>Starred in <em>The Three Musketeers</em>, opened in New York City, Lyric Theatre</td>
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<tr>
<td></td>
<td>Presented a series of dance recitals including &quot;The Raven,&quot; an original dance based on Edgar Allen Poe's poem</td>
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<tr>
<td></td>
<td>Danced in a series of Sunday night entertainments, Selwyn Theatre</td>
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<tr>
<td>1929</td>
<td>Opened in <em>Show Girl</em>, Ziegfeld Theatre</td>
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<tr>
<td>1930</td>
<td>Performed in the Broadway musical, <em>Simple Simon</em>, Ziegfeld Theatre</td>
</tr>
<tr>
<td></td>
<td>Featured in <em>Earl Carroll's Vanities</em> on Broadway</td>
</tr>
<tr>
<td>1933</td>
<td>Choreographed and performed &quot;The Nightingale and the Rose&quot; at New York City's RKO Music Hall Stage</td>
</tr>
<tr>
<td></td>
<td>Appeared in <em>Hold Your Horses</em>, Winter Garden Theatre</td>
</tr>
<tr>
<td>1934</td>
<td>Toured Chicago and Washington, D.C. in a revamped and pared down <em>Hold Your Horses</em></td>
</tr>
<tr>
<td></td>
<td><em>Harriet Hoctor Ballet Revue</em> opened at the Belasco Theatre in Los Angeles; included six new ballets choreographed by Hoctor</td>
</tr>
<tr>
<td>1936</td>
<td>Danced in Ziegfeld Follies of 1936 with Josephine Baker and Fanny Brice</td>
</tr>
<tr>
<td></td>
<td>Appeared as herself in the Hollywood film, <em>The Great Ziegfeld</em></td>
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<tr>
<td></td>
<td>Performed in musical adaptation of Mark Twain's <em>A Connecticut Yankee</em>, St. Louis</td>
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<tr>
<td>1937</td>
<td>Starred in in Billy Rose's musical revue, <em>Casa Manaña</em>, Fort Worth, Texas</td>
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<tr>
<td></td>
<td>Appeared in the musical revue <em>Chez Paree Revue</em> with orchestra leader Vincent Lopez</td>
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<td></td>
<td>Featured dancer with Fred Astaire in the motion picture <em>Shall We Dance</em></td>
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<tr>
<td>1941</td>
<td>Billed as &quot;Favorite Ziegfeld Ballerina&quot; at the Latin Quarter in Boston</td>
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<tr>
<td>1942</td>
<td>Appeared in Billy Rose's Diamond Horseshoe revue, <em>Mrs. Astor's Pet Horse</em>, New York City</td>
</tr>
<tr>
<td>1943</td>
<td>Performed in <em>All American Revue</em> in Beverly Hills</td>
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<tr>
<td>1945</td>
<td>Choreographed and performed in Billy Rose's Diamond Horseshoe revue, <em>Toast of the Town</em></td>
</tr>
<tr>
<td></td>
<td>Opened ballet school in Boston and became full-time teacher</td>
</tr>
<tr>
<td>1974</td>
<td>Retired from teaching and moved to Lorton, Virginia</td>
</tr>
<tr>
<td>1977 June 9</td>
<td>Died in Arlington, Virginia</td>
</tr>
</tbody>
</table>
Scope and Content Note

The Harriet Hoctor Collection documents the life and career of dancer, choreographer, and teacher Harriet Hoctor (1905-1977). The collection spans from 1868 to 1977, but the bulk of the material is from 1923 to 1937, the height of her dance career. She toured the United States and England performing on the vaudeville stage and in full-length musical revues. After retiring from the stage, she founded the Harriet Hoctor School of Ballet in the Boston area and spent decades as a dance instructor.

The collection is organized into five series according to subject. Biographical Files contains clippings, personal papers, family history, materials collected by Hoctor, and information on the Harriet Hoctor School of Ballet and her hometown, Hoosick Falls, New York. Correspondence consists of letters and notes sent to Hoctor from family members, friends, and admirers, and Photographs presents a pictorial history of Hoctor from her earliest dancing days.

Clippings, photographs, and correspondence related to specific theatrical productions or motion pictures are found in the Production Files. This series holds material on Hoctor's major stage productions and also includes her work with Fred Astaire in the 1937 film Shall We Dance featuring her signature back bend, and her portrayal of herself in The Great Ziegfeld, a cinematic celebration of her frequent producer Flo Ziegfeld.

The smallest series, Music, contains 12 works owned by Hoctor and likely connected either to her performance career or her later work as a choreographer and dance instructor.

Organization of the Harriet Hoctor Collection

The collection is arranged in five series:

• Biographical Files, 1868-1977
• Correspondence, 1928-1977
• Photographs, circa 1910-1972
• Production Files, 1922-1965
• Music, 1900-1949

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
Berle, Milton--Correspondence.
Hoctor, Harriet--Archives.
Hoctor, Harriet--Correspondence.
Hoctor, Harriet--Photographs.
Hoctor, Harriet.
Hoctor, Harriet.
Pickford, Mary, 1892-1979--Correspondence.
Rose, Billy, 1899-1966--Correspondence.
Shawn, Ted, 1891-1972--Correspondence.
Winchell, Walter, 1897-1972--Correspondence.
Ziegfeld, Flo, 1869-1932--Correspondence.

Subjects
Choreography--United States.
Costume design--United States.
Dance in motion pictures, television, etc.--United States.
Dance music.
Dance schools--United States.
Dance--United States.
Musical theater--United States.
Vaudeville--United States.
Women dancers--United States.

PlACES
Hoosick Falls (N.Y.)--History.

Form/Genre
Albums (Books)
Business correspondence.
Choreography.
Clippings (Information artifacts)
Correspondence.
Dance music.
Notes (Documents)
Personal correspondence.
Photographic prints.
Photographs.
Programs (Documents)
Programs (Publications)
Scores.
Scrapbooks.
Sketches.
Description of Series

Biographical Files, 1868-1977
Biographical files cover several aspects of Hoctor's personal life as well as her later career managing the Harriet Hoctor School of Ballet. Clippings and magazines document Hoctor's life in the public eye and include advertisements for products she endorsed such as E. Landi Theatrical Shoes. This series also contains material on her hometown, Hoosick Falls, New York, and clippings regarding her brother John and nephew Fred Hoctor. Prints, postcards, documents of family history, and notes are filed as personal papers and include a note from a young Hoctor asking her mother to please come get her and bring her home. Writings for and about Hoctor include several poems inspired by her and two published works on ballet inscribed or dedicated to her. It is unclear if works organized under drawings were done by Hoctor or collected by her. A scrapbook contains clippings and related ephemera from her early years on stage. A folder of programs consists of ephemera from productions Hoctor likely attended, but do not feature her or her choreography. Material on the Harriet Hoctor School of Ballet includes programs from school recitals, correspondence from former students, and ephemera related to their continuing careers in dance. Biographical files are arranged alphabetically by type or subject.

Correspondence, 1928-1977
Correspondence consists of letters, notes, postcards, and telegrams sent to Hoctor during her lifetime. A folder on family members contains letters from several of her nieces including the collection's donor as well as Hoctor's brother, John. Notable correspondents include dance teacher Louis H. Chalif, journalist Frank Crowninshield, actress Mary Pickford, conductor Emil Newman, columnist Walter Winchell, and producers Daniel Frohman and Flo Ziegfeld. A small card signed by Ted Shawn and letters from admirers are among the miscellaneous correspondents. Correspondence of unknown authorship is discoverable in the folder marked unidentified. Letters and telegrams related to specific productions are found in the Production Files series. Correspondence is organized alphabetically by author or type.

Photographs, circa 1910-1972
This series primarily contains photographs of Hoctor including images of her youth, early dance training with Louis H. Chalif, formal studio portraits, and publicity shots. Photographs of paintings depicting her are filed under artwork, as are images of the dancer with her own bronze bust and the sculptor Jacob Epstein. Several photographs feature Hoctor's extended family including her grandmother, siblings, and nieces and nephew. Most of the family members are unidentified. Depictions of the Harriet Hoctor School of Ballet capture rehearsals and recital performance. Portraits of notable individuals inscribed to Hoctor or otherwise collected by her include Edwin Booth, Jimmy Durante, Ruth Etting, Alicia Markova, and Marilyn Miller. Images related to identified productions are found under Production Files. Photographs are organized by subject.

Production Files, 1922-1965
Production files contain documents and ephemera related to Hoctor's career on stage and screen. Material types include broadsides, clippings, choreographic notes, contracts, correspondence, costume sketches, photographs, posters, programs, and typed scenarios. Several files include telegrams or correspondence consisting of congratulatory messages to Hoctor from famous friends including Milton Berle, Russel Crouse, Rudolf Friml, Arnold...
Genthe, and Billy Rose. Miscellaneous productions includes an early performance contract signed by Hoctor's aunt, Anna Kearney, as Hoctor was a minor at the time. Materials are arranged alphabetically by production title.

**BOX 7**

**Music, 1900-1949**

The twelve pieces in this series were likely used by Hoctor either in the creation of her own work or in classes at her School of Ballet. Though there is little information directly connecting the music to Hoctor's career, most of the works are marked or annotated. Music is arranged alphabetically by composer.
## Container List

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
| BOX 1-2, 5-6 | **Biographical Files, 1868-1977**  
Biographical files cover several aspects of Hoctor's personal life as well as her later career managing the Harriet Hoctor School of Ballet. Clippings and magazines document Hoctor's life in the public eye and include advertisements for products she endorsed such as E. Landi Theatrical Shoes. This series also contains material on her hometown, Hoosick Falls, New York, and clippings regarding her brother John and nephew Fred Hoctor. Prints, postcards, documents of family history, and notes are filed as personal papers and include a note from a young Hoctor asking her mother to please come get her and bring her home. Writings for and about Hoctor include several poems inspired by her and two published works on ballet inscribed or dedicated to her. It is unclear if works organized under drawings were done by Hoctor or collected by her. A scrapbook contains clippings and related ephemera from her early years on stage. A folder of programs consists of ephemera from productions Hoctor likely attended, but do not feature her or her choreography. Material on the Harriet Hoctor School of Ballet includes programs from school recitals, correspondence from former students, and ephemera related to their continuing careers in dance.  
Biographical files are arranged alphabetically by type or subject. |
| BOX-FOLDER 1/1, 5/1 | 1924-1929  
Clippings  
Condolence card and obituaries |
| BOX-FOLDER 1/2, 5/2 | 1930-1939  
Clippings |
| BOX-FOLDER 1/3 | 1940-1945  
Clippings |
| BOX-FOLDER 1/4, 6/1 | 1952-1967, and undated |
| BOX-FOLDER 1/5 | Death, 1977  
Clippings |
| BOX-FOLDER 1/6 | Drawings, undated |
| BOX-FOLDER 1/7 | Hoctor, Fred and John, 1935-1939 and undated  
Clippings |
Clippings, programs, and rates listing |
| BOX-FOLDER 1/9 | Harriet Hoctor School of Ballet: former students, 1953-1976  
Clipping, correspondence, and programs |
Clippings and pamphlet |
| BOX-FOLDER 6/2 | 1925-1929  
Magazines |
| BOX-FOLDER 6/3 | 1933 |
| BOX-FOLDER 1/11 | 1936 |
| BOX-FOLDER 1/12 | 1937 |
| BOX-FOLDER 2/1 | 1965 |
| BOX-FOLDER 2/2 | Personal papers, 1868, 1896, 1915-1931, and undated  
Clippings, ephemera, family papers, notes, and prints |
| BOX-FOLDER 6/4 | Print of Anna Pavlova, undated |
| BOX-FOLDER 2/3 | Programs, 1936, 1956, 1969, and 1977 |
| BOX 5 | Scrapbook, 1923-1927 |
Correspondence, 1928-1977

Correspondence consists of letters, notes, postcards, and telegrams sent to Hoctor during her lifetime. A folder on family members contains letters from several of her nieces including the collection's donor as well as Hoctor's brother, John. Notable correspondents include dance teacher Louis H. Chalif, journalist Frank Crowninshield, actress Mary Pickford, conductor Emil Newman, columnist Walter Winchell, and producers Daniel Frohman and Flo Ziegfeld. A small card signed by Ted Shawn and letters from admirers are among the miscellaneous correspondents. Correspondence of unknown authorship is discoverable in the folder marked unidentified. Letters and telegrams related to specific productions are found in the Production Files series.

Correspondence is organized alphabetically by author or type.

BOX-FOLDER 2/5 Bliss, John Gibson, 1931 and undated
BOX-FOLDER 2/6 Caton, Edward, undated
BOX-FOLDER 2/7 Chalif, Louis H. (Louis Harvy), 1933
BOX-FOLDER 2/8 Christmas cards, 1976 and undated
BOX-FOLDER 2/9 Corcoran, Ed, 1976 and undated
BOX-FOLDER 2/10 Crowninshield, Frank, 1932
BOX-FOLDER 2/11 Family members, 1931-1933, 1958, 1974-1977, and undated
BOX-FOLDER 2/12 Frohman, Daniel 1933
BOX-FOLDER 2/13 Miscellaneous correspondence, 1931-1933, 1958, 1974-1977, and undated
BOX-FOLDER 2/14 Newman, Emil and Robert, 1934
BOX-FOLDER 2/15 Nilsen, Gloria, 1974 and undated
BOX-FOLDER 2/16 Pickford, Mary, 1934
BOX-FOLDER 2/17 Vasel, Mary, 1974-1977
BOX-FOLDER 2/18 Winchell, Walter, 1934, 1937, and undated
BOX-FOLDER 2/19 Ziegfeld, Flor, 1928, 1930, and undated
BOX-FOLDER 2/20 Unidentified, 1923, 1934, 1974-1976, and undated

Photographs, circa 1910-1972

This series primarily contains photographs of Hoctor including images of her youth, early dance training with Louis H. Chalif, formal studio portraits, and publicity shots. Photographs of paintings depicting her are filed under artwork, as are images of the dancer with her own bronze bust and the sculptor Jacob Epstein. Several photographs feature Hoctor's extended family including her grandmother, siblings, and nieces and nephew. Most of the family members are unidentified. Depictions of the Hctor School of Ballet capture rehearsals and recital performance. Portraits of notable individuals inscribed to Hoctor or otherwise collected by her include Edwin Booth, Jimmy Durante, Ruth Etting, Alicia Markova, and Marilyn Miller. Images related to identified productions are found under Production Files.

Photographs are organized by subject.

Harriet Hoctor

BOX-FOLDER 3/1 Apartment, undated
BOX-FOLDER 3/2 Artworks, circa 1935
BOX-FOLDER 3/3, 6/5 Childhood and youth, circa 1910-1919
BOX-FOLDER 3/4, 6/6 Dancing, circa 1925-circa 1935
BOX-FOLDER 3/5 Dancing (negatives), circa 1925-circa 1935
Photographs, circa 1910-1972

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<tr>
<td>BOX-FOLDER 3/6, 6/7</td>
<td>Portraits, circa 1925-1937</td>
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<tr>
<td>BOX-FOLDER 3/7</td>
<td>Harriet Hoctor, with others, 1937 and undated</td>
</tr>
<tr>
<td>BOX-FOLDER 3/8-9</td>
<td>Hoctor family members, 1919-1972 and undated</td>
</tr>
<tr>
<td>BOX-FOLDER 3/10</td>
<td>Hoctor School of Ballet, performances and students, 1972 and undated</td>
</tr>
<tr>
<td>BOX-FOLDER 3/11, 6/8</td>
<td>Portraits of others, 1922-1948 and undated</td>
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</table>

**BOX 4, 6-8 MAPCASE 6 Production Files, 1922-1965**

Production files contain documents and ephemera related to Hoctor's career on stage and screen. Material types include broadsides, clippings, choreographic notes, contracts, correspondence, costume sketches, photographs, posters, programs, and typed scenarios. Several files include telegrams or correspondence consisting of congratulatory messages to Hoctor from famous friends including Milton Berle, Russel Crouse, Rudolf Friml, Arnold Genthe, and Billy Rose. Miscellaneous productions includes an early performance contract signed by Hoctor's aunt, Anna Kearney, as Hoctor was a minor at the time. Materials are arranged alphabetically by production title.

| BOX-FOLDER 4/1, 6/9 | A la Carte, 1927 |
| BOX-FOLDER 4/2 | Blue Danube (choreographic work), circa 1932 |
| BOX-FOLDER 4/3, 6/10 | Bow Bells, 1931-1932 |
| BOX-FOLDER 8/1 | Casa Manana Revue, 1937 |
| BOX-FOLDER 6/11 | A Connecticut Yankee, 1936 |
| BOX-FOLDER 4/4 | The Dollies' Follies, 1945 |
| BOX-FOLDER 6/12 | Earl Carroll's Vanities, 1932 |
| BOX-FOLDER 4/5, 6/13 | Great Ziegfeld (motion picture), 1936 |
| BOX-FOLDER 4/6, 6/7 | Harriet Hoctor Ballet Revue, 1934 |
| BOX-FOLDER 4/7, 7/1 | Hold Your Horses, 1933-1934 |
| MAPCASE-DRAWER 6/7 | Manchester Hippodrome performances, 1932 |
| BOX-FOLDER 4/8 | Miscellaneous productions, 1922-1932, 1947, and undated |
| BOX-FOLDER 4/9 | The Nightingale and the Rose, 1934 |
| BOX-FOLDER 4/10 | The Nutcracker (choreographic work), 1965 |
| BOX-FOLDER 4/11 | The Raven (choreographic work), 1928 and undated |
| BOX-FOLDER 4/12 | Shall We Dance (motion picture), 1937 |
Production Files, 1922-1965

<table>
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<tr>
<th>Container</th>
<th>Contents</th>
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| BOX-FOLDER 4/13 | Show Girl, 1929  
  Clippings and telegrams |
| BOX-FOLDER 4/14, 8/2 | Simple Simon, 1930-1931  
  Clippings, choreographic notes for "The Hurdle" ballet, photographs, program, and telegrams |
| BOX-FOLDER 4/15, 8/3 | The Three Musketeers, 1928-1929  
  Clippings, contract, correspondence, ephemera, and photographs |
| BOX-FOLDER 4/16, 7/2 | Topsy and Eva, 1923-1925  
  Clippings, contract, ephemera, and photographs |
| BOX-FOLDER 4/17, 8/4 | Ziegfeld Follies of 1936, 1935-1936  
  Clippings, ephemera, photographs, and telegrams |
| BOX-FOLDER 7/3 | Unidentified productions, undated  
  Costume sketches |

BOX 7  
Music, 1900-1949  
The twelve pieces in this series were likely used by Hoctor either in the creation of her own work or in classes at her School of Ballet. Though there is little information directly connecting the music to Hoctor's career, most of the works are marked or annotated. Music is arranged alphabetically by composer.

Coleridge-Taylor, Samuel  
BOX-FOLDER 7/4  
Petite Suite de Concert, 1911  
Printed piano-conductor score with annotations  
Dinicu, Grigoraș  
BOX-FOLDER 7/5  
Hora Staccato, 1930  
Arranged by Jascha Heifetz  
Printed piano-conductor score with annotations  
Heller, Stephen  
BOX-FOLDER 7/6  
Tarentelle, op. 85, no. 2, undated  
Printed score for piano with annotations  
Khachaturian, Aram  
BOX-FOLDER 7/7  
Gallop. Masquerade Suite, 1949  
Printed piano-conductor score with annotations  
Loewe, Frederick  
BOX-FOLDER 7/8  
Waltz at Maxims, undated  
Hybrid manuscript and print score for piano  
  Note: For Hoctor Dancers  
Margis, Alfred  
BOX-FOLDER 7/9  
Valse Bleue, 1900  
Parts  
Offenbach, Jacques  
BOX-FOLDER 7/10  
Orpheus Can Can, undated  
Negative photostats of parts  
Poldini, Ede  
BOX-FOLDER 7/11  
Poupée Valsante, 1903  
Printed score for piano with annotations  
Pugni, Cesare
<table>
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<tr>
<td>BOX-FOLDER 7/12</td>
<td>Pas de Quatre, undated</td>
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<tr>
<td></td>
<td>Manuscript parts; negative photostats of parts</td>
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<tr>
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<td><em>Note:</em> Markova Dolin Ballet</td>
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<td>Trinkaus, George J.</td>
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<td>BOX-FOLDER 7/13</td>
<td>A Game of Tag, 1911</td>
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<td>Printed score for piano with annotations</td>
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<tr>
<td></td>
<td>Unidentified</td>
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<tr>
<td>BOX-FOLDER 7/14</td>
<td>The Cockatoos, undated</td>
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<tr>
<td></td>
<td>Manuscript score for piano with annotations</td>
</tr>
<tr>
<td>BOX-FOLDER 7/15</td>
<td>I Wish I Had Never Seen Sun Shine, undated</td>
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<tr>
<td></td>
<td>Manuscript piano-vocal score</td>
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</table>