

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

**COLE PORTER
COLLECTION**

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Introduction

The Cole Porter Collection was acquired by the Library of Congress as gifts from Mr. Porter and his estate between 1962-65. In addition, Albert Sirmay (musical director for Chappell and Porter's editor) donated materials to be added to the collection between 1963-64.

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."

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.

| | |
|--------------------------------------|---------|
| Approximate number of items: | 2,700 |
| Linear feet of shelf space occupied: | 12 feet |
| Number of Containers: | 28 |

Biographical Sketch

| | |
|---------------|--|
| 1891 June 9 | Cole Porter born in Peru, Indiana, to Kate Cole and Samuel Fenwick Porter |
| 1905-09 | Attends Worcester Academy, Worcester, Massachusetts |
| 1909-13 | Attends Yale College |
| 1913 Nov. 26 | <i>The Pot of Gold</i> performed at Delta Kappa Epsilon |
| 1913-15 | Attends Harvard University, transfers from the Law School to the School of Music autumn 1914 |
| 1916 March 28 | <i>See America First</i> opens at the Maxine Elliott Theatre, New York |
| 1917 | Studies music in New York with Petro Yon |
| 1918 April 20 | Enlists in the First Foreign Regiment (Foreign Legion) |
| 1919 Aug. 18 | First performance of <i>Hitchy-Koo of 1919</i> , Atlantic City |
| 1919 Dec. 18 | Marries Linda Lee Thomas in Paris |
| 1920 | Studies counterpoint, harmony and orchestration at the Schola Cantorum, Paris |
| 1922 Oct. 10 | <i>Hitchy-Koo of 1922</i> opens at the Shubert Theatre, Philadelphia |
| 1923 Oct. 25 | World premiere of ballet <i>Within the Quota</i> , at the Théâtre des Champs-Élysées, Paris |
| 1928 Oct. 3 | <i>Paris</i> opens at the Music Box Theatre, New York |
| 1929 March 27 | <i>Wake Up and Dream</i> opens at the London Pavilion |
| 1929 Nov. 27 | <i>Fifty Million Frenchmen</i> opens at the Lyric Theatre, New York |
| 1929 Dec. 30 | <i>Wake Up and Dream</i> opens at the Selwyn Theatre, New York |
| 1930 Dec. 8 | <i>The New Yorkers</i> opens at B. S. Moss's Broadway Theatre, New York |
| 1932 Nov. 29 | <i>Gay Divorce</i> opens at the Ethel Barrymore Theatre, New York |
| 1933 Oct. 6 | <i>Nymph Errant</i> opens at the Adelphi Theatre, London |
| 1934 Nov. 21 | <i>Anything Goes</i> opens at the Alvin Theatre, New York |
| 1935 Oct. 12 | <i>Jubilee</i> opens at the Imperial Theatre, New York |
| 1936 Oct. 29 | <i>Red, Hot and Blue</i> opens at the Alvin Theatre, New York |

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

1937 Oct. 24 Suffers crippling riding accident in which both of his legs are crushed

1937 Dec. *Rosalie* (film) is released

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

1938 Nov. 9 *Leave It to Me* opens at the Imperial Theatre, New York

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

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

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

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

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

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

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

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

1946 May 31 *Around the World in Eighty Days* opens at the Adelphi Theatre, New York

1948 June *The Pirate* (film) is released

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

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

1953 May 7 *Can-Can* opens at the Shubert Theatre, New York

1954 May 20 Linda Porter dies

1955 Feb. 24 *Silk Stockings* opens at the Imperial Theatre, New York

1956 Oct. *High Society* (film) is released

1957 July *Silk Stockings* (film) is released

1957 Nov. *Les Girls* (film) is released

1958 Feb. 21 *Aladdin* is shown on CBS-TV

1958 April 3 Right leg is amputated

1964 Oct. 15 Dies in Santa Monica, California

Scope and Content Note

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

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

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

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

The Alphabetical Index of Song Titles found toward the end of this guide 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 Correspondence found at the end this guide 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 guide: 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 guide as being "previously unknown."

Mark Eden Horowitz, 1999

Container List

MUSIC

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

MUSIC

Box/Folder Contents

See America First (1916) words and music by T. Lawrason Riggs and Cole Porter

- 1/9 [Badmen]
Act I opening chorus of Badmen : no. 1
Holograph piano-vocal score in pencil ; 9 p.
Note: "Revelation (chorus of Badmen) : no. 2" begins on p. 9.
Ms. piano-vocal score in pencil, incomplete ; [3] p.
- 1/10 [Dinner]
Holograph piano-vocal score in pencil, incomplete ; 4 p.
Holograph piano-vocal score in pencil, lyric in ink, incomplete ; [1] p.
- 1/11 Entrance of Indian maidens : no 9.
Holograph piano-vocal score in pencil ; 6 p.
Note: "Revelation (chorus of Indian maidens) : no. 10" begins on p. 6. This might be the number titled "Indian girl's chant" listed in New York program as Act I, no. 1b.
- 1/12 Ever and ever yours
Printed piano-vocal score ; 5 p.
- 1/13 [Fascinating females]
Holograph sketch in pencil ; [1] p.
- 1/14 Finale act I
Holograph piano-vocal score in pencil, incomplete ; p. 1-12, 14-17, 19-28, 36-42, 47-53
Finale-act I : no. 20
Holograph piano-vocal score in pencil, incomplete ; p. 1-2, 5-6
Chorus of men
Holograph piano-vocal score in pencil, incomplete ; [2] p.
- 1/15 [Hail, ye Indian maidens]
Holograph piano-vocal score in pencil, incomplete ; [1] p.
- 1/16 Hold up ensemble
Holograph piano-vocal score in pencil, incomplete ; p. 5-8, 10, 13-18
- 1/17 I've a shooting-box in Scotland
Printed piano-vocal score ; 6 p.
Note: introduced in *Paranoia* (1914); it appeared with revised lyrics in *See America First*
- 1/18 I've got an awful lot to learn
Printed piano-vocal score ; 8 p.
- 1/19 [Lady fair, lady fair]
Act II. no 3. sextet : double trio
Manuscript piano-vocal score in pencil, lyric in ink ; [15] p.
- 1/20 [The lady I've vowed to wed]
Announcement ensemble (entire cast) : no 18.
Holograph piano-vocal score in pencil, incomplete ; 14 p.
[Untitled]

MUSIC

| <i>Box/Folder</i> | <i>Contents</i> |
|-------------------|--|
| | Holograph piano-vocal score in pencil, incomplete ; [10] p. |
| 1/21 | [The language of flowers] Duet (Huggins & Sarah) : no. 8 Holograph piano-vocal score in pencil ; 7 p. The language of flowers Printed piano-vocal score ; 8 p. Note: introduced in <i>Paranoia</i> (1914) as "Flower song"; it became "The language of flowers" in <i>See America First</i> |
| 1/22 | Lima Printed piano-vocal score ; 6 p. |
| 1/23 | [Love came and crowned me] Act II no. 4 : Polly (solo) Holograph piano-vocal score in pencil, lyric in ink ; [4] p. Note: this number was a revision of "Idyll" from <i>Paranoia</i> (1914) |
| 1/24 | [Mirror, mirror] Opening chorus act II : act II no. 1 Holograph piano-vocal score in pencil ; [5] p. |
| 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 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 withe me" from <i>Paranoia</i> (1914). In some programs for <i>See America First</i> 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. 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 <i>High Society</i> (1956); either Porter was considering it for interpolation into that film, or it was inadvertently mixed in with the materials for that show. |

MUSIC

| <i>Box/Folder</i> | <i>Contents</i> |
|----------------------------------|---|
| 2/4 | Slow sinks the sun Printed piano-vocal score ; 7 p. Note: dropped from <i>See America First</i> before the New York opening; introduced in <i>Paranoia</i> (1914) |
| 2/5 | Song (Indian maidens) : no. 13 Holograph piano score in pencil, incomplete ; [1] p. |
| 2/6 | [The social coach of all the fashionable future debutantes] Ms. piano-vocal score in pencil, accompaniment not complete ; [6] p. |
| 2/7 | Something's got to be done Printed piano-vocal score ; 9 p. |
| 2/8 | [Sweet simplicity] Holograph piano-vocal sketch in pencil, incomplete ; [1] p. [Unidentified] Holograph sketch in pencil ; [2] p. |
| 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. |
| 2/12 | When I used to lead the ballet Printed piano-vocal score ; 9 p. Note: introduced in <i>The Pot of Gold</i> (1912) |
| 2/13 | [Younger sons of peers] No. 2 Holograph piano-vocal score in pencil, incomplete ; p. 2-7 |
| 2/14 | [<i>See America First</i> , 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 |
| 2/15 | [<i>See America First</i> , unidentified fragments and sketches] Holograph and ms. scores and sketches in pencil and ink ; approx. [40] leaves |
| <i>Hitchy-Koo of 1919</i> | |
| 2/16 | Another sentimental song Printed piano-vocal score ; 5 p. |
| 2/17 | Bring me back my butterfly Printed piano-vocal score ; 7 p. |
| 2/18 | I introduced |

MUSIC

| <i>Box/Folder</i> | <i>Contents</i> |
|--------------------------------------|---|
| | Printed piano-vocal score ; 5 p. |
| 2/19 | In Hitchy's garden Printed piano-vocal score ; 7 p. Note: a.k.a. "Hitchy's garden of roses" |
| 2/20 | I've got somebody waiting Printed piano-vocal score ; 5 p. |
| 2/21 | My cozy little corner in the Ritz Printed piano-vocal score ; 7 p. |
| 2/22 | Old fashioned garden Printed piano-vocal score ; 5 p. |
| 2/23 | Peter Piper ; [The sea is calling] Printed piano-vocal score ; 7 p. The sea is calling <i>see</i> Peter Piper |
| 2/24 | That black and white baby of mine Printed piano-vocal score ; 7 p. |
| 2/25 | When I had a uniform on Printed piano-vocal score ; 9 p. Note: a.k.a. "Demobilization song" |
| <i>Hitchy-Koo of 1922</i> | |
| 2/26 | The American punch Printed piano-vocal score ; 5 p. |
| 2/27 | The bandit band Printed piano-vocal score ; 5 p. |
| 2/28 | The harbor deep down in my heart Printed piano-vocal score ; 5 p. |
| 2/29 | The heart o' me Printed piano-vocal score ; 5 p. Note: music by Raymond Hubbell, lyric by Glen MacDonough |
| 2/30 | Love letter words Printed piano-vocal score ; 5 p. |
| 2/31 | When my caravan comes home Printed piano-vocal score ; 5 p. |
| <i>The New Yorkers (1930)</i> | |
| 3/1 | Go into your dance Copyist's ms. piano-vocal scores in ink (3) ; 4 p. each |

MUSIC

| <i>Box/Folder</i> | <i>Contents</i> |
|---|---|
| 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 Printed piano-vocal scores (2) ; 5 p. each |
| 3/3 | I happen to like New York Printed piano-vocal scores (2) ; 5 p. each |
| 3/4 | I'm getting myself ready for you Printed piano-vocal scores (2) ; 5 p. each |
| 3/5 | Just one of those things Copyist's ms. 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 <i>Jubilee</i> (1935) |
| 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 <i>Gay Divorce</i> (1932) Printed piano-vocal scores (2) ; 5 p. each |
| 3/7 | Love for sale Printed piano-vocal score ; 7 p. |
| 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 |
| 3/9 | Take me back to Manhattan Printed piano-vocal scores (2) ; 7 p. each |
| 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 |
| 3/11 | Where have you been? Copyist's ms. piano-vocal score in ink, no lyric ; 4 p. Printed piano-vocal scores (2) ; 5 p. each |
| 3/12 | You're too far away Copyist's ms. piano-vocal scores in ink (2) ; 5 p. each Note: originally intended for <i>The New Yorkers</i> ; it was sung in the Manchester performances of <i>Nymph Errant</i> (1933) under the title "I look at you." After it was dropped from <i>Nymph Errant</i> , it was published as an independent song. |
| <i>Born to Dance</i> (1936) film | |
| 3/13 | Easy to love Ms. (Albert Sirmay) piano-vocal score in pencil ; 6 p. Note: originally written for <i>Anything Goes</i> (1934). Rewritten for <i>Born to Dance</i> on 4/13/36. |

MUSIC

| <i>Box/Folder</i> | <i>Contents</i> |
|------------------------------|---|
| 3/14 | Hey, babe, hey! Ms. (Albert Sirmay) piano-vocal score in pencil ; 8 p. |
| 3/15 | I've got you under my skin Ms. (Albert Sirmay) piano-vocal score in pencil ; [8] p. |
| 3/16 | Rap tap on wood Ms. (Albert Sirmay) piano-vocal score in pencil ; 6 p. |
| 3/17 | Rolling home Ms. (Albert Sirmay) piano-vocal score in pencil ; 9 p. |
| <i>Rosalie</i> (1937) film | |
| 3/18 | Close Ms. (Albert Sirmay) piano-vocal score in pencil ; 9 p. Ms. (Albert Sirmay) piano-vocal score in pencil ; 6 p. |
| 3/19 | In the still of the night Ms. (Albert Sirmay) piano-vocal score in pencil ; 9 p. |
| 3/20 | I've a strange new rhythm in my heart Ms. (Albert Sirmay) piano-vocal score in pencil ; 7 p. |
| 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. |
| 3/22 | To love or not to love Ms. (Albert Sirmay) piano-vocal score in pencil ; 8 p. |
| <i>You Never Know</i> (1938) | |
| 4/1 | At long last love Copyist's ms. piano-vocal scores in ink, verse only (2) ; 3 p. each Copyist's ms. piano-vocal score in ink ; 7 p. Copyist's ms. piano-vocal score in pencil with counter melody ; 6 p. Printed piano-vocal scores (2) ; 5 p. each |
| 4/2 | [Au revoir, cher Baron] Opening act I. scene I. Copyist's ms. piano-vocal score in ink ; 5 p. |
| 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. |
| 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. |

MUSIC

| <i>Box/Folder</i> | <i>Contents</i> |
|-------------------|---|
| 4/5 | Don't let it get you down Copyist's ms. piano-vocal score in ink ; 6 p. |
| 4/6 | Finale act I : [Ha, ha, ha...] Copyist's ms. piano-vocal score in pencil ; 11 p. Copyist's ms. piano-vocal score in ink ; 11 p. Finale act II <i>see</i> [<i>You Never Know</i> lyrics] |
| 4/7 | For no rhyme or reason Ms. (Albert Sirmay) piano-vocal score in pencil ; 10 p. Laid in: typed lyric sheets ; [2] p. Copyist's ms. piano-vocal score in pencil ; 7 p. Copyist's ms. piano-vocal scores in ink (2) ; 10 p. each Printed piano-vocal score ; 7 p. |
| 4/8 | From alpha to omega Ms. (Albert Sirmay) piano-vocal score in pencil ; 7 p. Laid in: typed lyric sheets ; [2] p. Copyist's ms. piano-vocal score in ink ; 6 p. Copyist's ms. piano-vocal score in pencil ; 2 p. + [4] p. Printed piano-vocal score ; 5 p. |
| 4/9 | Good-evening Princesse Copyist's ms. piano-vocal score in pencil ; 10 p. Copyist's ms. piano-vocal score in ink ; 11 p. |
| 4/10 | [I am Gaston] Prologue Copyist's ms. piano-vocal score in pencil ; 9 p. Copyist's ms. piano-vocal score in ink ; 9 p. |
| 4/11 | I'll black his eyes ; Coda to I'll black his eyes Copyist's ms. piano-vocal score in ink ; 13 p. + [2] p. Copyist's ms. in ink, incomplete ; 8 p. |
| 4/12 | I'm back in circulation Copyist's ms. piano-vocal score in pencil ; 7 p. Copyist's ms. piano-vocal score in ink ; 7 p. |
| 4/13 | I'm going in for love Ms. (Albert Sirmay) piano-vocal score in pencil, incomplete ; [4] p. Copyist's ms. piano-vocal score in pencil ; 9 p. Copyist's ms. piano-vocal score in ink ; 6 p. |
| 4/14 | I'm yours Copyist's ms. piano-vocal score in ink ; 8 p. Note: this is the first of two versions of this song It all belongs to you <i>see</i> [<i>You Never Know</i> lyrics] |
| 4/15 | It's no laughing matter Copyist's ms. piano-vocal score in ink ; 6 p. |

MUSIC

| <i>Box/Folder</i> | <i>Contents</i> |
|-------------------|---|
| 4/16 | Just one step ahead of love Copyist's ms. piano-vocal score in pencil ; 15 p. Copyist's ms. piano-vocal score in ink ; 11 p. Laid in copyist's ms. piano-vocal score in ink: "Finish of 1st refrain" 2 p. ; "New second half of patter..." 2 p. ; "Reprise..." [1] p. |
| 4/17 | Maria Ms. (Albert Sirmay) piano-vocal score in pencil ; 15 p. Laid in ms. piano-vocal score in pencil: "Introd." [3] p. Copyist's ms. piano-vocal score in ink ; 15 p. Laid in ms. piano-vocal score in ink: "intro." [3] p. Copyist's ms. piano-vocal score in pencil ; 15 p. Note: holograph sketch in pencil on back ; [1] p. Printed piano-vocal scores (2) ; 7 p. each Prologue act I <i>see</i> [<i>You Never Know</i> lyrics] |
| 5/1 | [What a priceless pleasure] Opening act II (scene 3. section I.) Copyist's ms. piano-vocal score in pencil ; 17 p. Copyist's ms. piano-vocal score in ink ; 17 p. Note: a.k.a. "The waiters" |
| 5/2 | What is that tune? Copyist's ms. piano-vocal score in ink, lyric not included ; 9 p. Printed piano-vocal score ; 7 p. |
| 5/3 | What shall I do? Copyist's ms. piano-vocal score in pencil ; 5 p. Copyist's ms. piano-vocal score in ink ; 7 p. Printed piano-vocal score ; 7 p. |
| 5/4 | Yes, yes, yes Copyist's ms. piano-vocal score in pencil ; 2 p. + 5 p. Copyist's ms. piano-vocal score in ink, verse only ; 2 p. |
| 5/5 | You never know Ms. (Albert Sirmay) lead sheets in pencil (2), lyric not included ; 4 p. each Copyist's ms. piano-vocal score in ink ; 6 p. Printed piano-vocal score ; 5 p. Note: this is the final version of the song for which two versions exist |
| 5/6 | [<i>You Never Know</i> 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 Back in circulation By candlelight Finale act I Finale act II For no rhyme or reason |

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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]
- 5/7 Comrade Alonzo, we love you
Copyist's ms. piano-vocal score in ink ; 12 p.
- Don't let it get you down *see* [*Leave It to Me* lyrics]
- 5/8 Far away
Ms. (Albert Sirmay) piano-vocal score in pencil ; 9 p.
Laid in: typed lyric sheet ; [1] p.
Copyist's ms. piano-vocal score in ink ; 8 p.
Printed piano-vocal scores (2) ; 7 p. each
Incidental music (leading into "Far away")
Ms. (Albert Sirmay) piano score in pencil ; 12 p.
Copyist's ms. piano score in ink ; 3 p.
- 5/9 From now on
Ms. (Albert Sirmay) piano-vocal score in pencil ; 12 p.
Copyist's ms. piano-vocal score in ink ; 11 p.
Printed piano-vocal scores (2) ; 5 p. each
- 5/10 Get out of town
Ms. (Albert Sirmay) piano-vocal score in pencil ; 8 p.
Copyist's ms. piano-vocal score in ink ; 7 p.
Printed piano-vocal scores (2) ; 5 p. each
- 5/11 [How do you spell ambassador?]
Act I scene I opening chorus
Ms. (Albert Sirmay) piano-vocal score in pencil ; 8 p.
Laid in: typed lyric sheet ; [1] p.
Copyist's ms. piano-vocal score in ink ; 8 p.
- 5/12 I want to go home
Ms. (Albert Sirmay) piano-vocal score in pencil ; 7 p.
Copyist's ms. piano-vocal score in ink ; 7 p.
Printed piano-vocal scores (2) ; 5 p. each

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|-------------------|---|
| | Information please <i>see</i> [<i>Leave It to Me</i> lyrics] |
| | Just another page in your diary <i>see</i> [<i>Leave It to Me</i> lyrics] |
| 6/1 | Most gentlemen don't like love Ms. (Albert Sirmay) piano-vocal score in pencil ; [3] p. + 5 p. Laid in: typed lyric sheet ; [1] p. Copyist's ms. piano-vocal score in ink ; 7 p. Printed piano-vocal scores (2) ; 5 p. each |
| 6/2 | My heart belongs to Daddy Ms. (Albert Sirmay) piano-vocal score in pencil ; [3] p. + 5 p. Copyist's ms. piano-vocal score in ink ; 7 p. Printed piano-vocal scores (2) ; 5 p. each Mitt hjärt tillhör Tollie (Billie) Printed piano-vocal score in Swedish ; [3] p. |
| 6/3 | Recall Goodhue Copyist's ms. piano-vocal score in ink ; 6 p. |
| 6/4 | Taking the steps to Russia : patter Ms. (Albert Sirmay) piano-vocal score in pencil ; 4 p. + 5 p. Laid in: typed lyric sheet ; [1] p. Copyist's ms. piano-vocal score in ink ; 10 p. Printed piano-vocal scores (2), patter not included ; 5 p. each Note: a.k.a. "I'm taking the steps to Russia" |
| | Thank you <i>see</i> [<i>Leave It to Me</i> lyrics] |
| | There's a fan <i>see</i> [<i>Leave It to Me</i> lyrics] |
| 6/5 | To the U.S.A from the U.S.S.R. Copyist's ms. piano-vocal score in ink ; 4 p. |
| 6/6 | To-morrow Ms. (Albert Sirmay) piano-vocal score in pencil ; 12 p. Copyist's ms. piano-vocal score in ink ; 12 p. Printed piano-vocal scores (2) ; 7 p. each |
| 6/7 | Train music (section 1) ; Train music (section 2) ; Train music (section 3) Ms. (Albert Sirmay) piano-vocal score in pencil ; [1] p. + [4] p. + [2] p. |
| 6/8 | [Vite, vite, vite] Opening act I scene 2 Ms. (Albert Sirmay) piano-vocal score in pencil ; 13 p. Copyist's ms. piano-vocal score in ink ; 13 p. |
| 6/9 | We drink to you J. H. Brody Copyist's ms. piano-vocal score in ink ; 11 p. |
| 6/10 | When all's said and done Copyist's ms. piano-vocal score in ink ; 9 p. |

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|-------------------|---|
| | When the hen stops laying <i>see</i> [<i>Leave It to Me</i> lyrics] |
| | Why can't I forget you <i>see</i> [<i>Leave It to Me</i> lyrics] |
| | Wild wedding bells <i>see</i> [<i>Leave It to Me</i> lyrics] |
| 6/11 | [<i>Leave It to Me</i> 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 |
| 6/12 | <i>Leave It to Me</i> playbill Playbill from Imperial theatre, November 1938 ; 48 p. |
| 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" |
| | <i>Dubarry Was a Lady</i> (1939) Well, did you evah? <i>see</i> <i>High Society</i> (1956) film |
| | <i>Broadway Melody of 1940</i> (score written in 1939) |
| 7/1 | Between you and me Ms. (Albert Sirmay) piano-vocal score in pencil ; 6 p. |

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| 7/2 | I concentrate you Ms. (Albert Sirmay) piano-vocal score in pencil ; 7 p. |
| <i>Panama Hattie</i> (1940) | |
| 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 Printed piano-vocal scores (2) ; 7 p. each Americans all drink coffee <i>see</i> [<i>Panama Hattie</i> lyrics] |
| 7/4 | Fresh as a daisy Copyist's ms. piano-vocal score in ink, pencil annotations by Porter ; 4 p. Printed piano-vocal scores (2) ; 5 p. each |
| 7/5 | God bless the women Copyist's ms. piano-vocal score in ink, pencil annotations ; 6 p. Here's to Panama Hattie <i>see</i> [<i>Panama Hattie</i> lyrics] |
| 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 Copyist's ms. piano-vocal score in ink ; [2] p. |
| 7/7 | It's a long long climb Holograph piano-vocal score in pencil, no lyric ; [3] p. Note: this is a previously unknown composition of Porter's |
| 7/8 | 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 Copyist's ms. piano-vocal score in ink ; [1] p. Still got my health ride off for Merman Copyist's ms. piano-vocal score in ink ; [2] p. I've still got my health Printed piano-vocal scores (2) ; 5 p. each |
| 7/9 | 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 |
| 7/10 | [Let's be buddies] Buddies Holograph piano score in pencil, incomplete ; [1] p. 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 |
| 7/11 | Make it another old-fashioned, please Copyist's ms. piano-vocal score in ink ; 7 p. |

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| | Printed piano-vocal scores (2) ; 7 p. each |
| 7/12 | My mother would love you Copyist's ms. piano-vocal score in ink ; [2] p. + 4 p. Printed piano-vocal scores (2) ; 5 p. each |
| | One Hundred years from today/now <i>see</i> [<i>Panama Hattie</i> lyrics] & You said it |
| 7/13 | [A stroll on the plaza Sant' Ana] Opening act I. scene I Copyist's ms. piano-vocal score in ink ; 9 p. |
| 7/14 | There could only be you Holograph sketch in pencil ; [2] p. Note: previously unknown |
| 7/15 | They aint done right by our Nell Copyist's ms. piano-vocal score in ink ; 11 p. |
| 7/16 | 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 |
| 7/17 | We detest a fiesta : opening act II scene [I]. Copyist's ms. piano-vocal score in ink ; 11 p. Welcome to Jerry <i>see</i> [<i>Panama Hattie</i> lyrics] |
| 7/18 | Who would have dreamed Copyist's ms. piano-vocal score in ink ; 6 p. Printed piano-vocal scores (2) ; 5 p. |
| 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 |
| 7/20 | [<i>Panama Hattie</i> 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 women Here's to Panama Hattie I'm throwing a ball tonight I've still got my health Join it right away |

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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 aint done right by our Nell
Visit Panama
We detest a fiesta
Welcome to Jerry
Who would have dreamed
You said it

Around the World in Eighty Days (1946)

- 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.
- 8/2 If you smile (look) at me
Ms. piano-vocal score in pencil ; [5] p.
Laid in: typed lyric sheets (2) ; [1] p.
Note: verse in Albert Sirmay's hand
- 8/3 Storm at sea
Ms. (Albert Sirmay) condensed score in pencil ; 8 p.
- 8/4 Wherever they fly the flag of old England
Ms. (Albert Sirmay) piano-vocal score in pencil ; [6] p.
Note: "The halls of Montezuma" is sung as a counter-melody to the refrain
- 8/5 You can do no wrong
Ms. (Albert Sirmay) piano-vocal score in pencil, no lyric ; 4 p.
Note: song unused in *Around the World...*; later used in *The Pirate*

Kiss Me Kate (1948)

- 8/6 [Always true to you in my fashion]
Introduction & verse
Ms. piano-vocal score in pencil ; [2] p.
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
Always true to you in my fashion ; ~~But I'm~~ always true you in my fashion
Ozalid of copyist's ms. piano-vocal score ; 2 p. + 6 p.
True to you in my fashion ; But I'm always true to you : ro[a]d co[mpany] version
Ozalid of copyist's ms. piano-vocal scores, pencil annotations in Porter's hand ; 2 p. + 6 p.

Note: includes lyrics not in CLCP
- 8/7 Another op'nin', another show : (revised final ending)
Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. + [1] p. each
Another op'ning, another show
Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. each

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| | Note on t.p. in Porter's hand: "change final ending" [revised final ending] Ms. piano-vocal score in pencil ; [1] p. |
| 8/8 | Bianca Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each Note: lyric for verses not in CLCP |
| 8/9 | Bianca's theme (incidental music) Ms. piano score in pencil ; 2 p. + [1] p. crossed out Note: previously unknown |
| 8/10 | Brush up your Shakespeare Ms. piano-vocal score in pencil ; 7 p. Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each Ozalids (3) of copyist's ms. piano-vocal scores, pencil annotations in Porter's hand ; 7 p. each Note: includes lyrics not in CLCP |
| 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] Ozalids (2) of copyist's ms. piano-vocal score ; 16 p. each How simple life would be <i>see</i> [<i>Kiss Me Kate</i> holograph lyrics] |
| 8/12 | I am ashamed that women are so simple Holograph lead sheet in pencil ; [2] p. Laid in: typed lyric sheet ; [1] p. Ms. piano-vocal score in pencil ; 4 p. Ozalids (2) of copyist's ms. piano-vocal score ; 4 p. each |
| 8/13 | I hate men Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each |
| 8/14 | I sing of love Ozalids (3) of copyist's ms. piano-vocal scores ; 8 p. If you love your job <i>see</i> [<i>Kiss Me Kate</i> holograph lyrics] |
| 8/15 | I'm afraid, sweetheart, I love you Ms. piano-vocal score ; [5] p. Note: cut song It was great fun the first time <i>see</i> [<i>Kiss Me Kate</i> holograph lyrics] |
| 8/16 | I've come to wive it wealthily in Padua Ozalids (2) of copyists ms. piano-vocal scores ; 8 p. each |
| 8/17 | Kate's theme Ms. piano score in pencil ; [2] p. Note: previously unknown |

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| 9/1 | [Kiss me Kate] Finale act I : finale 1st act Holograph sketch in pencil ; 2 p. First act finale--Kiss me Kate Ms. piano-vocal score in pencil ; 18 p. Laid in: typed lyric sheet ; 4 p. Ozalids (2) of copyist's ms. piano-vocal score ; 19 p. each |
| 9/2 | L[ove] is the only thing Holograph sketch in pencil ; [1] p. Note: previously unknown |
| 9/3 | Petruchio's theme Ms. condensed score in pencil ; [3] p. Note: previously unknown Security or love <i>see</i> [Kiss Me Kate holograph lyrics] |
| 9/4 | So in love Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each To be or not to be <i>see</i> [Kiss Me Kate holograph lyrics] |
| 9/5 | Tom, Dick or Harry Ozalids (2) of copyist's ms. piano-vocal scores ; 10 p. each |
| 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 <i>see</i> [Kiss Me Kate holograph lyrics] |
| 9/7 | [We open in Venice] Opening Padua street scene Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each |
| 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" |
| 9/9 | What does your servant dream about? Ms. piano-vocal score in pencil ; 5 p. Note: cut song |
| 9/10 | Where is the life that late I led? Ozalids (3) of copyist's ms. piano-vocal scores ; 10 p. each |
| 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 |

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| | A woman's career <i>see</i> [<i>Kiss Me Kate</i> holograph lyrics] |
| 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. Ozalids (3) of copyist's ms. piano-vocal score ; 6 p. each Note: 2 copies include annotations, at least some lyric changes in Porter's hand in pencil |
| 10/1-3 | [<i>Kiss Me Kate</i>] Ozalids of copyist's ms. piano-vocal scores for complete show, #1-47 |
| 11/1 | [<i>Kiss Me Kate</i> 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 lead ; [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 |
| 11/2 | [<i>Kiss Me Kate</i> lyric sheets--set 1] Typed lyric sheets, many marked "corrected lyrics" and dated. Also includes "road company version" of lyrics ; [47] leaves |
| 11/3 | [<i>Kiss Me Kate</i> lyric sheets--set 2] Typed lyric sheets, some with annotations in pencil, mostly in Porter's hand ; [33] leaves |
| 11/4 | [<i>Kiss Me Kate</i> lyric sheets--set 3] Typed lyric sheets, mostly marked "suitable for publication, broadcasting & recording" with a few pencil annotations in Porter's hand. Also includes 1 p. of casting notes and a few pages at the end of "road company version" of lyrics ; [29] leaves |
| 11/5 | [<i>Kiss Me Kate</i> lyric sheets--set 4] Typed lyric sheets, from notebook marked "extra lyrics" ; [38] leaves |

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| 11/6 | [<i>Kiss Me Kate</i> miscellaneous] TLS from Louis Dreyfus, dated 1/12/49 Carbon of TL to Louis Dreyfus, dated 1/31/51, including 3 p. of Porter holograph lyric sheets in pencil "new lyrics for British published sheet music and for broadcasts" Note in Porter's hand in pencil on cardboard Typed note re Scandinavian productions of <i>Kiss Me Kate</i> Programs (3) for later performances/productions of <i>Kiss Me Kate</i> , including Los Angeles Civic Light Opera in 1964 "Celebrity bulletin," dated 12/30/48 |
| 11/7-8 | [<i>Kiss Me Kate</i> clippings] Clippings from a folder marked "dup. clippings" |
| <i>Out of this World</i> (1950) | |
| 12/1 | Away from it all Ms. piano-vocal score in pencil ; 15 p. Note: unused |
| 12/2 | [Cherry pies] oughta be you Ms. piano-vocal score/sketch in pencil, annotations in Porters hand ; 11 p. (p. 6-10 blank) Cherry pie[s] ought to be you Ozalids (2) of copyist's ms. piano-vocal scores ; 9 p. each Cherry pies ought to be you Printed piano-vocal score ; 7 p. |
| 12/3 | 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. Printed piano-vocal scores ; 7 p. |
| 12/4 | From this moment on Ms. piano-vocal score in pencil ; 5 p. Ozalid of copyist's ms. piano-vocal score ; 5 p. Printed piano-vocal scores (3), 1 copy with cover ; 7 p. each Note: cut song |
| 12/5 | [Hail, hail, hail] Juno's ride Ms. piano-vocal score in pencil ; 5 p. Photoreproductions (2) of copyist's ms. piano-vocal scores ; 4 p. each Entrance of Juno Ms. choral score in pencil, incomplete ; [4] p. Ozalids (2) of copyist's ms. piano-vocal scores ; [2] p. each |
| 12/6 | Hark to the song of the night Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. each Printed piano-vocal scores (3), 1 copy with cover ; 5 p. each |
| 12/7 | Hush, hush, hush Ms. piano-vocal score in pencil ; 3 p. Hush Holograph sketch in pencil ; [2] p. |

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| 12/8 | I am loved Ms. (verse in Albert Sirmay's hand) piano-vocal score in pencil ; [2] p. + 5 p. Ozalid of copyist's ms. piano-vocal score ; 7 p. Printed piano-vocal scores (3), 1 copy with cover ; 7 p. each |
| 12/9 | I got beauty Ms. sketch in pencil ; 9 p. Ozalids (2) of copyist's ms. piano-vocal scores ; 9 p. each |
| 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. Ozalids (2) of copyist's ms. piano-vocal scores, annotations in Porter's hand in pencil ; 16 p. each |
| 12/11 | I sleep easier now Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each |
| 13/1 | Maiden fair Ms. piano-vocal score in pencil ; [3] p. Copyist's ms. piano-vocal score in ink ; 3 p. Ozalids (2) of copyist's ms. piano-vocal scores ; 2 p. |
| 13/2 | Midsummer night : act II. opening Ms. (Albert Sirmay) condensed score in pencil ; 5 p. Note: unused |
| 13/3 | No lover Ms. piano-vocal score in pencil ; [3] p. Ms. (Albert Sirmay) piano-vocal score of verse in pencil ; [3] p. Laid in: ozalid of copyist's ms. piano-vocal score with annotations in pencil ; 3 p. Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each Printed piano-vocal scores (3), 1 copy with cover ; 5 p. each |
| 13/4 | Nobody's chasing me Ms. piano-vocal score in pencil ; 4 p. Copyist's ms. piano-vocal score in ink ; 4 p. Ozalid of above Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each Printed piano-vocal scores (2), 1 copy with cover ; 5 p. each |
| 13/5 | Oh, it must be fun Ms. (Albert Sirmay) piano-vocal score in pencil ; [4] p. Note: unused |
| 13/6 | Opening act I-last scene Ms. piano-vocal score in pencil ; [2] p. |
| 13/7 | Prologue Ozalids (2) of copyist's ms. piano-vocal scores ; [3] p. each Note: lyric slightly different than those in CLCP |
| 13/8 | She's from the Sooth |

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| | Ms. sketch in pencil ; [4] p. Note: previously unknown |
| 13/9 | They couldn't compare to you Ozalid of copyist's ms. piano-vocal score ; 23 p. |
| 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 |
| 13/11 | Tonight I love you more Ms. and holograph piano-vocal score in pencil ; 9 p. Note: unused |
| 13/12 | Use your imagination Ms. piano-vocal score in pencil ; 5 p. Ozalids (2) of copyist's ms. piano-vocal scores ; 12 p. each Printed piano-vocal scores (3), 1 copy with cover ; 7 p. each We're on the road to Athens <i>see</i> [<i>Out of this World</i> lyric sheets] |
| 13/13 | What do you think about men? Ms. piano-vocal score in pencil ; 11 p. Copyist's ms. piano-vocal score in ink ; 11 p. Ozalid of above |
| 13/14 | Where, oh where Ms. (Albert Sirmay) piano-vocal score of verse in pencil ; [3] p. Ms. piano-vocal score of refrain in pencil ; 6 p. Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each Printed piano-vocal scores (3), 1 copy with cover ; 7 p. each |
| 13/15 | Why do you want to hurt me so? Printed piano-vocal score ; 7 p. Note: unused |
| 13/16 | You don't remind me Ms. piano-vocal score in pencil ; [2] p. + 5 p. Ozalid of copyist's ms. piano-vocal score "production version", pencil annotations in Porter's hand ; 7 p. Photoreproduction of above Ozalid of copyist's ms. piano-vocal score, pencil annotations in Albert Sirmay's hand ; 5 p. Printed piano-vocal scores (2), 1 copy with cover ; 7 p. each |
| 14/1 | I am loved Printed dance band arrangement (parts) |
| 14/2 | No lover Printed dance band arrangement (parts) |
| 14/3 | Nobody's chasing me Printed dance band arrangement (parts) |

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| <i>Box/Folder</i> | <i>Contents</i> |
|-------------------|---|
| 14/4 | Use your imagination Printed dance band arrangement (parts) |
| 14/5-7 | [<i>Out of this World</i> 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] |
| 15/1-2 | [<i>Out of This World</i> 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. |
| 15/3 | [<i>Out of This World</i> script] Typed script by Dwight Taylor and Reginald Lawrence, dated 3/3/50 |
| 15/4 | [<i>Out of This World</i> script] Typed script by Dwight Taylor and Reginald Lawrence, dated 4/5/50 |
| 28/1 (oversize) | [<i>Amphitryon</i> : a comedy in three acts. (the original in verse), script] Negative photostat of printed script by Moliere in an English translation ; p. 456-514 |
| 15/5 | [<i>Out of This World</i> playbill] Playbill from Philadelphia opening, 11/4/50, annotations in pencil |
| 15/6 | [<i>Out of This World</i> audition list] Typed audition list ; [26] p. |
| 15/7 | [<i>Out of This World</i> list for clippings, flowers and telegrams] Typed lists and letter, mostly carbons ; [5] p. |
| 15/8 | [<i>Out of This World</i> lists and notes re seating for opening nights] |

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| <i>Box/Folder</i> | <i>Contents</i> |
|---|--|
| 15/9 | [<i>Out of This World</i> 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 Schlee, George Wanamaker, Rod Warner, Jack Royal, John [miscellaneous] |
| 15/10 | [<i>Out of This World</i> clippings] Clippings from a folder marked "dup. clippings" Note: includes clippings from London production of <i>Kiss Me Kate</i> |
| <i>Can-Can</i> (1953), film (1960) | |
| 16/1 | Allez-vous-en (go away) Ms. piano-vocal score in pencil ; 3 p. + [3] p. Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. each Note: dated Feb. 11, 1953 Ozalid of copyist's ms. piano-vocal score, annotations in ink & pencil ; 6 p. Note: dated Oct. 16, 1952 Allez-vous-en, go away Printed piano-vocal score ; 5 p. Note: lyric to "Introduction" not included in CLCP Am I in love <i>see</i> [<i>Can-Can</i> lyric sheets] |
| 16/2 | Can-can Ms. piano-vocal score in pencil ; 7 p. Copyist's ms. piano-vocal score in ink ; 8 p. Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each Printed piano-vocal score ; 7 p. |
| 16/3 | C'est magnifique Ms. piano-vocal score in pencil ; 5 p. Copyist's ms. piano-vocal score in ink ; 5 p. Ozalid of above with emendations in pencil & annotations in ink ; 10 p. Ozalids (2) of copyist's ms. piano-vocal scores ; 9 p. each Printed piano-vocal score ; 5 p. |
| 16/4 | Come along with me Ms. piano-vocal score in pencil ; 8 p. Ozalids (2) of copyist's ms. piano-vocal scores ; 9 p. each Printed piano-vocal scores (2), 1 copy with cover ; 5 p. each |
| 16/5 | Ev'ry man is a stupid man Ms. piano-vocal score in pencil ; [6] p. Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each |

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| <i>Box/Folder</i> | <i>Contents</i> |
|-------------------|--|
| 16/6 | Her heart was in her work Ms. piano-vocal score in pencil ; [7] p. Copyist's ms. piano-vocal score in ink ; 7 p. Ozalid of above Note: unused |
| 16/7 | I am in love Ms. piano-vocal score in pencil ; [1] p. + [8] p. I am in love (Lilo version) Ms. piano-vocal score in pencil ; 7 p. I am in love Copyist's ms. piano-vocal score in ink ; 6 p. Ozalids (2) of copyist's ms. piano-vocal score ; 7 p. each Note: dated Oct. 16, 1952 Ozalids (2) of copyist's ms. piano-vocal score ; 7 p. each Note: dated Jan. 7, 1953 Printed piano-vocal score ; 7 p. I do <i>see</i> [<i>Can-Can</i> holograph lyrics & lyric sheets] I like the ladies <i>see</i> [<i>Can-Can</i> holograph lyrics] |
| 17/1 | I love Paris Ms. piano-vocal score in pencil ; [3] p. Copyist's ms. piano-vocal score in ink ; 3 p. Ms. piano-vocal score of "Introduction" and "verse" in pencil attached to ozalid of copyist's ms. piano-vocal score with pasteover ; 6 p. Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each Printed piano-vocal score ; 5 p. |
| 17/2 | I shall positively pay you next Monday Ms. piano-vocal score in pencil ; 8 p. Ozalid of copyist's ms. piano-vocal score ; 7 p. Note: cut song |
| 17/3 | [If you loved me truly] Scene before if you love[d] me truly Ms. piano-vocal score in pencil ; 11 p. Ozalids (2) of copyist's ms. piano-vocal scores ; 11 p. each |
| 17/4 | If you loved me truly Ms. piano-vocal score in pencil ; 6 p. Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. each Printed piano-vocal scores (3), 1 copy with cover ; 5 p. each |
| 17/5 | It's all right with me Ms. piano-vocal score in pencil ; 7 p. Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each Printed piano-vocal scores (3), 1 copy with cover ; 7 p. each |
| 17/6 | [Laundry scene] Opening laundry scene Ms. piano-vocal score in pencil ; 10 p. |

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| <i>Box/Folder</i> | <i>Contents</i> |
|-------------------|--|
| | Copyist's ms. piano-vocal score in ink ; 10 p. Ozalids (2) of above Note: unused |
| 17/7 | The law [early version] Ms. piano-vocal score in pencil ; 8 p. Copyist's ms. piano-vocal score in ink ; 7 p. The law : February 1953 version Ms. piano-vocal score in pencil ; 7 p. Laid in: typed lyric sheets ; [2] p. Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each Note: cut song |
| 17/8 | Live and let live Ms. piano-vocal score in pencil ; [2] p. + [3] p. Copyist's ms. piano-vocal score in ink ; 3 p. Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. each Printed piano-vocal scores (2), 1 copy with cover ; 5 p. each |
| 17/9 | A man must his honor defend Ms. piano-vocal score in pencil ; 8 p. Ozalids (2) of copyist's ms. piano-vocal scores ; 7 p. each Note: cut song |
| 18/1 | Montmart' Ms. piano-vocal score in pencil ; 9 p. Copyist's ms. piano-vocal score in ink ; 9 p. Ozalids (2) of above Printed piano-vocal scores (3), 1 copy with cover ; 7 p. each |
| 18/2 | Never give anything away Ms. piano-vocal score in pencil ; [5] p. Copyist's ms. piano-vocal score in ink ; 5 p. Ozalids (2) of copyist's ms. piano-vocal scores ; 5 p. Printed piano-vocal score ; 5 p. |
| 18/3 | Never, never be an artist Ms. piano-vocal score in pencil ; 12 p. Ozalids (2) of copyist's ms. piano-vocal scores ; 11 p. each |
| 18/4 | Nothing to do but work Ms. piano-vocal score in pencil ; 6 p. Ozalid of copyist's ms. piano-vocal score ; 6 p. Note: unused |
| 18/5 | Polka act I scene IV Ms. piano score in pencil ; 4 p. Polka dance Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each Note: previously unknown |
| 18/6 | To think that this could happen to me Ms. piano-vocal score in pencil [in G] ; [4] p. |

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- Note: title in Porter's hand
Ms. piano-vocal score in pencil [in F] ; [5] p.
Copyist's ms. piano-vocal score in ink ; 4 p.
Note: unused
- 18/7 [We are maidens typical of France]
Opening act I scene I final section
Ms. piano-vocal score in pencil ; 5 p.
Copyist's ms. piano-vocal score in ink ; 5 p.
Introduction to we are maidens...
Ms. piano-vocal score in pencil
Laid in: ozalid of refrain ; 5 p.
We are maidens typical of France (president and seven girls)
Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. each
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.
Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each
- What a fair thing is a woman *see* [*Can-Can* lyric sheets]
- 18/8 Who said gay Paree?
Ms. piano-vocal score in pencil ; 4 p.
Note: unused
- You will, one day, appreciate me *see* [*Can-Can* holograph lyrics]
- 18/9 *Can-Can*
Printed piano-vocal score, London production ; 123 p.
- 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
- 19/2-3 [*Can-Can* lyric sheets]
Typed lyric sheets, most dated, some with annotations ; [114] leaves
Song titles:

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| | |
|------|---|
| | 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] |
| 19/4 | [<i>Can-Can</i> lyric books] Typed collections (2) of lyrics ; 20 p. |
| 19/5 | [<i>Can-Can</i> songlists] Typed lists; [9] leaves |
| 19/6 | [<i>Can-Can</i> script] Typed script marked "final, rough first draft/temporary/incomplete" with pencil annotations in Porter's hand; includes revised pages |
| 19/7 | [<i>Can-Can</i> script] Typed script, includes annotations in pencil Laid in: ms. note in pencil from "Henri" |
| 20/1 | [<i>Can-Can</i> synopsis] Typed synopsis, annotations in Porter's hand in pencil ; 20 p. Typed scene breakdown, includes list of character names, running order and "sense of" lyric, annotations in Porter's hand in pencil ; [16] p. |
| 20/2 | [<i>Can-Can</i> 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. |

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| <i>Box/Folder</i> | <i>Contents</i> |
|--|--|
| | Fairs ; 3 p. The jury ; p. 30-48 First national congress against pornography ; 9 p. Practical guide for fighting pornography ; p. 10-29 Society manners in 1900 ; [3] p. Sundry ; [13] p. Random notes on the law ; [1] p. Occupations of women 1890-95 ; [3] p. Note: pencil annotations in Porter's hand Names ; [1] p. From "prospectus & catalogue of college of Notre Dame..." ; 3 p. |
| 20/3 | [<i>Can-Can</i> research, miscellaneous] Bulletin/announcement of the school of Law, University of California |
| 20/4 | [<i>Can-Can</i> correspondence re original production] TLS from Abe Burrows, dated 7/8/52 ; 2 p. TLS from Abe Burrows, dated 11/3/52 ; 2 p. |
| 20/5 | [<i>Can-Can</i> playbills] Playbills, various, including pre-Broadway in Philadelphia, New York and Germany |
| 20/6 | [<i>Can-Can</i> lists re attendance for opening night and party to follow] Typed lists, annotations in Porter's hand in pencil ; [3] p. |
| 20/8 | [<i>Can-Can</i> miscellaneous] Includes photograph and notes |
| 20/9-10 | [<i>Can-Can</i> clippings] |
| 28/2 (<i>oversize</i>) | [<i>Can-Can</i> proofs for ad] Printed proofs (2) for newspaper advertisement |
| <i>Silk Stockings</i> (1955), film (1957) | |
| 21/1 | All of you Ms. piano-vocal score in pencil ; [4] p. Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each Printed piano-vocal scores (3), 2 copies from film ; 5 p. each Laid in 1 copy: TLS from Albert Sirmay, dated 5/24/57 Printed piano-vocal score, Scandinavian version "Allt för dej" ; [3] p. |
| 21/2 | Art Ms. piano-vocal score in pencil ; 9 p. Ozalids (2) of copyist's ms. piano-vocal scores ; 10 p. each Note: cut song |
| 21/3 | As on through the seasons we sail Ozalids (2) of copyist's ms. piano-vocal scores ; 8 p. each Printed piano-vocal score ; 5 p. Note: see also "If ever we get out of jail" |

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| <i>Box/Folder</i> | <i>Contents</i> |
|-------------------|---|
| 21/4 | Bébé of gay Paree Ms. lead sheet in pencil, lyric at end only ; [4] p. Note: unused |
| 21/5 | Boroff's ode Ms. piano-vocal score in pencil ; [1] p. Ozalids (2) of copyist's ms. piano-scores ; 2 p. each Note: unused Don't you think... <i>see</i> [<i>Silk Stockings</i> lyric sheets] |
| 21/6 | Fated to be mated Ms. piano-vocal score in pencil ; 5 p. Note: written for film |
| 21/7 | Give me the land Ms. piano-vocal score in pencil ; [5] p. Ozalid of copyist's ms. piano-vocal score ; 4 p. Note: unused |
| 21/8 | Hail Bibinski Ms. piano-vocal score in pencil ; 6 p. Ozalids (2) of copyist's ms. piano-vocal scores ; 8 p. each |
| 21/9 | I concentrate on you : pensando en ti Printed piano-vocal score ; [2] p. Note: Spanish language version of song, originally from <i>Broadway Melody of 1940</i> interpolated into film of <i>Silk Stockings</i> I love you <i>see</i> [<i>Silk Stockings</i> lyric sheets] |
| 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. Ozalid of copyist's ms. piano-vocal score with annotations in pencil ; 8 p. Laid in: ms. sketch in pencil ; [1] p. Ozalid of copyist's ms. piano-vocal score ; 4 p. Laid in: holograph sketch in pencil, marked "Jail 2nd ref first half instr." ; [1] p. Note: unused. See also "As on through the seasons we sail" I'm the queen that goes too far <i>see</i> [<i>Silk Stockings</i> lyric sheets] |
| 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. Ozalids (2) of copyist's ms. piano-vocal scores, dated 2/27/54 ; 6 p. each Printed piano-vocal score ; 7 p. |
| 21/12 | Josephine Ms. piano-vocal score in pencil ; 6 p. 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. Ozalids (2) of copyist's ms. piano-vocal scores, dated 10/25/54 ; 8 p. each Ozalids (2) of copyist's ms. piano-vocal scores, dated 12/18/54 ; 5 p. each |

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Note: this version contains significant music and lyric changes
Printed piano-vocal score ; 7 p.

Keep your chin up *see* [*Silk Stockings* lyric sheets]

21/13

[Ode to a tractor]

Theme of "ode to a tractor"

Ms. piano score in pencil ; [1] p.

Ozalids (2) of copyist's ms. piano score ; [1] p. each

Own a little old modern French painting *see* [*Silk Stockings* lyric sheets]

22/1

Paris loves lovers

Ms. piano-vocal score, verse in pencil, ozalid of refrain laid in ; [2] p. + 5 p.

Ozalids (2) of copyist's ms. piano-vocal scores, refrain only ; 5 p. each

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

Printed piano-vocal scores (3), 2 copies are film version ; 7 p. each

Printed parts for dance band arrangement

22/2

The perfume of love

Ms. piano-vocal score in pencil ; 3 p.

Note: unused

22/3

The red blues

Holograph lead sheet in pencil ; [3] p.

Ms. piano-vocal score/sketch in pencil ; [1] p.

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

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

22/4

The Ritz roll and rock

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

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

Laid in 1 copy: TLS from Albert Sirmay, dated 5/27/54 ; [1] p.

Note: written for film

22/5

Satin and silk

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

Printed piano-vocal score ; 5 p.

22/6

Siberia

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

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

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

22/7

Silk stockings

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

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

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

22/8

Stereophonic sound

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

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

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| <i>Box/Folder</i> | <i>Contents</i> |
|-------------------|--|
| | Ozalids (2) of copyist's ms. piano-vocal scores ; 9 p. each Laid in 1 copy: TLS from Tom Maturo, dated 1/17/58 Copyist's ms. piano-vocal score in ink on transparencies ; 6 p. Laid in: negative photostat of typed lyric sheets ; [2] p. Printed piano-vocal score ; 7 p. |
| 22/9 | There's a Hollywood that's good Ms. piano-vocal score in pencil ; [3] p. Ozalid of copyist's ms. piano-vocal score ; 4 p. Note: cut song |
| 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. Ozalid of copyist's ms. piano-vocal score, refrain only ; 4 p. Ozalids (2) of copyist's ms. piano-vocal scores ; 6 p. |
| 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. Ozalid of copyist's ms. piano-vocal score ; 8 p. Note: unused |
| 23/3 | What a ball! Ozalid of copyist's ms. piano-vocal score, dated 12/24/53 ; 8 p. Ozalid of copyist's ms. piano-vocal score, dated 2/23/54, with annotations and pasteovers ; 13 p. Ozalid of copyist's ms. piano-vocal score, dated 10/18/54, with annotations and pasteovers ; 17 p. Note: unused |
| 23/4 | Why should I trust you? Ms. piano-vocal score in pencil ; [4] p. Ozalid of copyist's ms. piano-vocal score ; 5 p. Note: unused |
| 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. Ozalids (2) of copyist's ms. piano-vocal scores, date 12/17/53, 1 copy has pencil annotations in Porter's hand ; 5 p. each Printed piano-vocal scores (3), 2 copies from film ; 5 p. each Printed piano-vocal score, Spanish language version "Sin un amor" ; [2] p. |
| 23/6 | [<i>Silk Stockings</i> published music] Bound set (with string) of printed piano-vocal scores of 9 songs |
| 24/1 | [<i>Silk Stockings</i> 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 |

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- 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"
- 24/2 [Silk Stockings lyric sheets]
Josephine ; [11] leaves, 2 typed
Laid in: carbon of typed letter from Porter to Cy [Feuer], dated 1/27/55
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
Perfume of love ; [10] leaves, 4 not in Porter's hand
Laid in: *McCall's Perfume Guide* booklet, 1953 ; 43 p.
The red blues ; [2] leaves, typed
The Ritz roll and rock ; [1] leaf, typed
Satin and silk ; [16] leaves, 5 typed
- 24/3 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
- 24/4 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
- 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
- 25/1 [Silk Stockings script]
Typed script by George S. Kaufman and Leueen McGrath, marked "old," dated 1/54
- 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

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| <i>Box/Folder</i> | <i>Contents</i> |
|--|--|
| 25/3 | [<i>Silk Stockings</i> script] Typed script by George S. Kaufman and Leueen McGrath, and Abe Burrows |
| 25/4 | [<i>Silk Stockings</i> stage settings] Photocopies of drawings for stage settings by Jo Mielzner ; [12] leaves |
| 25/5 | [<i>Silk Stockings</i> playbills] Programs (2), dated 2/24/55 and 5/2/55 |
| 25/6 | [<i>Silk Stockings</i> 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 |
| 25/7 | [<i>Silk Stockings</i> 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 |
| 25/8 | [<i>Silk Stockings</i> miscellaneous regarding film] Typed cast list, musical breakdown, clippings |
| 25/9 | [<i>Silk Stockings</i> clippings] |
| <i>High Society</i> (1956) film | |
| 26/1 | Caroline Ms. piano-vocal score in pencil ; 4 p. Ozalids (3) of copyist's ms. piano-vocal scores, 2 versions ; 3 p. each Note: unused |
| 26/2 | High society calypso Ms. piano-vocal score in pencil ; 3 p. Ozalid of copyist's ms. piano-vocal score ; 4 p. Calypso Printed piano-vocal score ; 5 p. |
| 26/3 | I love you, Samantha Ms. piano-vocal score in pencil ; 5 p. Ozalid of copyist's ms. piano-vocal score ; 5 p. Printed piano-vocal score ; 5 p. |
| 26/4 | Let's vocalize Ms. piano-vocal score in pencil ; 13 p. Ozalids (3) of copyist's ms. piano-vocal scores, 2 versions ; 13 p. each Note: unused |
| 26/5 | Little one Ms. piano-vocal score in pencil ; 4 p. Hot reprise of "Little one" Ms. piano-vocal score in pencil ; [1] p. Little one Ozalids (2) of copyist's ms. piano-vocal scores ; 4 p. each Printed piano-vocal score ; 5 p. |

MUSIC

| <i>Box/Folder</i> | <i>Contents</i> |
|-------------------|---|
| 26/6 | Mind if I make love to you? Ms. piano-vocal score in pencil ; 5 p. Ozalids (3) of copyist's ms. piano-vocal scores, 2 versions ; 5 p. each Printed piano-vocal score ; 5 p. |
| 26/7 | Now you has jazz Ms. piano-vocal score in pencil ; [2] p. + 6 p. Now you has jazz : extra refrain Ms. piano-vocal score in pencil ; 3 p. Now you has jazz Ozalids (2) of copyist's ms. piano-vocal scores, dated 10/26/55 ; 6 p. each Ozalids (2) of copyist's ms. piano-vocal scores, dated 11/15/55 ; 8 p. each Printed piano-vocal score ; 7 p. See America first <i>see See America First</i> (1916), See America first [version 2] |
| 26/8 | So what? Ms. piano-vocal score in pencil ; 3 p. Note: unused; a.k.a. "Why not?" |
| 26/9 | True love Ms. piano-vocal score in pencil ; 4 p. Ozalids (3) of copyist's ms. piano-vocal scores, 2 versions ; 4 p. each Printed piano-vocal score ; 4 p. Printed piano-vocal score, French language version "Le premier matin" Printed piano-vocal score, German language version "Deine Liebe..." |
| 26/10 | Well, did you evah? Printed piano-vocal score from <i>DuBarry Was a Lady</i> (1939) with extra pages laid in and new lyric ms. in ink ; 11 p. Ozalid of copyist's ms. piano-vocal score, annotations in Porter's hand in pencil ; 5 p. Printed piano-vocal scores (2) ; 7 p. |
| 26/11 | Who wants to be a millionaire Ms. piano-vocal score in pencil ; [1] p. + 5 p. Ozalids (2) of copyist's ms. piano-vocal scores, 2 versions ; 5 p. each Ozalids (2) of copyist's ms. piano-vocal scores, 2 versions ; 6 p. each Printed piano-vocal score ; 6 p. |
| 26/12 | You're sensational Ms. piano-vocal score in pencil ; 4 p. Ozalids (3) of copyist's ms. piano-vocal scores, 2 version ; 4 p. each Printed piano-vocal score ; 5 p. |
| 26/13 | [<i>High Society</i> 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" |
| 26/14 | [<i>High Society</i> lyric booklet] Typed lyric sheets, some with annotations in Porter's hand, dated, bound with string ; [27] leaves |
| 26/15 | [<i>High Society</i> miscellaneous] |

MUSIC

| <i>Box/Folder</i> | <i>Contents</i> |
|------------------------------|---|
| | Includes: Letter and report on "True love" publicity ; [3] p. Final synopsis of "High Society" ; [2] p. Invitation and program to Hollywood premiere 2 folders labeled by Porter Clippings |
| 28/3 (oversize) | [<i>High Society</i> publicity materials] [2] leaves |
| <i>Les Girls</i> (1957) film | |
| 27/1 | Ca, c'est l'amour Printed piano-vocal score ; 5 p. Printed piano-vocal scores, 4 different printings of French language version Printed piano-vocal score, Spanish language version Printed piano-vocal score, German language version Printed piano-vocal score, Dutch language version |
| 27/2 | Les girls Printed piano-vocal score ; 5 p. |
| 27/3 | Why am I so gone (about that gal?) Printed piano-vocal score ; 5 p. |
| 27/4 | You're just too, too Printed piano-vocal score ; 5 p. |
| 27/5 | Ca, c'est l'amour ; You're just too, too Printed parts arr. Ca, c'est l'amour ; Si te Amase (If I loved you) Printed parts arr. Note: "Si te Amase" is a Spanish language version of the Rodgers & Hammerstein song |
| 27/6 | [<i>Les Girls</i> lyric sheets] Lyric sheets, 1 holograph, the rest typed, many with annotations in Porter's hand, most versions are dated ; [42] leaves Song titles: Drinking song High flyin' wings on my shoes I could kick myself Ladies in waiting Les girls Why am I so gone (about that gal?) Note: includes holograph of verse You're just too, too! |
| 27/7 | [<i>Les Girls</i> correspondence] Letters to Porter and/or carbons of typed responses Correspondents: Chaplin, Saul Lounsberry, Fred Porter, Cole |

MUSIC

| <i>Box/Folder</i> | <i>Contents</i> |
|-------------------|--|
| | Note: carbons of letters to Sol Siegel, Johnny Green and Albert Sirmay with revised lyric enclosed |
| | Shlyen, Ben |
| | Siegel, Sol C. Note: lyric sheet included |
| | Sirmay, Albert Note: lyric sheet included |
| 27/8 | [<i>Les Girls</i> miscellaneous] Box office blue ribbon award Booklet/invitation to press preview |
| 27/9 | [<i>Les Girls</i> clippings] |

APPENDIX I: Alphabetical Index of Song Titles

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

APPENDIX I: Alphabetical Index of Song Titles

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

APPENDIX I: Alphabetical Index of Song Titles

| <i>Song Title</i> | <i>Show</i> | <i>Notes</i> |
|---|--|-------------------|
| I'm yours | <i>You Never Know</i> | |
| I've a shooting box in Scotland | <i>See America First</i> | |
| I've a strange new rhythm in my heart | <i>Rosalie</i> | |
| I've come to wive it wealthily in Padua | <i>Kiss Me Kate</i> | |
| I've got an awful lot to learn | <i>See America First</i> | |
| I've got somebody waiting | <i>Hitchy-Koo of 1919</i> | |
| I've got you under my skin | <i>Born to Dance</i> | |
| I've still got my health | <i>Panama Hattie</i> | |
| If ever we get out of jail | <i>Silk Stockings</i> | |
| If you love your job | <i>Kiss Me Kate</i> | lyric sketch only |
| If you loved me truly | <i>Can-Can</i> | |
| If you smile (look) at me | <i>Around the World in Eighty Days</i> | |
| In Hitchy's garden | <i>Hitchy-Koo of 1919</i> | |
| In the still of the night | <i>Rosalie</i> | |
| Information please | <i>Leave It to Me</i> | lyric only |
| It all belongs to you | <i>You Never Know</i> | lyric only |
| It was great fun the first time | <i>Kiss Me Kate</i> | lyric sketch only |
| It's a chemical reaction that's all | <i>Silk Stockings</i> | |
| It's a long long climb | <i>Panama Hattie</i> | |
| It's all right with me | <i>Can-Can</i> | |
| It's no laughing matter | <i>You Never Know</i> | |
| Italian street singers | Miscellaneous Music | |
| Join it right away | <i>Panama Hattie</i> | |
| Josephine | <i>Silk Stockings</i> | |
| Just another page in your diary | <i>Leave It to Me</i> | lyric only |
| Just one of those things [version 1] | <i>The New Yorkers</i> | |
| Just one step ahead of love | <i>You Never Know</i> | |
| Kate's theme | <i>Kiss Me Kate</i> | music only |
| Keep your chin up | <i>Silk Stockings</i> | lyric sketch only |
| Kiss me Kate | <i>Kiss Me Kate</i> | |
| Ladies in waiting | <i>Les Girls</i> | lyric sketch only |
| Lady fair, lady fair | <i>See America First</i> | |
| Lady I've vowed to wed, The | <i>See America First</i> | incomplete |
| Language of flowers, The | <i>See America First</i> | |
| Laundry scene | <i>Can-Can</i> | |
| Law, The | <i>Can-Can</i> | |
| Les girls | <i>Les Girls</i> | |
| Let's be buddies | <i>Panama Hattie</i> | |
| Let's fly away | <i>The New Yorkers</i> | |
| Let's make it a night | <i>Silk Stockings</i> | lyric only |
| Let's vocalize | <i>High Society</i> | |
| Lima | <i>See America First</i> | |
| Little one | <i>High Society</i> | |
| Live and let live | <i>Can-Can</i> | |
| Love came and crowned me | <i>See America First</i> | |
| Love for sale | <i>The New Yorkers</i> | |
| Love is the only thing | <i>Kiss Me Kate</i> | sketch |
| Love letter words | <i>Hitchy-Koo of 1922</i> | |
| Maiden fair | <i>Out of this World</i> | |
| Make it another old-fashioned, please | <i>Panama Hattie</i> | |
| Man must his honor defend, A | <i>Can-Can</i> | |
| Maria | <i>You Never Know</i> | |

APPENDIX I: Alphabetical Index of Song Titles

| <i>Song Title</i> | <i>Show</i> | <i>Notes</i> |
|---|---------------------------|-------------------|
| Midsummer night | <i>Out of this World</i> | music only |
| Mind if I make love to you? | <i>High Society</i> | |
| Mirror, mirror | <i>See America First</i> | |
| Montmart' | <i>Can-Can</i> | |
| Most gentlemen don't like love | <i>Leave It to Me</i> | |
| My cozy little corner in the Ritz | <i>Hitchy-Koo of 1919</i> | |
| My heart belongs to Daddy | <i>Leave It to Me</i> | |
| My mother would love you | <i>Panama Hattie</i> | |
| Never give anything away | <i>Can-Can</i> | |
| Never, never be an artist | <i>Can-Can</i> | |
| No lover | <i>Out of this World</i> | |
| Nobody's chasing me | <i>Out of this World</i> | |
| Nothing to do but work | <i>Can-Can</i> | |
| Now you has jazz | <i>High Society</i> | |
| Ode to a tractor | <i>Silk Stockings</i> | |
| Oh, bright, fair dream! | <i>See America First</i> | |
| Oh, it must be fun | <i>Out of this World</i> | |
| Old fashioned garden | <i>Hitchy-Koo of 1919</i> | |
| One hundred years from today/now | <i>Panama Hattie</i> | lyric only |
| Own a little old modern French painting | <i>Silk Stockings</i> | lyric sketch only |
| Paris loves lovers | <i>Silk Stockings</i> | |
| Perfume of love, The | <i>Silk Stockings</i> | |
| Peter Piper ; The sea is calling | <i>Hitchy-Koo of 1919</i> | |
| Petruchio's theme | <i>Kiss Me Kate</i> | music only |
| Pity me, please | <i>See America First</i> | |
| Polka dance | <i>Can-Can</i> | music only |
| Prithee, come crusading with me | <i>See America First</i> | |
| Prologue | <i>Out of this World</i> | |
| Rap tap on wood | <i>Born to Dance</i> | |
| Recall Goodhue | <i>Leave It to Me</i> | |
| Red blues, The | <i>Silk Stockings</i> | |
| Revelation ensemble | <i>See America First</i> | |
| Ritz roll and rock, The | <i>Silk Stockings</i> | |
| Rolling home | <i>Born to Dance</i> | |
| Rosalie | <i>Rosalie</i> | |
| Satin and silk | <i>Silk Stockings</i> | |
| Say it with gin | <i>The New Yorkers</i> | |
| Sea is calling, The | <i>Hitchy-Koo of 1919</i> | |
| Security or love | <i>Kiss Me Kate</i> | lyric sketch only |
| See America first [version 1] | <i>See America First</i> | |
| See America first [version 2] | <i>See America First</i> | |
| She was a fair young mermaid | <i>The Pot of Gold</i> | |
| She's from the Sooth | <i>Out of this World</i> | sketch |
| Siberia | <i>Silk Stockings</i> | |
| Silk stockings | <i>Silk Stockings</i> | |
| Slow sinks the sun | <i>See America First</i> | |
| So in love | <i>Kiss Me Kate</i> | |
| So what? | <i>High Society</i> | |
| Social coach of all the fashionable... | <i>See America First</i> | |
| Something's got to be done | <i>See America First</i> | |
| Song (Indian maidens) | <i>See America First</i> | incomplete |
| Stereophonic sound | <i>Silk Stockings</i> | |

APPENDIX I: Alphabetical Index of Song Titles

| <i>Song Title</i> | <i>Show</i> | <i>Notes</i> |
|--|----------------------------|-------------------|
| Storm at sea | <i>Around the World...</i> | music only |
| Stroll on the plaza Sant' Ana, A | <i>Panama Hattie</i> | |
| Sweet simplicity | <i>See America First</i> | incomplete |
| Take me back to Manhattan | <i>The New Yorkers</i> | |
| Taking the steps to Russia | <i>Leave It to Me</i> | |
| Thank you | <i>Leave It to Me</i> | lyric only |
| That black and white baby of mine | <i>Hitchy-Koo of 1919</i> | |
| There could only be you | <i>Panama Hattie</i> | sketch |
| There's a fan | <i>Leave It to Me</i> | lyric only |
| There's a Hollywood that's good | <i>Silk Stockings</i> | |
| They aint done right by our Nell | <i>Panama Hattie</i> | |
| They couldn't compare to you | <i>Out of this World</i> | |
| To be or not to be | <i>Kiss Me Kate</i> | lyric sketch only |
| To follow every fancy | <i>See America First</i> | |
| To hell with ev'rything but us | <i>Out of this World</i> | |
| To love or not to love | <i>Rosalie</i> | |
| To the U.S.A. from the U.S.S.R. | <i>Leave It to Me</i> | |
| To think that this could happen to me | <i>Can-Can</i> | |
| To-morrow | <i>Leave It to Me</i> | |
| Tom, Dick or Harry | <i>Kiss Me Kate</i> | |
| Tonight I love you more | <i>Out of this World</i> | |
| Too bad | <i>Silk Stockings</i> | |
| Too darn hot | <i>Kiss Me Kate</i> | |
| Train music | <i>Leave It to Me</i> | music only |
| Trouble with me is, The | <i>Kiss Me Kate</i> | lyric sketch only |
| True love | <i>High Society</i> | |
| Under the dress | <i>Silk Stockings</i> | |
| Use your imagination | <i>Out of this World</i> | |
| Visit Panama | <i>Panama Hattie</i> | |
| Vite, vite, vite | <i>Leave It to Me</i> | |
| We are maidens typical of France | <i>Can-Can</i> | |
| We detest a fiesta | <i>Panama Hattie</i> | |
| We drink to you J. H. Brody | <i>Leave It to Me</i> | |
| We open in Venice | <i>Kiss Me Kate</i> | |
| We've been spending the summer with... | <i>The New Yorkers</i> | |
| Welcome to Jerry | <i>Panama Hattie</i> | lyric only |
| Well, did you evah? | <i>High Society</i> | |
| Well it's good to be here again | <i>See America First</i> | |
| Were thine that special face | <i>Kiss Me Kate</i> | |
| What a ball! | <i>Silk Stockings</i> | |
| What a fair thing is a woman | <i>Can-Can</i> | lyric only |
| What a priceless pleasure | <i>You Never Know</i> | |
| What do you think about men? | <i>Out of this World</i> | |
| What does your servant dream about? | <i>Kiss Me Kate</i> | |
| What is that tune? | <i>You Never Know</i> | |
| What shall I do? | <i>You Never Know</i> | |
| When a body's in love | <i>See America First</i> | |
| When all's said and done | <i>Leave It to Me</i> | |
| When I had a uniform on | <i>Hitchy-Koo of 1919</i> | |
| When I used to lead the ballet | <i>See America First</i> | |
| When my caravan comes home | <i>Hitchy-Koo of 1922</i> | |
| When the hens stop laying | <i>Leave It to Me</i> | lyric only |

APPENDIX I: Alphabetical Index of Song Titles

| <i>Song Title</i> | <i>Show</i> | <i>Notes</i> |
|---|--|-------------------|
| Where have you been? | <i>The New Yorkers</i> | |
| Where is the life that late I led | <i>Kiss Me Kate</i> | |
| Where, oh where | <i>Out of this World</i> | |
| Wherever they fly the flag of old England | <i>Around the World in Eighty Days</i> | |
| Who said gay Paree? | <i>Can-Can</i> | |
| Who wants to be a millionaire | <i>High Society</i> | |
| Who would have dreamed | <i>Panama Hattie</i> | |
| Why am I so gone (about that gal?) | <i>Les Girls</i> | |
| Why can't I forget you | <i>Leave It to Me</i> | lyric only |
| Why can't you behave | <i>Kiss Me Kate</i> | |
| Why do you want to hurt me so? | <i>Out of this World</i> | |
| Why should I trust you? | <i>Silk Stockings</i> | |
| Wild wedding bells | <i>Leave It to Me</i> | lyric only |
| Without love | <i>Silk Stockings</i> | |
| Woman's career, A | <i>Kiss Me Kate</i> | lyric sketch only |
| Wondring night and day | Miscellaneous Music | |
| Wunderbar | <i>Kiss Me Kate</i> | |
| Yes, yes, yes | <i>You Never Know</i> | |
| You can do no wrong | <i>Around the World in Eighty Days</i> | |
| You don't remind me | <i>Out of this World</i> | |
| You never know | <i>You Never Know</i> | |
| You said it | <i>Panama Hattie</i> | |
| You will, one day, appreciate me | <i>Can-Can</i> | lyric sketch only |
| You're just too, too | <i>Les Girls</i> | |
| You're sensational | <i>High Society</i> | |
| You're too far away | <i>The New Yorkers</i> | |
| Younger sons of peers | <i>See America First</i> | incomplete |

APPENDIX II: Alphabetical Index of Correspondence

| <i>Correspondent</i> | <i>Show</i> | <i>Box/Folder</i> |
|---|---|-------------------|
| Burrows, Abe (2) | <i>Can-Can</i> | 20/4 |
| <i>Can-Can</i> , Miscellaneous re film | <i>Can-Can</i> | 20/7 |
| Chaplin, Saul | <i>Les Girls</i> | 27/7 |
| *Cole, J. Omar | <i>Silk Stockings</i> | 25/7 |
| Coots, J. Fred | <i>Out of This World</i> | 15/9 |
| *Dreyfus, Louis | <i>Kiss Me Kate</i> | 11/6 |
| Fetter, Theodore | <i>Out of This World</i> | 15/9 |
| *Feuer, Cy | <i>Silk Stockings</i> (w/ "Josephine" lyrics) | 24/2 |
| Foy, Byron | <i>Out of This World</i> | 15/9 |
| *Freed, Arthur (2) | <i>Silk Stockings</i> | 24/5 |
| *Green, Johnny | <i>Les Girls</i> | 27/7 |
| <i>High Society</i> , Miscellaneous re | <i>High Society</i> | 26/15 |
| Kaufman, George S. (2) | <i>Silk Stockings</i> (w/ "Siberia" lyrics) | 24/3 |
| Kohler, F. Dudley | <i>Out of This World</i> | 15/9 |
| Lounsberry, Fred | <i>Les Girls</i> | 27/7 |
| Lowenstein, Louis | <i>Out of This World</i> | 15/9 |
| Marturo, Tom | <i>Silk Stockings</i> | 22/8 |
| Motion Picture Association of America | <i>Silk Stockings</i> | 24/5 |
| <i>Out of This World</i> , Miscellaneous re | <i>Out of This World</i> | 15/9 |
| Pinto, John | <i>Out of This World</i> | 15/9 |
| Royal, John | <i>Out of This World</i> | 15/9 |
| Schary, Dore [carbon of letter from MPAA] | <i>Silk Stockings</i> | 24/5 |
| Schlee, George | <i>Out of This World</i> | 15/9 |
| Shlyen, Ben | <i>Les Girls</i> | 27/7 |
| *Siegel, Sol C. (2) | <i>Les Girls</i> | 27/7 |
| <i>Silk Stockings</i> , Miscellaneous re | <i>Silk Stockings</i> | 25/7 |
| Sirmay, Albert | <i>Silk Stockings</i> | 21/1, 22/4 |
| *Sirmay, Albert (2) | <i>Les Girls</i> | 27/7 |
| Wanamaker, Rod | <i>Out of This World</i> | 15/9 |
| Warner, Jack | <i>Out of This World</i> | 15/9 |

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