

# Register to The Cole Porter Collection

MSS 82



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1982

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1988

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1999

1996-2007

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<https://guides.library.yale.edu/MusicSpecialCollections>

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## Table of Contents

Collection Overview .....	3
Requesting Instructions .....	3
Administrative Information .....	3
Immediate Source of Acquisition .....	3
Conditions Governing Access .....	3
Conditions Governing Use .....	4
Preferred Citation .....	4
Related Material .....	4
Biographical / Historical .....	4
Scope and Contents .....	8
Arrangement .....	9
Collection Contents .....	10
Series I: Musical manuscripts and related material, 1901-1971, 1901-1971 .....	10
Series II: Correspondence .....	82
Series III: Scrapbooks, 1916-1955, 1916-1955 .....	100
Series IV: Photographs .....	103
Series V: Miscellaneous items .....	107
Series VI: Sound Recordings .....	111
Instantaneous discs .....	111
Selected Search Terms .....	119

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## Collection Overview

**REPOSITORY:** Gilmore Music Library  
120 High Street  
PO Box 208240  
New Haven, CT 06520  
(203) 432-0497  
musicspecialcollections@yale.edu  
<https://guides.library.yale.edu/MusicSpecialCollections>

**CALL NUMBER:** MSS 82

**CREATOR:** Porter, Cole, 1891-1964

**TITLE:** The Cole Porter Collection

**DATES:** 1901-1992 (inclusive)

**PHYSICAL DESCRIPTION:** 54 linear feet (67 boxes)

**LANGUAGE:** Materials chiefly in English.

**SUMMARY:** Musical manuscripts, correspondence, scrapbooks, photographs, and additional materials by and about the American composer and lyricist Cole Porter (1891-1964)

**ONLINE FINDING AID:** To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/music.mss.0082>

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## Requesting Instructions

To request items from this collection for use on site, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/music.mss.0082>.

Key to the container abbreviations used in the PDF finding aid:

b.	box
f.	folder
	item barcode

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## Administrative Information

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### Immediate Source of Acquisition

The Cole Porter Collection was bequeathed to Yale University by Cole Porter in 1964.

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### Conditions Governing Access

The collection is open to researchers by appointment. There are no restricted materials in the collection. Please contact the [Special Collections staff](#) to schedule an appointment.

Some of the materials may be stored at the Library's off-campus shelving facility, so researchers should allow at least two business days to have the appropriate boxes paged.

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## Conditions Governing Use

The Cole Porter Collection is the physical property of the Irving S. Gilmore Music Library of Yale University. Copyrights belong to the composers and authors, or their legal heirs and assigns.

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## Preferred Citation

MSS 82, The Cole Porter Collection in the Irving S. Gilmore Music Library of Yale University.

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## Related Material

Researchers may also wish to consult the Cole Porter Collection at the Library of Congress.

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## Biographical / Historical

Cole Porter was born in Peru, Indiana on June 9, 1891. As a boy he took lessons in piano and violin, and began writing songs while in prep school. He attended Yale College (Class of 1913), where he composed fight songs that are still used today. After graduating, he went on to Harvard Law School, but he had little interest in law and soon began studying music instead. Porter would later complete his musical education at the Schola Cantorum in Paris.

Porter's first Broadway show, *See America First*, was staged in 1916, and over the ensuing decade he wrote several more shows, but did not have his first big hit until 1929, with *Fifty Million Frenchmen*. From then on he was one of Broadway's most popular composers; his subsequent credits included *Gay Divorce*, *Anything Goes*, *Panama Hattie*, and *Kiss Me, Kate*. He composed numerous songs that became standards, including "Let's Do It," "What Is This Thing Called Love?," "Night and Day," "Anything Goes," "You're the Top," "I've Got You Under My Skin," "Begin the Beguine," "Just One of Those Things," "Ev'ry Time We Say Goodbye," "Don't Fence Me In," and "Brush Up Your Shakespeare." In an era when most composers of popular songs worked with lyricists, Porter distinguished himself by writing his own verses, which were notable for their wit and sophistication.

Unlike contemporaries such as George Gershwin and Irving Berlin, who grew up in the poor immigrant neighborhoods of New York, Porter was born into a prosperous Midwestern family, and he married a wealthy divorcée, Linda Lee Thomas. Eventually he also earned a large income from his songs. Porter was thus able to live the life of high society, enjoying frequent trips to Europe and countless parties with celebrities and aristocrats. In 1937, however, Porter's life took a tragic turn when both of his legs were crushed by a horse, leaving him unable to walk and in chronic pain. Cole Porter died in Santa Monica, California on October 15, 1964.

### Chronology

- |            |   |
|------------|---|
| 1891 Jun 9 | ○ Born the only child of Kate Cole and Samuel Fenwick Porter. Cole Porter later added the middle name, Albert, himself. |
| 1901       | ○ Writes first known composition, "Song of the Birds," for piano.   |
| 1902       | ○ Writes "Bobolink Waltz" for piano. It is privately published by his mother.   |
| 1905-1909  | ○ Attends Worcester Academy, Worcester, Massachusetts.  |
| 1909       | ○ Summer European tour: France, Switzerland, Germany.   |
| 1909 Fall  | ○ Enters Yale College.  |

## Chronology

- 1911 Nov 28      ○ *Cora* presented by Phi Opera Company at the Delta Kappa Epsilon Fraternity House.
- 1912 Apr-May    ○ *And the Villain Still Pursued Her* produced by Yale University Dramatic Association in New Haven and New York City.
- 1912 Nov        ○ *The Pot of Gold* produced by Delta Kappa Epsilon Fraternity at the Hotel Taft.
- 1913 Apr-May    ○ *The Kaleidoscope* produced by Yale University Dramatic Association at the Hotel Taft, New Haven and the Yale Club, New York City.
- 1913 Spring     ○ Graduates from Yale College.
- 1913 Summer    ○ Trip to England.
- 1913 Fall        ○ Enters Harvard Law School. (Rooms at Craigie Hall with T. Lawrason Riggs.)
- 1914 Apr 24     ○ *Paranoia* produced by Yale University Dramatic Association at the Hotel Taft, New Haven. Music and lyrics by Porter, book by T. Lawrason Riggs.
- 1914 May 22     ○ *We're All Dressed Up and We Don't Know Huerto Go* produced by Yale University Dramatic Association in Cincinnati, Ohio.
- 1914-1915       ○ Switches to Graduate School of Arts and Sciences to major in music.
- 1916            ○ *See America First*, Porter's first Broadway show, opens at the Maxine Elliott Theatre. Music and lyrics by Porter, and T. Lawrason Riggs.
- 1917            ○ Studies music with Pietro Yon in New York City.
- 1917-1918       ○ Resides in France.
- 1918            ○ Meets Linda Lee Thomas in Paris.
- 1919 Oct 6       ○ *Hitchy-Koo of 1919* opens on Broadway.
- 1919 Dec 18     ○ Marries Linda Lee Thomas in Paris.
- 1920            ○ Attends classes in orchestration and counterpoint at the Schola Cantorum in Paris.
- 1920 Sep 18     ○ *A Night Out*, a London musical show, includes three songs with music by Porter and lyrics by Clifford Grey.
- 1922 Mar 9       ○ *Mayfair and Montmartre*, a London musical show, including six songs by Porter.
- 1922 Oct 10      ○ *Hitchy-Koo of 1922* opens and closes in Philadelphia.
- 1923 Summer    ○ The Porters rent the Palazzo Barbara in Venice.
- 1923 Oct 25      ○ *Within the Quota*, a ballet-sketch performed by the Ballet Suedois in Paris; music by Porter, orchestration by Charles Koechlin, and scenario, sets, and costume design by George Murphy. (New York debut on Nov. 28, 1923.)
- 1924 Summer    ○ Porters rent the Palazzo Papadopoli in Venice.
- 1924 Sep 16      ○ *Greenwich Village Follies* opens in New York.

## Chronology

- 1925 & 1926
  - *Out of Luck* produced by the Yale University Dramatic Association.
- 1925-1927
  - Porters rent the Palazzo Rezzonico in Venice.
- 1928 May 10
  - *La Revue des Ambassadeurs* produced in Paris by Edmond Sayag at des Ambassadeurs Cafe.
- 1928 Oct 8
  - *Paris* opens at the Music Box Theatre, New York.
- 1929 Mar 27
  - *Wake Up and Dream* produced in London. (New York opening on December 30, 1929.)
- 1929 Nov 30
  - *The Battle of Paris*, a Paramount motion picture including two songs by Porter, is released.
- 1929 Nov 27
  - *Fifty Million Frenchmen* opens in New York.
- 1930
  - Six month trip to Far East and Europe.
- 1930 Dec 8
  - *The New Yorkers* opens in New York.
- 1931
  - *Star Dust*, unproduced musical, planned for production by E. Ray Goetz.
- 1932 Nov 29
  - *Gay Divorce* opens in New York.
- 1932-1933
  - Trip to Paris, Vienna, Carlsbad, etc.
- 1933 Oct 6
  - *Nymph Errant* opens in London.
- 1933-1934
  - *Once Upon a Time (Ever Yours)*, unproduced musical intended for production by Gilbert Miller.
- 1934
  - "Thank You So Much Mrs. Lowsborough-Goodby" and "Miss Otis Regrets" are published.
- 1934 Oct 12
  - *The Gay Divorcee*, an RKO-Radio Picture, is released.
- 1934 Nov 21
  - *Anything Goes* opens in New York.
- 1935 Jan
  - Porter and Moss Hart embark on a four-and-a-half-month cruise around the world to work on *Jubilee*.
- 1935
  - Porter goes to Hollywood.
- 1935 Oct 12
  - *Jubilee* opens in New York.
- 1936 Nov
  - *Born to Dance*, an MGM motion picture, is released.
- 1936
  - *Anything Goes*, a Paramount film version, is released.
- 1936 Oct 29
  - *Red, Hot and Blue* opens in New York.
- 1937 Dec 24
  - *Rosalie*, an MGM motion picture, is released.
- 1937 Jun
  - Porter joins Linda in Paris; meets Howard Sturges and Ed Tauch for walking tour of Germany, Austria, Yugoslavia and Italy; moves on to Scandinavia.
- 1937 Oct 4
  - Serious riding accident in Locust Valley, Long Island.

## Chronology

- 1937-1938
  - *Break the News*, a Monogram motion picture, is released in England and includes "It All Belongs to You" by Porter. *Greek to You*, unproduced musical show, intended for production by Vinton Freedley.
- 1938 Sep 21
  - *You Never Know* opens in New York.
- 1938 Nov 9
  - *Leave It to Me* opens in New York.
- 1939
  - *The Man Who Came to Dinner*, a George S. Kaufman-Moss Hart play, opens and includes Porter's parody of the Noel Coward style in song: "What Am I to Do?"
- 1939 Dec 6
  - *Du Barry Was a Lady* opens in New York.
- 1940
  - *Broadway Melody of 1940*, a MGM motion picture, is released.
- 1940 Jan 20
  - Trip to Cuba, Panama Canal Zone, Mexico, and the South Seas.
- 1940 Jun
  - The Porters buy a house on Buxton Hill, Williamstown, Mass.
- 1940 Oct 30
  - *Panama Hattie* opens in New York.
- 1941 Oct 23
  - *You'll Never Get Rich*, a Columbia motion picture, is released.
- 1941 Oct 29
  - *Let's Face It* opens in New York.
- 1943 Feb
  - *Something to Shout About*, a Columbia motion picture, is released.
- 1943 Jan 7
  - *Something for the Boys* opens in New York.
- 1943 Spring
  - The Porters move to Beverly Hills, California.
- 1943-1944
  - *Mississippi Belle*, unproduced musical film planned by Warner Brothers .
- 1944 Jan 28
  - *Mexican Hayride* opens in New York.
- 1944 Dec 7
  - *Seven Lively Arts* opens in New York.
- 1946
  - *Night and Day*, a motion picture based on the life and music of Porter, is released.
- 1946 May 31
  - *Around the World in Eighty Days* opens in New York.
- 1948 Mar 24
  - *The Pirate*, an MGM motion picture, is released.
- 1948 Dec 30
  - *Kiss Me Kate* opens in New York.
- 1949 Spring
  - Linda suffers from pleurisy and leaves for Arizona to convalesce.
- 1949
  - *Adam's Rib*, an MGM film, is released and includes the song, "Farewell, Amanda" by Porter.
- 1950 Dec 21
  - *Out of This World* opens in New York.
- 1952 Aug 3
  - Kate Cole dies.
- 1953 May 7
  - *Can-Can* opens in New York.
- 1954 May 20
  - Linda Porter dies at age 71.
- 1955 Feb 24
  - *Silk Stockings* opens in New York.

## Chronology

- 1955 Feb-Jun      ○ Porter makes a final trip to Europe.
- 1955 Jun 12      ○ Porter receives an honorary degree from Williams College in Williamstown, Mass.
- 1955 Oct          ○ Howard Sturges, a close friend of Porter, dies in Paris.
- 1956 Aug 3      ○ *High Society*, an MGM musical based on Philip Barry's stage play *The Philadelphia Story*, is released.
- 1956 Dec          ○ Porter enters Columbia Presbyterian Hospital and requires surgery for stomach ulcer.
- 1957 Nov          ○ *Les Girls*, an MGM musical motion picture, is released.
- 1958 Jan 14      ○ Porter enters Columbia Presbyterian Hospital and is treated for intestinal ulcer.
- 1958 Feb 21      ○ *Aladdin*, a Du Pont Show-of-the-Month musical, is aired on CBS television.
- 1958 Apr 3      ○ Porter's right leg is amputated.
- 1958-1964      ○ Health problems multiply, requiring frequent hospitalization.
- 1960              ○ Film version of *Can Can* is released.
- 1960 Jun 9      ○ Yale University awards Porter the honorary degree of Doctor of Humane Letters.
- 1964 Oct 15      ○ Porter dies in a Santa Monica, California hospital.

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## Scope and Contents

The Cole Porter Collection documents Porter's life and career as a composer of musicals and popular songs chiefly through his musical manuscripts. The Collection also contains correspondence, scrapbooks, photographs, and miscellaneous items.

Throughout his lifetime, Porter made a number of generous gifts to Yale. They included several hundred of his published songs; an almost complete collection of piano and vocal scores of the Victor Herbert operettas; manuscripts of *Night and Day* and *Begin the Beguine* and the complete score of his 1934 success, *Anything Goes*. At his death in October 1964, Porter left to Yale all his personal copies of his published music; several hundred manuscripts and ozalids of published and unpublished songs, a large number in his own handwriting; many scrapbooks relating to his musical comedy and film scores; personal scrapbooks; over 2,000 photographs of his trips, his shows, the homes he lived in, and the people and places he cared about; 1,000 recordings of his own songs, including some rare private recordings with Porter singing and playing the piano; librettos of many of his stage and film works; music notebooks from the late 1930s, early 1940s, and mid-1950s, containing over 200 additional tunes, titles, and unfinished lyrics and melodies; lyric books from the 1920s; journals of his travels to Europe in the 1950s to revisit the places he had known and loved as a young man; and his wife's library of over 2,500 volumes.

There have been a number of additions and changes in the scope and organization of the Cole Porter Collection since 1969. The recordings have been integrated into the Yale Collection of Historical Sound Recordings, Yale Music Library. The broadcast transcriptions on glass and other perishable sound recordings have been preserved on mylar tape. (There is a separate index to Yale holdings of sound recordings of the works of Porter.) Linda Porter's books have been absorbed into Yale Library holdings. The Cole Porter Musical and Literary Property Trusts have furnished scripts and photocopies of manuscripts held at other institutions to supplement the piano-vocal scores. Early musical manuscripts in the Collection have been augmented with lyrics and unpublished songs that were recollected by Porter's friends and former classmates at Yale. 1988 saw the arrival of a large group of materials discovered in Porter's



publisher's warehouse; and later years brought the Kochno and Barclift letters as well as musical materials and college notebooks found in a college friend's house in Maine.

The Collection contains musical manuscripts for fifty-seven stage and screen productions, some of them never produced, others unknown in the United States. The notebooks of song sketches, scrapbooks of newspaper clippings, programs, reviews, and correspondence pertaining to the major Broadway shows, and the musical manuscripts represent a span of six decades in which Cole Porter wrote for the musical theatre.

The materials in the Collection have been organized into six series; 1. musical scores and related materials, 2. correspondence, 3. scrapbooks, 4. photographs, 5. miscellaneous items, and 6, originals of items photocopied for conservation. Materials found in the publisher's warehouse and transferred to Yale in 1988 and marked *Supplement A*. Those found in Cole Porter's friend's summer house are marked *Supplement B*; those items acquired after 1988 are marked *Supplement C*, and scripts supplied by the Cole Porter Musical and Literary Property Trusts are marked *Supplement D*.

Numbers in italics preceded by "f." and enclosed in square brackets, e.g., [f.NNN], denote the locations of materials in the original version of the register.

Numbers in parentheses preceded by "A" denote the locations of original materials for which photocopies have been substituted in the sequenced boxes. These originals have been copied because of their fragile condition and can be consulted only by special arrangement.

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## Arrangement

In 5 series as follows: I. Musical manuscripts and related materials. II. Correspondence. III. Scrapbooks. IV. Photographs. V. Miscellaneous items.

## Collection Contents

### Series I: Musical manuscripts and related material, 1901-1971, 1901-1971

48 boxes

The manuscripts and related materials are arranged in chronological order. Show songs are arranged, whenever possible, in their order of performance in the original production. Those songs used in more than one musical are listed under the earliest show in which they were used.

The index in *Cole*, Robert Kimball, ed., is a convenient reference for songs and shows.

b. 1, f. 1	Earliest compositions	[1901-1902], [1901-1902]
b. 1, f. 1	"Song of the Birds" Holograph piano score (A336) -- 4 pages Photocopy of same -- 4 pages	(1901), (1901)
b. 1, f. 1	"Bobolink Waltz" Published piano score -- 3 pages Photocopy of same -- 3 pages	(1902), (1902)
b. 1, f. 2	Music exercises & composition fragments. <i>Holograph manuscripts. - 76 pages</i> <i>Photocopies of same (16 photocopies: A336)</i>	(1909-1915)
b. 1, f. 3	Early compositions: fragments. <i>Holograph manuscripts. - 36 pages</i> <i>Photocopies of holograph manuscripts. - 7 pages (10 original photocopies: A336)</i>	
b. 1, f. 3	<i>Three large music sheets: one with parts of High School Cadets, After the Ball and an arpeggio exercise in Porter's hand; one marked Jean, with Burleigh written to the right, probably not in Porter's hand; and a third, a torn double sheet with a few musical notations</i> <i>3 pages</i> <i>Supplement C</i>	
b. 2, f. 4	Music exercises & composition fragments <i>Holograph manuscripts. - 71 pages</i> <i>Photocopies of holograph manuscripts - 26 pages</i> <i>Original copies: A336</i> [Harvard, 1913?]	1913
b. 2, f. 5	Instrumentation and composition lessons <i>Holograph manuscripts. - 72 pages</i> [Schola Cantorum, Paris, 1920 + ?]	1920
b. 2, f. 6	Instrumentation lessons & composition fragments. <i>Holograph manuscripts. - 86 pages</i> <i>Photocopies of holograph manuscripts. - 13 pages</i> <i>Original copies: A337</i>	[no date]

b. 2, f. 7	Schumann Piano Sonata orchestrated by Porter. <i>Holograph manuscript. - 20 pages</i> [Paris, May 1920]	1920
	Early independent songs	[1910-1912], [1910-1912]
b. 3, f. 8	"Bull dog!" Published piano-vocal score, with lyrics, 1911 -- 6 pages	
b. 3, f. 8	"Bull-dog"	(1910), (1910)
b. 3, f. 8	"I'm a Football King" Photocopy of 1910 concert program of Yale Glee, Banjo & Mandolin Clubs [incomplete music & lyrics] -- 1 page (original copy: A338)	(1910), (1910)
b. 3, f. 8	"Bingo Eli Yale" Photocopy of published piano-vocal score with lyrics -- 2 pages [incomplete, pages 3-4 missing] (original copy: A338)	(1910), (1910)
b. 3, f. 8	"Bingo Eli Yale" Photocopy of autographed copy of published piano-vocal score with lyrics [original in poor condition] <i>Supplement B</i> (A338)	
b. 3, f. 8	"Bridget" Photocopy of published piano-vocal score with lyrics -- 4 pages (A338)	(1910), (1910)
b. 3, f. 8	"Bridget" Photocopy of autographed copy of published piano-vocal score with lyrics [original in poor condition] -- 4 pages Photocopy of handwritten lyrics -- 2 pages <i>Supplement B</i> (original copies: A335)	
b. 3, f. 8	"Hail to Yale" (Music by Arthur Troostwyck) Published piano-vocal score with lyrics -- 4 pages	(1911), (1911)
b. 3, f. 8	"Flah-Dee-Dah" Photocopy of autographed copy of published piano-vocal score with lyrics [original in poor condition] <i>Supplement B</i> (A333)	(1911), (1911)
b. 3, f. 8	"I Want to Be a Yale Boy" Photocopy of typed lyrics -- 1 page	(1912), (1912)

Early independent songs (continued)

b. 3, f. 8	"Moon, Moon"	[no date], [no date]
b. 3, f. 8	"Morey's" Photocopy of typed lyrics -- 1 page (original copy: A338)	[no date], [no date]
b. 3, f. 9	"Antoinette Burby [Birby]" Holograph piano score, in ink -- 2 pages Photocopy of same -- 2 pages (original copy: A338) Lyrics, handwritten, in ink, by Warren C. Wick [p. 2 missing] -- 3 pages Typed letter signed, David H. Clement, M.D. to [Librarian] Herman W. Liebert (1968 Aug 30) -- 1 page Photocopy of published piano-vocal score with lyrics -- 4 pages Two versions of lyrics as remembered by Porter's former classmates at Yale -- 2 pages (original copy of one: A338)	(c. 1912), (c. 1912)
b. 3, f. 9	"Antoinette Burby [Birby]" <i>Holograph piano score, in ink. - 2 pages</i> <i>Photocopy of same. - 2 pages (original copy: A338)</i> <i>Lyrics, handwritten, in ink, by Warren C. Wick [p. 2 missing]. - 3 pages</i> <i>Photocopy of published piano-vocal score with lyrics. - 4 pages</i> Typed letter signed, David H. Clement, M.D. to [Librarian] Herman W. Liebert (1968 Aug 30). - 1 page Two versions of lyrics as remembered by Porter's former classmates at Yale. - 2 pages (original copy of one: A338)	1912
b. 3, f. 10	CORA (Produced by Phi Opera Company at Delta Kappa Epsilon Fraternity House) <i>Photocopy of original program. - 8 pages (original copy: A338)</i>	1911
b. 3, f. 10	"Far, Far Away" Lyrics as remembered by former Yale classmates. - 1 page	
b. 3, f. 10	"Hello, Miss Chapel Street" Lyrics as remembered by former Yale classmates. - 1 page	
b. 3, f. 11	AND THE VILLAIN STILL PURSUED HER (Produced by Yale University Dramatic Association, 1912)	
b. 3, f. 11	Photocopy of program (including lyrics) <i>12 pages</i> (original copy: A339)	
b. 3, f. 11	"The Villain" Photocopy of holograph piano-vocal score -- 5 pages [fragment] (original copy: A339)	

Early independent songs > AND THE VILLAIN STILL PURSUED HER (Produced by Yale University D  
[...]) (continued)

b. 3, f. 11	<p>"Barcelona Maid"</p> <p>Holograph piano score, in pencil -- 1 page [fragment]</p> <p>Photocopy of holograph piano-vocal score with lyrics -- 3 pages</p> <p>(original copy: A339)</p>
b. 3, f. 11	<p>"Anytime"</p> <p>Holograph piano-vocal score with lyrics, in pencil -- 4 pages</p> <p>(original copy: A339)</p> <p>Photocopy of same -- 4 pages</p>
b. 3, f. 11	<p><i>Complete lyrics for show: "Music Programme" pamphlet</i></p> <p><i>12 pages [loose sheets in folder]</i></p>
b. 3, f. 11	<p>"Songs of the Play" pamphlet</p> <p><i>12 pages</i></p>
b. 3, f. 11	<p>"Dear Doctor"</p>
b. 3, f. 11	<p>"Submarine"</p>
b. 3, f. 11	<p>"When We're Wed"</p> <p>Typed letter signed, C.H. Strange to Richard Warren Jr. [Curator, H.S.R.] re: recollected vocal scores and lyrics (1974 Apr 20) -- 3 pages</p>
b. 3, f. 12	<p><i>"Cole Porter: Some Unpublished Lyrics"</i> (Compiled by Dr. Shepard Krech with the aid of other former classmates of Porter at Yale, 1965)</p>
b. 3, f. 12	<p>Typed manuscript</p> <p><i>74 pages</i></p> <p>Contains programs &amp; lyrics for:</p> <p><i>The Pot of Gold</i></p> <p><i>And the Villain Still Pursued Her</i></p> <p><i>The Kaleidoscope</i></p> <p><i>Paranoia or (Chester of the Y.D.A.)</i></p> <p>Plus miscellaneous lyrics</p> <p>(A339)</p>
b. 3, f. 13	<p><i>Yale Song Book</i> --, compiled &amp; edited by G. Frank Goodale (New York: G. Schirmer, 1918)</p> <p>Porter songs:</p> <p>"The Motor Car" (p. 120)</p> <p>"A Football King" (p. 164)</p> <p>"Bull-dog" (p. 169)</p>

b. 3, f. 14	<p>Unidentified early songs 9 pages</p> <p>Lyrics, typed &amp; handwritten, for 7 songs [submitted by former classmates-Porter authorship unconfirmed]</p> <p>"Since Dolly's Come to Town"</p> <p>"Life Presents a Dismal Picture"</p> <p>"Tan Tivy"</p> <p>"The Sultan's Wives"</p> <p>"The Woman Always Pays"</p> <p>"Craigie 404"</p> <p>"We're Four Jolly Sailormen"</p> <p>(original copy: A340)</p>
b. 4, f. 16	<p><i>THE POT OF GOLD</i> (Fall initiation play at the Delta Kappa Epsilon Fraternity House, 1912)</p>
b. 4, f. 16	<p>Act I</p> <p>[Manuscripts are holographs unless otherwise noted]</p> <p>[Folder contains photocopies. Originals in poor condition]</p>
b. 4, f. 16	<p>Overture</p> <p>Scores for:</p> <p>Trombone -- 2 pages</p> <p>Flute -- 2 1/2 pages</p> <p>1st violin [photocopy, 2 copies] -- 3 pages</p> <p>Piano -- 8 pages</p> <p>(A341)</p>
b. 4, f. 16	<p>"Longing for Dear Old Broadway"</p> <p>Scores for:</p> <p>Piano -- 1 1/3 pages</p> <p>Vocal -- 1 1/3 pages</p> <p>Flute -- 1/2 page</p> <p>1st violin [photocopy, 2 copies] -- 1 page</p> <p>(A341)</p>

THE POT OF GOLD (Fall initiation play at the Delta Kappa Epsilon [...]) (continued)

b. 4, f. 16	<p>"When I Used to Lead the Ballet"</p> <p>Published piano-vocal score [photocopy, 2 copies] -- 9 (7) pages</p> <p>Handwritten lyrics -- 1 page</p> <p>Score for 1st violin [photocopy, 2 copies] -- 1 page</p> <p>(original copies: A341)</p>
b. 4, f. 16	<p>"She Was a Fair Young Mermaid"</p> <p>Piano score [2 copies] -- 1 2/3 pages</p> <p>Copyist's piano-vocal score with lyrics [photocopy, 4 copies] -- 4 pages</p> <p>Score for:</p> <p>1st violin -- 3/4 page</p> <p>Flute -- 1 page</p> <p>Clarinet</p> <p>(A341)</p>
b. 4, f. 16	<p>"My Houseboat on the Thames"</p> <p>Piano-vocal score -- 4 pages</p> <p>Scores for:</p> <p>Vocal -- 4 pages</p> <p>Piano -- 1 1/2 pages</p> <p>1st violin -- 1/2 page</p> <p>(A341)</p>
b. 4, f. 16	<p>Finale, Act I: "At the Rainbow"</p> <p>Scores for: Piano -- 1 1/2 pages</p> <p>Vocal with lyrics -- 5 pages</p> <p>Flute -- 1 page</p> <p>Violin [photocopy, 2 copies] -- 1/2 page</p> <p>(A341)</p>

*THE POT OF GOLD* Act II

(1912), (1912)

[Manuscripts are holographs unless noted otherwise]

[Folder contains photocopies. Originals in poor condition]

THE POT OF GOLD Act II (continued)

b. 4, f. 17                    Opening chorus  
Piano-vocal score with lyrics -- 21 pages  
  
Scores for:  
  
Clarinet -- 1 1/2 pages  
Flute -- 2 pages  
1st violin [photocopy, 2 copies] -- 2 pages  
(A342)

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b. 4, f. 17                    "Scandal"  
Vocal score with lyrics -- 4 pages  
Piano-vocal score with lyrics -- 6 pages  
  
Encore scores for:  
  
Clarinet -- 1/2 page  
Flute -- 1/2 page  
Piano & chorus with lyrics -- 4 pages  
(A342)

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b. 4, f. 17                    "I Wonder Where My Girl Is Now"  
Scores for:  
  
Flute -- 3/4 page  
Clarinet -- 3/4 page

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b. 4, f. 17                    "My Salvation Army Queen"  
Scores for:  
  
Piano-vocal -- 6 pages  
Flute -- 1 page  
Clarinet -- 1 page  
Piano-vocal score with lyrics -- 6 pages  
(A342)

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b. 4, f. 17                    "It's Awfully Hard When Mother's Not Along"  
Piano-vocal score with lyrics -- 6 pages  
Piano-vocal score -- 6 pages  
Clarinet score -- 1/2 page  
(A342)

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THE POT OF GOLD Act II (continued)

b. 4, f. 17	<p>"I Want to Be Married"</p> <p>Piano-vocal score with lyrics -- 6 pages</p> <p>Flute score -- 1 page</p> <p>(A342)</p>
b. 4, f. 17	<p>Finale, Act II</p> <p>Piano-vocal score with lyrics [pages 5-8 are photocopies] -- 10 pages</p> <p>Piano-vocal (choral) score with lyrics -- 18 pages</p> <p>Clarinet score -- 1 1/3 pages</p> <p>Flute score -- 1 1/2 pages</p> <p>(A342)</p>
b. 4, f. 17	<p><i>Unused song: "That Rainbow Rag" [2 copies]</i></p> <p>Scores for:</p> <p>Piano -- 2 1/4 pages</p> <p>Flute -- 3/4 page</p> <p>Clarinet -- 3/4 page</p> <p>(A342)</p>
b. 4, f. 18	<p>Photocopy of program</p> <p><i>7 pages</i></p> <p>(A343)</p>
b. 4, f. 18	<p><i>Typescript of book, marked for player Ted Blood, with corrections and emendations in Porter's hand</i></p> <p><i>Supplement C (A375)</i></p>
b. 4, f. 19	<p><i>THE KALEIDOSCOPE</i> (Produced by the Yale University Dramatic Association, 1913)</p>
b. 4, f. 19	<p>Photocopies of newspaper reviews</p> <p>(A344)</p>
b. 4, f. 19	<p>"As I Love You"</p> <p>Holograph piano-vocal score with lyrics, in pencil -- 4 pages [incomplete]</p> <p>Photocopy of holograph piano-vocal score with lyrics -- 7 pages [complete]</p>
b. 4, f. 19	<p>"The Elizabethan Club"</p> <p>Photocopy of published piano-vocal score with lyrics -- 5 pages</p>
b. 4, f. 20	<p><i>PARANOIA</i> (Produced by the Yale University Dramatic Association, 1914)</p>
b. 4, f. 20	<p>"I Want to Row on the Crew"</p> <p>Photocopy of published piano-vocal score with lyrics -- 4 pages</p> <p>(A344)</p>

PARANOIA (Produced by the Yale University Dramatic Association, [...]) (continued)

b. 4, f. 20	Photocopies of newspaper reviews 3 pages (A344)	
b. 4, f. 21	WE'RE ALL DRESSED UP AND WE DON'T KNOW HUERTO GO (Produced by Yale University Dramatic Association in Cincinnati, Ohio, at the annual dinner of the Associated Western Yale Clubs, 1914)	
b. 4, f. 21	Photocopy of program & minutes for Associated Western Yale Clubs meeting 8 pages (A344)	
b. 4, f. 21	"In Cincinnati" Photocopy of vocal score -- 1 page Photocopy of typed lyrics -- 1 page (A344)	
b. 5, f. 22	SEE AMERICA FIRST (Produced by Elizabeth Marbury at the Maxine Elliott Theatre, N.Y., 1916). Book, music & lyrics by Porter and T. Lawrason Riggs. Porter's Broadway debut.) [Manuscript scores are holographs unless otherwise noted]	1916
b. 5, f. 22	Act I	
b. 5, f. 22	"The Social Coach of All the Fashionable Future Debutantes" Photocopy of piano-vocal scores with lyrics. - 6 pages (A345)	
b. 5, f. 23	"I've Got an Awful Lot to Learn" Photocopy of published piano-vocal score with lyrics. - 6 pages	
b. 5, f. 24	"The Language of Flowers" (also used in Paranoia) Photocopies of published piano-vocal score with lyrics. - 6 pages (A345) Piano-vocal score with lyrics. - 7 pages Lyrics for 1st verse, in pencil. - 3 pages	
b. 5, f. 25	"Badmen" (Opening chorus) Photocopy of piano-vocal score with lyrics. - 12 pages (A345)	
b. 5, f. 26	"We're Younger Sons of England's Most Eminent Peers" Photocopy of piano-vocal score with lyrics. - 6 pages [page 1 missing] (A346)	
b. 5, f. 27	"Greetings Gentlemen" (Recitative: Cecil & chorus of Badmen) Piano-vocal score, in pencil. - 8 pages [incomplete] Photocopies of piano-vocal score with lyrics, 2 versions. - 5 pages each (A346)	
b. 5, f. 28	"See America First" Piano-vocal score with lyrics, in pencil. - 3 pages [incomplete] Photocopies of piano-vocal score with lyrics, 2 versions. - 5 pages each (A346)	
b. 5, f. 29	"Well It's Good to Be Here Again" (Soliloquy) Photocopy of piano-vocal score with lyrics. - 1 page (A346)	

SEE AMERICA FIRST (Produced by Elizabeth Marbury at the Maxine E [...] (continued)

b. 5, f. 30	<p>"To Follow Every Fancy"  <i>Fragment of piano score, in pencil. - 1 page</i>  <i>Photocopy of piano-vocal score with lyrics. - 4 pages (A346)</i></p>
b. 5, f. 31	<p>"Hold Up Ensemble" &amp; "I Love Him with a Passion So Intense"  <i>Fragments of piano-vocal score with lyrics, in pencil. - 10 pages</i>  <i>Photocopy of piano-vocal score with lyrics. - 18 pages (A346)</i></p>
b. 5, f. 32	<p>"Entrance of Indian Maidens"  <i>Photocopy of piano-vocal score with lyrics. - 6 pages (A346)</i></p>
b. 5, f. 33	<p>"If in Spite of Our Attempts"  <i>Piano-vocal score with lyrics, in pencil. - 4 pages [incomplete] (A346)</i>  <i>Photocopy of piano-vocal score with lyrics. - 5 pages [incomplete]</i></p>
b. 5, f. 34	<p>"Something's Got to Be Done"  <i>Piano-vocal score with lyrics, in pencil. - 9 pages</i>  <i>Photocopy of same. - 9 pages (A346)</i>  <i>Photocopy of published piano-vocal score with lyrics. - 7 pages</i></p>
b. 5, f. 35	<p>"Pity Me, Please"  <i>Piano-vocal score with lyrics, in pencil. - 4 pages [incomplete] (A347)</i>  <i>Photocopies of: Piano-vocal score with lyrics. - 7 pages</i>  <i>Score fragments. - 4 pages (original of 1: A347)</i>  <i>Published piano-vocal score with lyrics. - 5 pages</i></p>
b. 5, f. 36	<p>"Hail Ye Indian Maidens" (Recitative)  <i>Piano-vocal score with lyrics, in pencil. - 2 pages</i>  <i>Photocopy of same. - 2 pages (A347)</i></p>
b. 5, f. 37	<p>"Dinner"  <i>Piano-vocal score with lyrics, in pencil. - 8 pages</i>  <i>Photocopy of same. - 7 pages (A347)</i>  <i>Alto score with lyrics, in pencil. - 3 pages</i>  <i>Photocopies of fragments of score. - 6 pages</i></p>
b. 5, f. 38	<p>"Beautiful Primitive Indian Girls"  <i>Piano-vocal score with lyrics, in pencil. - 5 pages</i>  <i>Score for recitative &amp; chorus, in pencil. - 5 pages</i>  <i>Photocopies of piano-vocal score. - 5 pages (A 347)</i>  <i>Photocopies of score for recitative &amp; chorus. - 6 pages</i></p>
b. 5, f. 39	<p>"The Lady I Vowed to Wed" (The Announcement/Engagement Ensemble)  <i>Photocopies of piano-vocal score with lyrics. - 36 pages [incomplete] (A347)</i>  <i>Photocopies of fragment of piano-vocal score with lyrics, [slight different]. - 6 pages [incomplete]</i>  <i>Fragment of recitative score. - 6 pages</i></p>
b. 5, f. 40	<p>"Prithee, Come Crusading with Me" ("Damsel, Damsel") (also used in <i>Paranoia</i> as "Won't You Come Crusading with Me")  <i>Piano-vocal score with lyrics, in pencil. - 7 pages</i>  <i>Photocopy of same. - 7 pages (A348)</i>  <i>Photocopy of published piano-vocal score with lyrics. - 6 pages</i></p>
b. 5, f. 41	<p>Finale, Act I</p>

Finale, Act I (continued)

b. 5, f. 41	<p>"Strolling Quite Fancy Free"  <i>Fragment of piano-vocal score with lyrics, in pencil. - 2 pages</i>  <i>Photocopy of piano-vocal score with lyrics. - 6 pages</i></p>
b. 5, f. 41	<p>"Hail the Female Relative"  <i>Piano-vocal score with lyrics, in pencil. - 66 pages [incomplete] (A348)</i></p>
b. 6, f. 42	Act II
b. 6, f. 42	<p>"Mirror, Mirror"  <i>Photocopy of piano-vocal score with lyrics. - 5 pages (A348)</i></p>
b. 6, f. 43	<p>"Lima"  <i>Photocopy of published piano-vocal score with lyrics. - 4 pages (A348)</i></p>
b. 6, f. 44	<p>"Buy Her a Box at the Opera"  <i>2 photocopies of published piano-vocal score with lyrics. - 5 pages (A348)</i></p>
b. 6, f. 45	<p>"Lady Fair, Lady Fair"  <i>Photocopy of piano-vocal score with lyrics. - 14 pages [including 1 page variant ending] (A348)</i></p>
b. 6, f. 46	<p>"Love Came and Crowned Me"  <i>Photocopy of piano-vocal score with lyrics. - 4 pages (A349)</i></p>
b. 6, f. 47	<p>"When a Body's in Love"  <i>Photocopy of piano-vocal score with lyrics. - 17 pages (A349)</i></p>
b. 6, f. 48	<p>"Revelation Ensemble"  <i>Photocopy of piano-vocal score with lyrics. - 23 pages (A349)</i></p>
b. 6, f. 49	<p>"Step We Grandly"  <i>Piano-vocal score with lyrics, in pencil &amp; ink. - 7 pages</i>  <i>Photocopy of same. - 7 pages (A349)</i></p>
b. 6, f. 50	<p>"Sweet Simplicity"  <i>Piano-vocal score with lyrics, in pencil &amp; ink. - 11 pages</i>  <i>Photocopy of same. - 11 pages (A349)</i></p>
b. 6, f. 51	<p>"I've a Shooting Box in Scotland"  <i>2 photocopies of piano-vocal score with lyrics. - 7 pages each (A349)</i>  <i>Typescript of lyrics for 1st verse. - 1 page</i>  <i>Photocopy of handwritten lyrics (writer unknown) for 2nd &amp; 3rd verses &amp; refrain (A349). - 1 page</i></p>
b. 6, f. 52	<p>"Oh, Bright, Fair Dream" (Unused)  <i>2 photocopies of published piano-vocal score with lyrics. - 3 pages each (A349)</i></p>
b. 6, f. 53	<p>"When I Used to Lead the Ballet" (also used in <i>The Pot of Gold</i>)  <i>Photocopy of published piano-vocal score with lyrics. - 7 pages (A349)</i></p>
b. 6, f. 54	<p>"Slow Sinks the Sun" (Unused) (see also: <i>Paranoia</i>)  <i>2 photocopies of published piano-vocal score with lyrics. - 5 pages each (A349)</i></p>
b. 6, f. 55	<p>"Ever and Ever Yours"  <i>Piano-vocal score with lyrics, in pencil &amp; ink. - 4 pages (A349)</i>  <i>Photocopy of published piano-vocal score with lyrics. - 3 pages</i></p>

Act II (continued)

b. 6, f. 56	Unidentified fragment of piano-vocal score with lyrics. - 2 pages	
b. 6, f. 56	Photocopies of unidentified score fragments. - 4 pages	
b. 7, f. 57	INTERPOLATED AND INDEPENDENT SONGS	1915-1920, 1915-1920
b. 7, f. 57	<i>"I Never Realized"</i> (Lyrics by Porter, music by Melville Gideon) 1 page Published piano-vocal score with lyrics, 3 copies -- 3 pages each Typescript of refrain -- 1 page Photocopy of published interpolated version, with lyrics by Adrian Ross (used in British production, <i>The Eclipse</i> , 1919) (A350) -- 1 page [incomplete]	
b. 7, f. 57	<i>"Washington Square"</i> (Used in Brit. prod., <i>Buddies</i> , 1919) 1 page (A350)	
b. 7, f. 57	<i>"In Chelsea Somewhere"</i> (Interpolated version of "Wash. Square" with lyrics by Porter & James Heard, music by M. Gideon; used in <i>The Eclipse</i> , 1919) 1 page (A350) Photocopy of 1st page of published piano-vocal score with lyrics Typed lyrics for "Wash. Square" [as recollected by friends] -- 1 page	
b. 7, f. 57	<i>"Alone with You"</i> (Lyrics by Porter, music by M. Gideon; used in Brit. prod., <i>Very Good Eddie</i> , 1918) Photocopy of published piano-vocal score with lyrics -- 3 pages (A350)	
b. 7, f. 57	<i>"Altogether Too Fond of You"</i> (M. Gideon, Porter, & James Heard; used in Brit. prod. <i>Telling the Tale</i> , 1918) Photocopy of published piano-vocal score with lyrics -- 4 pages (A350)	
b. 7, f. 57	Typed letter signed, photocopy, Rex Benson to James T. Babb, Yale Librarian 1 page (A350)	

INTERPOLATED AND INDEPENDENT SONGS (continued)

b. 7, f. 57	<p><i>Photocopies of typed lyrics</i> [as recollected by Benson] to the following songs (1967 Nov 2):</p> <p>"Washington Square" (1919)</p> <p>"Katie of the Y.M.C.A." (c. 1918)</p> <p>"When I Had a Uniform On" (used in <i>Hitchy-Koo</i> of 1919)</p> <p>Parody of "I've a Shooting Box in Scotland"</p> <p>"It Puzzles Me So" (c. 1918)</p> <p>"The Mother Sponge and Her Daughter" [no date]</p> <p>"The Ritz Hotel" [no date]</p> <p>"Oh, Honey" (c. 1919)</p> <p>"Sinbad" [fragment]</p> <p><i>Supplement A</i> (A350)</p>	
b. 7, f. 57	<p>"Je Vous Comprends"</p> <p>Piano-vocal score with lyrics (by Cole Porter and S. Lawrason) -- 4 pages</p> <p>Piano sketch, in pencil (5 measures only) -- 1/2 page</p>	(no later than 1916), (no later than 1916)
	<p>HITCHY-KOO OF 1919 (Produced by Raymond Hitchcock at the Liberty Theatre, N.Y., 1919. Book by George V. Hobart)</p> <p>[Manuscript scores are holographs unless otherwise noted.]</p>	1919
b. 7, f. 58	<p>"When Black Sallie Sings Pagliacci"</p> <p><i>Lyrics, in pencil. - 1 page</i></p>	1919
b. 7, f. 58	<p>"Peter Piper"</p> <p><i>Photocopy of published piano-vocal score with lyrics. - 5 pages (A350)</i></p>	1919
b. 7, f. 58	<p>"The Sea is Calling"</p> <p><i>Lyrics, in pencil, on verso of "Black Sallie". - 1 page</i></p>	1919
b. 7, f. 58	<p>"Bring Me Back My Butterfly"</p> <p><i>Photocopy of published piano-vocal score with lyrics. - 5 pages (A350)</i></p>	1919
b. 7, f. 58	<p>"Another Sentimental Song" (Unused)</p> <p><i>Photocopy of published piano-vocal score with lyrics. - 4 pages (A350)</i></p>	1919
b. 7, f. 58	<p>"Since Ma Got the Craze Espagnole" (Unused)</p> <p><i>Piano score, in pencil. - 2 pages</i></p> <p><i>Piano-vocal score, in pencil, with lyrics in ink [photocopy, original in poor condition]. - 6 pages</i></p> <p><i>Copyist's piano-vocal score (in D major). - 8 pages</i></p>	1919
b. 7, f. 58	<p>Selection: photocopy of published piano-vocal score with some inserted lyrics (handwritten).</p> <p><i>- 12 pages (A350)</i></p>	1919
b. 7, f. 58	<p>Curtain Music</p> <p><i>Score, in pencil [photocopy, original in poor condition] (A350). - 2 pages</i></p>	1919

HITCHY-KOO OF 1919 (Produced by Raymond Hitchcock at the Liberty [...]) (continued)

b. 7, f. 58	Outline of musical sequences, in pencil. - 1 page	1919
b. 7, f. 58	["I've Got Somebody Waiting"?] <i>Piano-vocal score with lyrics, in pencil. - 4 pages [incomplete]</i>	1919
b. 7, f. 58	Unidentified fragments of score, in pencil. - 13 pages	1919
b. 7, f. 59	"Old-Fashioned Garden"	
<i>A NIGHT OUT</i> (Lyrics by Clifford Grey, music by Porter. Brit. prod. opened at Winter Garden Theatre, London, 1920)		
b. 7, f. 60	Photocopy of program 3 pages (A350)	
b. 7, f. 60	"Look Around" Published piano-vocal score with lyrics -- 6 pages Photocopy of same -- 4 pages [incomplete] (A350)	
b. 7, f. 60	"Why Didn't We Meet Before?" Holograph score fragment, in pencil -- 1 page Published piano-vocal score with lyrics -- 6 pages Photocopy of same -- 4 pages [incomplete] (A350)	
b. 7, f. 60	"Our Hotel" Photocopy of published piano-vocal score with lyrics -- 9 pages (A350)	
b. 7, f. 60	Finale ["Our Hotel" reprise] Holograph score fragment, in pencil -- 1 page Photocopy of published piano-vocal score with lyrics -- 9 pages (A350)	
b. 7, f. 61	"Esmerelda" (used in <i>Hands Up</i> (1915) Porter's first song to be used in a Broadway play) Holograph piano-vocal score, in pencil -- 3 pages <i>Supplement A</i>	
b. 7, f. 62	<i>MAYFAIR AND MONTMARTRE</i> (Produced by Charles B. Cochran at London's New Oxford Theatre, 1922. A John Hastings Turner revue.)	
b. 7, f. 62	"The Blue Boy Blues" Photocopy of holograph piano-vocal score with lyrics (A350) -- 2 pages [incomplete, 2 copies]	

MAYFAIR AND MONTMARTRE (Produced by Charles B. Cochran at London [...] (continued)

b. 7, f. 62	<p>"Wond'ring Night and Day"</p> <p>Copyist's piano-vocal score with lyrics -- 8 pages</p> <p>Photocopy of 1st page of holograph piano-vocal score with lyrics -- 1 page</p> <p>(A350)</p>
<p><i>HITCHY-KOO OF 1922</i> (Produced by Lee &amp; J.J. Shubert at Sam S. Shubert Theatre, Philadelphia, 1922)</p>	
b. 7, f. 63	<p>Photocopy of program</p> <p><i>14 pages [incomplete]</i></p> <p>(A351)</p>
b. 7, f. 63	<p>"Maryland Scene"</p> <p>Fragment of holograph piano score, in pencil -- pages 8 &amp; 9 only</p>
b. 7, f. 63	<p>"Oh, Mary"</p> <p>Holograph vocal score, in pencil &amp; ink -- 4 pages</p> <p>Holograph piano score, in pencil -- 2 pages</p>
b. 7, f. 63	<p>"When My Caravan Comes Home"</p> <p>Refrain: holograph piano-vocal score, in ink -- 3 pages</p>
b. 7, f. 63	<p>"Love Letter Words"</p> <p>[Copyist's?] piano-vocal score -- 6 pages</p>
b. 7, f. 63	<p>"The Bandit Band"</p> <p>Holograph score for vocal chorus, in ink -- 2 pages</p>
b. 7, f. 63	<p>"The Sponge"</p> <p>Copyist's piano-vocal score with lyrics -- 4 pages</p> <p>Holograph piano-vocal score, rough draft in pencil -- 1 pages [incomplete]</p>
b. 7, f. 63	<p>"The Harbor Deep Down in My Heart"</p> <p>Holograph piano score, rough draft, in pencil -- 1 pages [incomplete]</p>
b. 7, f. 63	<p>"The Old-fashioned Waltz"</p> <p>Copyist's piano-vocal score with lyrics -- 4 pages</p> <p>Copyist's piano-vocal score -- 4 pages</p>
b. 7, f. 63	<p>"Pitter-Patter"</p> <p>Copyist's piano-vocal score with lyrics -- 5 pages</p> <p>Photocopy of same -- 5 pages</p> <p>(A351)</p> <p>Holograph piano-vocal score with lyrics, in pencil -- 5 pages</p>
b. 7, f. 63	<p>"Scotch Twins"</p> <p>Copyist's piano-vocal score, 2 copies -- 3 pages each</p>



HITCHY-KOO OF 1922 (Produced by Lee & J.J. Shubert at Sam S. Shu [...] (continued)

b. 7, f. 63	"South Sea Isles" Copyist's piano-vocal score -- 4 pages
b. 7, f. 63	"Twin Sisters" Copyist's piano-vocal score -- 4 pages
b. 7, f. 63	Finale Copyist's piano-vocal score, 2 copies -- 19 pages each
b. 7, f. 63	Unidentified Holograph piano score, in pencil -- 3 pages Fragment of copyist's score for piccolo -- 1/3 page Copyist's score for 2nd clarinet in A -- 1/3 page Photocopy of copyist's score for 2nd flute -- 1/6 page (A351) Photocopy of holograph piano score, fragment -- 4 pages
b. 8, f. 64	"The American Punch" Piano-vocal score with lyrics, in pencil [rough] -- 5 pages Carbon typescript of lyrics -- 1 page Photocopy of same -- 1 page <i>Supplement A</i>
b. 8, f. 64	"Love Letter Words" Piano-vocal score with lyrics, lyrics and holograph corrections in pencil -- 6 pages Piano-vocal score with lyrics, in pencil -- 5 pages
b. 8, f. 64	"The Harbor Deep Down in My Heart" Piano-vocal score with lyrics, in Pencil -- 5 pages
	<i>WITHIN THE QUOTA</i> (Ballet sketch produced by the Swedish Ballet, Paris, 1923. See also: original 4-piano arrangement by Charles Koechlin, on Microfilm Reel #7 at H.S.R.) [Bolcom orchestration published E.B. Marks, 1982 or 1983]
b. 8, f. 65	Holograph scores, in pencil, for 3 pianos <i>Opening</i> . — 11 pages <i>"Heiress"</i> . — 6 pages <i>"Heiress-Reformer"</i> . — 8 pages <i>"Colored Gentleman"</i> . — 9 pages <i>"Colored Gentleman Reformer"</i> . — 3 pages <i>"Jazz Baby"</i> . — 11 pages <i>"Jazz Baby Reformer"</i> . — 3 pages <i>"Cowboy"</i> . — 7 pages <i>"Sweetheart of the World"</i> . — 6 pages <i>Finale, in pencil &amp; ink</i> . — 2 copies, 4 pages each <i>Photocopies of piano score (ALL: A351 - 352, Microfilm Reel #5)</i>

WITHIN THE QUOTA (Ballet sketch produced by the Swedish Ballet, P [...]) (continued)

b. 8, f. 66                      Unidentified music fragments either related to the ballet or dating from  
c.1923  
*Composition fragments. — 42 pages*  
*Photocopy of same. — 42 pages*  
*Miscellaneous photocopies*

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*GREENWICH VILLAGE FOLLIES* (Produced by A.L. Jones and Morris Green at the  
S.S. Shubert Theatre, New York, 1924)

b. 8, f. 67                      "Wait for the Moon"  
Published piano-vocal score with lyrics -- 4 pages  
(A352)  
Photocopy of same -- 4 pages

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b. 8, f. 67                      "Make Ev'ry Day a Holiday"  
Published piano-vocal score with lyrics -- 4 pages  
(A352)  
Photocopy of same -- 4 pages

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b. 8, f. 67                      "My Long Ago Girl"  
Published piano-vocal score with lyrics -- 3 pages  
Photocopy of same -- 3 pages  
(A352)

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b. 8, f. 67                      "Brittany"  
Published piano-vocal score with lyrics -- 4 pages  
Photocopy of same -- 4 pages  
(A352)

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b. 8, f. 68                      "*I'm in Love Again*" (added after N.Y. opening)  
Copyist's piano-vocal score with lyrics, 2 copies -- 4 pages each  
Holograph scores, in pencil, for the following:  
1st alto saxophone, soprano saxophone -- 1 page  
Alto saxophone -- 1/2 page  
Trombone -- 1/2 page  
(A352)  
Photocopy of trombone score -- 1 page  
Banjo -- 3/4 page  
Soprano saxophone -- 1/3 page  
Drums [photocopy] -- 2 pages  
Orchestral (verse & refrains) -- 10 pages

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b. 8, f. 68                      Unidentified fragment

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GREENWICH VILLAGE FOLLIES (Produced by A.L. Jones and Morris Gre [...]) (continued)

b. 8, f. 69	<p>"Brittany"</p> <p>Piano-vocal score with lyrics, in pencil [by Dr. Sirmay] -- 7 pages</p> <p>New version: Piano-vocal score, no lyrics, in pencil, arr. by H. Spialek 11</p> <p>Carbon typescript of lyrics, with corrections in pencil -- 1 page</p> <p>Piano-vocal score with incomplete lyrics, corrections in pencil, arr. by H. Spialek -- 11 pages</p> <p>[All manuscript scores are the copyist's transcriptions unless otherwise noted]</p> <p><i>Supplement A</i></p>
b. 8, f. 69	<p>"I Want Twins" [version probably unused]</p> <p>Piano-vocal score, no lyrics, in pencil, arr. by H. Spialek -- 7 pages</p> <p>[All manuscript scores are the copyist's transcriptions unless otherwise noted]</p> <p><i>Supplement A</i></p>
b. 8, f. 69	<p>"The Dolls and Their Colls"</p> <p>Piano-vocal score, no lyrics, in pencil, arr. by H. Spialek -- 5 pages</p> <p>Photocopy of same -- 5 pages</p> <p>(A371)</p> <p>Piano-vocal score, no lyrics, arr. by H. Spialek -- 5 pages</p> <p>[All manuscript scores are the copyist's transcriptions unless otherwise noted]</p> <p><i>Supplement A</i></p>
b. 8, f. 69	<p>"Two Little Babes in the Woods"</p> <p>Part 1: Piano-vocal score, no lyrics with holograph markings in pencil, arr. by H. Spialek -- 8 pages</p> <p>Part 2: Piano-vocal score, no lyrics -- 8 pages</p> <p>Typescript of lyrics -- 3 pages</p> <p>Photocopy of same -- 3 pages</p> <p>[All manuscript scores are the copyist's transcriptions unless otherwise noted]</p> <p><i>Supplement A</i></p>
b. 9, f. 70	<p>"Bring Me a Radio"</p> <p>Piano-vocal score, no lyrics, arr. by H. Spialek -- 5 pages</p>

GREENWICH VILLAGE FOLLIES (Produced by A.L. Jones and Morris Gre [...]) (continued)

b. 9, f. 70	<p>"My Long Ago Girl"</p> <p>Piano-vocal score with holograph lyrics (incomplete) -- 14 pages</p> <p>Piano-vocal score, no lyrics, in pencil, arr. by H. Spialek -- 10 pages</p> <p>Piano-vocal score with lyrics for refrain only, in pencil -- 8 pages</p> <p>Typescript of lyrics of refrain, holograph corrections in pencil -- 1 page</p>
b. 9, f. 70	<p>"Make Every Day a Holiday"</p> <p>Verse: Piano-vocal score, no lyrics, in pencil -- 2 pages</p> <p>Refrain: Piano-vocal score, no lyrics, in pencil -- 6 pages</p> <p>Piano-vocal score with lyrics, in pencil [by Dr. Sirmay] -- 5 pages</p> <p>[photocopy, original in poor condition] (A371)</p>
b. 9, f. 70	<p>"I'm in Love Again"</p> <p>Piano-vocal score in pencil, with lyrics in ink, arr. H. Spialek -- 4 pages</p> <p>[photocopy, original in poor condition] (A371)</p>
b. 9, f. 71	<p><i>GREENWICH VILLAGE FOLLIES</i> Unused selections</p>
b. 9, f. 71	<p>"Understudies"</p> <p>Piano-vocal score, no lyrics, arr. by H. Spialek -- 6 pages</p>
b. 9, f. 71	<p>"I've Got Quelque-Chose"</p> <p>Piano-vocal score, no lyrics, in pencil, arr. by H. Spialek -- 3 pages</p>
b. 9, f. 71	<p>"I Love a Girl in a Shawl"</p> <p>I. Original [Version]: Piano-vocal score, no lyrics, in pencil, arr. by H. Spialek -- 6 pages</p> <p>II. Italian Version: same as above -- 5 pages</p> <p>III. Chinese Version: same as above -- 4 pages</p> <p>IV. Javanese Version: same as above -- 3 pages</p>
b. 9, f. 71	<p>"Greenwich Village Ladies Barber Shop"</p> <p>Piano-vocal score, no lyrics, in pencil, arr. by H. Spialek -- 24 pages</p>
b. 9, f. 71	<p>Opening I (Including "Greenwich Village Ladies Barbershop")</p> <p>Piano-vocal score, no lyrics, in pencil, arr. by H. Spialek -- 10 pages</p> <p>Piano-vocal score, no lyrics, with corrections and holograph instructions in pencil, arr. by H. Spialek -- 10 pages</p> <p>Piano-vocal score, no lyrics, last page in pencil -- 25 pages</p>
b. 9, f. 71	<p>"Waltz"</p> <p>Piano-score, pencil and ink sketch -- 4 pages</p>

b. 9, f. 72	INDEPENDENT SONGS. - 1921-1930 [All manuscripts are the copyist's transcriptions.]	1924
b. 9, f. 72	"Let's Make It Cleveland" (For Yale show, University Club, Cleveland, March 22, 1924. Composed in Leonard Hanna's library, March 22, 1924) <i>Photocopy of vocal part with lyrics, transcribed from memory by Warren C. Wick to Sydney L. Hall, 1954. - 2 pages (A353)</i> <i>Photocopy of typewritten reminiscences of Yale Alumni Association of Cleveland, including comments on the above song, by Alex C. Brown, 1957. - 1 page</i> <i>Typewritten note about the transcription. - 1/8 page</i>	1924
b. 9, f. 72	"Hot-House Rose". <i>Published piano-vocal score with lyrics. - 4 pages</i>	1927
b. 9, f. 72	"The Laziest Gal in Town". <i>Published piano-vocal score with lyrics. - 4 pages</i> <i>Typed letter signed, Lou Walters to Porter (1944 Nov. 29). - 1 page</i>	1927
b. 9, f. 72	"Italian Street Song". <i>Photocopy of holograph piano-vocal score with lyrics. - 6 pages [incomplete] (A353)</i> <i>Refrain: holograph piano-vocal score with lyrics, in pencil. - 8 pages</i>	1927
b. 9, f. 73	"Hot-House Rose". <i>Piano-vocal score in ink with lyrics and corrections in pencil. - 5 pages</i> Supplement A	1927
b. 9, f. 73	"Weren't We Fools". <i>Piano-vocal score with lyrics, in pencil and ink. - 6 pages</i> Supplement A	1927
b. 9, f. 73	"The Laziest Gal in Town". <i>Piano-vocal score with lyrics - 5 pages</i> Supplement A	1927
b. 9, f. 74	PARIS (Produced by Gilbert Miller, in N.Y., 1928) [All manuscript scores are copyist's transcriptions unless otherwise noted] Supplement A	1928
b. 9, f. 74	"Heaven Hop" <i>Piano-vocal score with lyrics, with holograph notation "for publication", [probably H. Spialek]. - 5 pages</i> <i>Piano-vocal score with lyrics, in pencil, [probably by Sirmay, rough]. - 7 pages</i> <i>Piano score, in pencil, sketch of refrain only. - 2 pages</i> <i>Piano-vocal score with lyrics, with pasted corrections. - 5 pages</i> <i>Piano selection</i> <i>Piano score, in pencil, with pasted sections of published scores, arr. by Sirmay. - 17 pages</i>	1928

PARIS (Produced by Gilbert Miller, in N.Y., 1928) (continued)

b. 9, f. 74	<p>"Heaven Hop"</p> <p><i>Piano-vocal score with lyrics, with holograph notation "for publication", [probably H. Spialek]. - 5 pages</i></p> <p><i>Piano-vocal score with lyrics, in pencil, [probably by Sirmay, rough]. - 7 pages</i></p> <p><i>Piano score, in pencil, sketch of refrain only. - 2 pages</i></p> <p><i>Piano-vocal score with lyrics, with pasted sections of published corrections. - 5 pages</i></p> <p><i>Piano selection</i></p> <p><i>Piano score, in pencil, with pasted sections of published scores, arr. by Sirmay. - 17 pages</i></p>	1928
b. 9, f. 75	<p>"Quelque Chose" (unused)</p> <p><i>Piano-vocal score, no lyrics, in pencil [rough]. - 4 pages</i></p> <p><i>Piano-vocal score with lyrics, in pencil. - 6 pages</i></p> <p><i>Piano-vocal score, no lyrics, by H. Spialek. - 4 pages</i></p> <p><i>Mimeograph typescript of lyrics, including 2 versions of first verse (Cole Porter autograph on page 1 in pencil). - 2 pages</i></p> <p><i>Supplement A</i></p>	1928
b. 9, f. 75	<p>"Bad Girl in Paree" (unused)</p> <p><i>Piano-vocal score with lyrics, [probably H. Spialek]. - 7 pages</i></p> <p><i>Piano-vocal score, no lyrics, in pencil. - 7 pages</i></p> <p><i>Piano score, in pencil [rough sketch]. - 1 1/4 pages</i></p>	1928
b. 9, f. 75	<p>"Blue Hours"</p> <p><i>Piano-vocal score, no lyrics. - 4 pages</i></p> <p><i>Mimeograph typescript of lyrics with Cole Porter autograph in ink. - 1 page</i></p>	1928
b. 9, f. 75	<p>"When I Found You" (unused)</p> <p><i>Piano-vocal score, no lyrics, in pencil. - 4 pages [5 with lyrics?]</i></p> <p><i>Carbon typescripts of lyrics. - 1 page</i></p> <p><i>Photocopy of same. - 1 page</i></p>	1928
b. 9, f. 75	<p>"Valse" (unused)</p> <p><i>Piano-vocal score, no lyrics, with holograph corrections in pencil. - 4 pages</i></p> <p><i>Holograph piano-vocal score, no lyrics, in pencil. - 5 pages</i></p>	1928
b. 9, f. 75	<p>"Which" (unusued)</p> <p><i>Piano-vocal score, no lyrics. - 5 pages</i></p> <p><i>Piano-vocal score, no lyrics, marked "for publication". 4 pages</i></p> <p><i>Piano-vocal score with lyrics, in pencil. - 7 pages</i></p> <p><i>Typescripts of lyrics: "Cloak Room Girl's Song" (in mylar). - 1 page</i></p> <p><i>Typescript of lyrics, different version. - 1 page</i></p>	1928
b. 9, f. 76	<p>"Two Little Babes in the Woods"</p> <p><i>Piano-vocal score, no lyrics, with holograph corrections in pencil and ink, [probably Spialek]. - 10 pages</i></p> <p><i>Carbon typescript of lyrics, with holograph insertion in pencil. - 1 page</i></p> <p><i>Piano-vocal score, no lyrics. - 10 pages</i></p> <p><i>Piano-vocal score with lyrics, in pencil. - 9 pages</i></p> <p><i>Supplement A</i></p>	1928
b. 9, f. 76	<p>"Don't Look at Me That Way" (Later changed to "Don't Look at Me That Way")</p> <p><i>Piano-vocal score, no lyrics, [probably Spialek], with holograph chord changes in pencil. - 5 pages</i></p>	1928

PARIS (Produced by Gilbert Miller, in N.Y., 1928) (continued)

b. 9, f. 76	"Don't Look at Me That Way" <i>Piano-vocal score with lyrics, in pencil. - 4 pages</i>	1928
b. 9, f. 77	"Let's Do It" (Later renamed "Let's Do It, Let's Fall in Love") <i>Holograph piano-vocal score, no lyrics, in pencil (with signed dedication to Irene Bordoni) (in mylar). - 4 pages</i> Supplement A	1928
b. 9, f. 77	"Let's Fall in Love" (Later renamed "Let's Do It, Let's Fall in Love") <i>Piano-vocal score, no lyrics, rough sketch in pencil on last page. - 6 pages</i>	1928
b. 9, f. 77	"Vivienne" <i>Holograph piano-vocal score, no lyrics, in pencil. - 4 pages</i> <i>Piano-vocal score, no lyrics, [probably H. Spialek]. - pages</i> <i>Piano-vocal score with lyrics, in pencil [probably Sirmay]. - 6 pages</i> <i>Carbon typescript of lyrics. - 1 page</i>	1928
b. 10, f. 78	Copy of script of Paris. - 39 + 30 + 24 pages Supplement D (A397)	1928
b. 10, f. 79	WAKE UP AND DREAM (Produced by C.B. Cochran at the London Pavilion, March, 1929, and in N.Y., December, 1929 [All manuscript scores are the copyist's transcriptions unless otherwise noted]	1929
b. 10, f. 79	Copyist's piano-vocal score with lyrics for the following unused or unpublished songs: "After All, I'm Only a Schoolgirl". - 5 pages "Which is the Right Life?". - 6 pages "If You Take One Pill". - 7 pages "The Tale of the Oyster". - 8 pages "The Extra Man". - 5 pages "The Lady I Love". - 6 pages	1929
b. 10, f. 79	"Entrance of Emigrants" (march) <i>Photocopy of holograph piano score. - 6 pages (A353)</i>	1929
b. 10, f. 80	"Wake Up and Dream" <i>Piano-vocal score with lyrics, in pencil, by Dr. Sirmay. - 6 pages</i> Supplement A	1929
b. 10, f. 80	"I Loved Him But He Didn't Love Me" <i>Piano-vocal score with lyrics, in pencil, by Dr. Sirmay. - 8 pages</i>	1929
b. 10, f. 80	"What is this Thing Called Love?" <i>Piano-vocal score with lyrics. - 5 pages</i>	1929
b. 10, f. 80	"Operatic Pills" <i>Piano-vocal score with lyrics, in pencil. - 6 pages</i> <i>Typescript of lyrics. - 1 page</i> <i>Photocopy of both above. - 7 pages (A372)</i>	1929
b. 10, f. 81	"After All I'm Only a School Girl". <i>Piano-vocal score in ink, with lyrics in pencil. - 4 pages</i> <i>Photocopy of same. - 4 pages</i> <i>Photocopy of typescript of lyrics. - 1 page (A372)</i> Supplement A	1929

WAKE UP AND DREAM (Produced by C.B. Cochran at the London Pavili [...] (continued)

b. 10, f. 81	"Gigolo" <i>Piano-vocal score, no lyrics. - 5 pages</i> <i>Piano-vocal score with lyrics, in pencil, by Sirmay. - 8 pages</i>	1929
b. 10, f. 81	"Which is the Right Life?" <i>Piano-vocal score in ink with lyrics in pencil. - 5 pages</i> <i>Photocopy of same. - 5 pages (A372)</i> <i>Photocopy of typescripts with lyrics. -1 page</i>	1929
b. 10, f. 82	"The Extra Man" (unused) <i>Piano-vocal score with lyrics, in pencil [probably Sirmay]. - 4 pages</i> <i>Typescript of lyrics. - 1 page</i> <i>Supplement A</i>	1929
b. 10, f. 82	"The Lady I Love" (unused) <i>Piano-vocal score, no lyrics, in pencil. - 4 pages</i>	1929
b. 10, f. 82	"The Tale of the Oyster" (unused, later used in <i>Fifty Million Frenchmen</i> ) <i>Piano-vocal score, no lyrics, in pencil. - 6 pages</i>	1929
b. 10, f. 83	<i>THE BATTLE OF PARIS</i> (Produced by Paramount Pictures, released November 20, 1929) <i>Supplement A</i>	1929
b. 10, f. 83	"Here Comes the Bandwagon" <i>Copyist's piano-vocal score with lyrics. — 6 pages (A372)</i> <i>Copyist's piano-vocal score with lyrics, in pencil. — 4 pages</i>	1929
b. 10, f. 83	"They All Fall in Love" <i>Copyist's piano-vocal score with lyrics in ink with holograph pencil notations. — 7 pages</i> <i>Copyist's piano-vocal score in pencil, with lyrics in ink, arr. by Hans Spialek. — 8 pages</i> <i>Mimeograph typescript of lyrics, with holograph notations in third refrain. — 3 pages</i> <i>Copyist's piano-vocal score with lyrics, in pencil. — 5 pages</i> <i>Piano score in pencil (possible holograph, notated "C.P.. — Song for Gertrude Lawrence") [in mylar]. — 2 pages</i>	1929
	<i>FIFTY MILLION FRENCHMEN</i> (Produced by E. Ray Goetz at the Lyric Theatre, N.Y., 1929) [All manuscript scores are the copyist's transcriptions unless otherwise indicated.]	1929
b. 11, f. 84	"I Worship You" (Unused) <i>Published piano-vocal score with lyrics, 6 copies. — 4 pages each</i> <i>Photocopy of holograph piano-vocal score with lyrics. — 5 pages (A353)</i>	1929
b. 11, f. 85	"Please Don't Make Me Be Good" (Unused) <i>Published piano-vocal score with lyrics, 2 copies. — 4 pages each</i>	1929
b. 11, f. 86	"The Queen of Terre Haute" (Unused) <i>Published piano-vocal score with lyrics, 2 copies. — 4 pages each</i> <i>1 photocopy of same. — 4 pages (A353)</i>	1929
b. 11, f. 87	"Watching the World Go By" (Unused) <i>Piano-vocal score with lyrics. — 2 pages</i>	1929



FIFTY MILLION FRENCHMEN (Produced by E. Ray Goetz at the Lyric T [...] (continued)

b. 11, f. 88	"Down with Everybody But Us" (Unused) <i>2 photocopies of piano-vocal score with lyrics. — 6 pages each (A353)</i>	1929
b. 11, f. 89	"The Snake in the Grass" (Ballet Sketch) (Unused) <i>Photocopy of holograph piano score. — 11 pages (A353)</i>	1929
b. 11, f. 90	"Why Don't We Try Staying Home?" (Unused) <i>Piano-vocal score with lyrics. — 8 pages (A353)</i> <i>2 photocopies of same. — 8 pages each</i>	1929
b. 11, f. 91	"That's Why I Love You" (Unused) <i>Photocopy of piano-vocal score with lyrics. — 3 pages (A353)</i> <i>Piano-vocal score with lyrics, 2 copies. — 4 pages each</i> <i>Photocopy of same. — 4 pages</i>	1929
b. 11, f. 92	"My Harlem Wench" (Unused) <i>Photocopy of piano-vocal score with lyrics. — 3 pages (A354)</i>	1929
b. 11, f. 93	"Let's Step Out" (Added after N.Y. opening) <i>Published piano-vocal score with lyrics, 2 copies. — 4 pages each</i>	1929
b. 11, f. 94	"The Boyfriend Back Home" (Added after N.Y. opening) <i>Photocopy of piano-vocal score with lyrics. — 6 pages (A354)</i>	1929
b. 11, f. 95	Overture <i>Photocopies: Conductor's score. — 5 pages (A354)</i> <i>Piano score. — 8 pages</i>	1929
b. 11, f. 96	Medleys <i>Published orchestral score of "selections". — 54 pages</i> <i>Published piano-conductor's score of "selections". — 19 pages</i>	1929
b. 11, f. 97	Opening, Ritz Bar: "A Toast to Volstead" <i>Photocopies of: Script [patter?] &amp; lyrics. — 1 page</i> <i>Conductor's score. — 2 pages Choral score with lyrics. — 2 pages Piano-vocal score. — 5 pages (ALL: A354)</i>	1929
b. 11, f. 98	"You Do Something to Me" <i>Published piano-vocal score with lyrics, 5 copies. — 4 pages each</i>	1929
b. 11, f. 99	"The American Express" <i>Photocopy of beginning of score [illegible]. — 4 pages (A354)</i>	1929
b. 11, f. 100	"You've Got That Thing" <i>Published piano-vocal score with lyrics, 4 copies. — 4 pages each</i> <i>Photocopy of piano-vocal score with lyrics. — 5 pages (A354)</i>	1929
b. 12, f. 101	"Find Me a Primitive Man" <i>Published piano-vocal score with lyrics, 3 copies. — 6 pages each</i> <i>Published piano-vocal score with lyrics (different publications). — 4 pages</i> <i>Photocopies of: Piano-vocal score with lyrics. — 7 pages (A354)</i> <i>Piano-vocal score. — 6 pages Choral score. — 2 pages Porter's instructions [to copyist?]. — 2 pages</i>	1929
b. 12, f. 102	"Where Would You Get Your Coat?" <i>Photocopy of script [patter?] &amp; lyrics. — 2 pages</i> <i>Typescript of lyrics. — 1 page</i> <i>Photocopy of full orchestral score. — 12 pages</i> <i>3 photocopies of piano-vocal score with lyrics. — 5 pages each (ALL: A354)</i>	1929

FIFTY MILLION FRENCHMEN (Produced by E. Ray Goetz at the Lyric T [...] (continued)

b. 12, f. 103	"The Omnibus (Do You Want to See Paris?)" <i>Photocopies of: Script [patter?] &amp; lyrics. — 2 pages</i> <i>Piano-vocal score with lyrics. — 17 pages</i> <i>Piano-vocal score [rough draft]. — 8 pages (ALL: A354)</i>	1929
b. 12, f. 104	"Everybody Who's Anybody (at Longchamps)" & "Yankee Doodle" (Opening to Longchamps Scene) <i>Photocopies of: Piano-vocal score with lyrics. — 12 pages (A354)</i> <i>Conductor's score. — 3 pages</i> <i>Vocal score with out lyrics for male quartet. — 10 pages</i> <i>Piano score. — 6 pages</i>	1929
b. 12, f. 104	"Longchamps Scene" <i>Photocopy of piano-vocal score. — 6 + 3 pages</i>	1929
b. 12, f. 105	"The Happy Heaven of Harlem" <i>Published piano-vocal score with lyrics, 2 copies. — 4 pages each</i>	1929
b. 12, f. 106	"Why Shouldn't I Have You?" <i>Photocopy of piano-vocal score with lyrics. — 7 pages (A354)</i>	1929
b. 12, f. 107	Finale, Act I (Longchamps) <i>Photocopies of: Piano score, 2 copies. — 9 pages each</i> <i>Conductor's score. — 5 pages (ALL: A355)</i>	1929
b. 12, f. 108	Entr'acte <i>Photocopies of: Piano score. — 6 pages</i> <i>Conductor's score. — 3 pages (ALL: A355)</i>	1929
b. 12, f. 109	"Somebody's Going to Throw a Big Party" & "It Isn't Done" (Opening to Claridge Scene) <i>Photocopies of: Piano-vocal score with lyrics, 2 copies. — 10, 11 pages</i> <i>Conductor's score. — 7 pages</i> <i>Piano score. — 10 pages</i> <i>Vocal score of "It Isn't Done": for male quartet. — 4 pages (ALL: A355)</i>	1929
b. 12, f. 110	"I'm in Love" <i>Published piano-vocal score with lyrics, 2 copies. — 4 pages each</i>	1929
b. 12, f. 111	"The Tale of the Oyster" <i>Photocopies of: Piano score. — 4 pages (A355)</i> <i>Conductor's score. — 2 pages</i> <i>Piano-vocal score with lyrics. — 5 pages</i> <i>Photocopy of same. — 5 pages</i>	1929
b. 12, f. 112	"Paree, What Did You Do to Me?" <i>Published piano-vocal score with lyrics. — 5 pages</i> <i>Photocopy of published score. — 5 pages (A355)</i> <i>Photocopy of vocal score with lyrics for male quartet. — 2 pages</i>	1929
b. 12, f. 113	"You Don't Know Paree" <i>Published piano-vocal score with lyrics, 2 copies. — 3 pages each</i> <i>Photocopies of: Piano-vocal score Vocal score for male quartet Piano score. — 6 + 1 pages (A355)</i>	1929
b. 12, f. 114	"I'm Unlucky at Gambling" <i>Published piano-vocal score with lyrics, 2 copies. — 4 pages each</i> <i>Photocopy of conductor's score. — 4 pages (A355)</i>	1929

FIFTY MILLION FRENCHMEN (Produced by E. Ray Goetz at the Lyric T [...] (continued)

b. 12, f. 115	"Chateau Madrid" [incidental music] <i>Photocopy of piano score. — 2 pages (A355)</i>	1929
b. 12, f. 116	"You Do Something to Me" & "I Worship You" (Act II, Scene 3, Reprise) <i>Photocopy of piano-vocal score. — 4 pages</i> <i>Photocopy of vocal score for "You Do Something to Me" (final reprise). — 1 [fragment]+ 4 pages (ALL: A355)</i>	1929
b. 12, f. 117	Finale, Act II <i>Photocopies of: Conductor's score. — 2 pages Piano score. — 4 pages (ALL: A358)</i>	1929
b. 13, f. 118	Miscellaneous <i>Lists of musical numbers, 2 copies on "Harms" stationery, in pencil. — 2 pages</i> <i>"Omnibus": typescript of lyrics with holograph changes in pencil. — 2 pages</i> <i>"Emigrants": carbon typescript of lyrics. — 1 page</i> <i>Opening, American Express Scene: typescript of lyrics. — 1 page</i> <i>Opening, Claridge Scene: typescript of lyrics. — 1 page</i> <i>List of inventory for Fifty Million Frenchmen, in pencil, with markings in ink. — 2 pages</i> <i>Mimeograph typescript: "Lyrics by Cole Porter", in blue cardboard cover. — 18 pages [page 16 missing] (A372)</i> <i>Receipt from Music Publishers Holding Corp. for manuscript copy of "Omnibus", in pencil. — 1/2 page</i> <i>Photocopies of all of the above</i>  [All manuscript scores are the copyist's transcriptions unless otherwise indicated.]  <i>Supplement A</i>	1929
b. 13, f. 119	Piano selection <i>Piano score in pencil with pasted sections of published scores, arr. by H. Spialek. — 19 pages</i>  <i>Supplement A</i>	1929
b. 13, f. 119	Opening, Ritz Bar: "A Toast to Volstead" <i>Piano sketch, in pencil [rough]. — 2 pages</i> <i>Piano-vocal score, no lyrics, in pencil [rough]. — 5 pages</i>	1929
b. 13, f. 119	"You Do Something to Me" <i>Typescript of lyrics. — 1 page (A372)</i> <i>Photocopy of same. — 1 page</i> <i>Act I, Scene I, first reprise: piano score, incomplete. — 2 pages</i>	1929
b. 13, f. 119	Opening, American Express <i>Piano sketch in pencil, leading into "Emigrants", [probably H, Spialek]. — 4 pages</i>	1929
b. 13, f. 119	Act I, Scene III [incidental] <i>Piano score, single line. — 4 pages</i>	1929
b. 13, f. 119	"You've Got That Thing" <i>Piano-vocal score with lyrics. — 5 pages</i> <i>Holograph piano-vocal score, no lyrics, in pencil. — 4 pages</i>	1929

FIFTY MILLION FRENCHMEN (Produced by E. Ray Goetz at the Lyric T [...] (continued)

b. 13, f. 120	<p>"Find Me a Primitive Man"</p> <p><i>Holograph piano-vocal score, no lyrics, in pencil. — 5 pages</i>  <i>Piano-vocal score with lyrics, in pencil [probably Sirmay]. — 10 pages</i>  <i>Piano-vocal score with lyrics [Robert Russell Bennett, with holograph markings and changes]. — 6 pages</i>  <i>Piano-vocal score, no lyrics, in pencil [different music]. — 3 pages</i>  <i>Supplement A</i></p>	1929
b. 13, f. 120	<p>"Where Would You Get Your Coat?"</p> <p><i>Orchestral score, in ink and pencil. — 12 pages</i>  <i>Photocopy of same. — 12 pages (A373)</i></p>	1929
b. 13, f. 121	<p>"The Omnibus (Do You Want to See Paris?)"</p> <p><i>Piano-vocal score, in lyrics, in pencil [rough sketch, probably by H. Spialek] [photocopy, original in poor condition] (A374). — 8 pages</i>  <i>Supplement A</i></p>	1929
b. 13, f. 121	<p>"Yankee Doodle" (Opening to Longchamps Scene)</p> <p><i>Piano-vocal score, no lyrics, in pencil. — 12 pages</i>  <i>Piano-vocal score-with partial lyrics. — 12 pages</i></p>	1929
b. 13, f. 121	<p>"Happy Heaven of Harlem"</p> <p><i>Piano-vocal score with lyrics, in pencil. — 4 pages</i>  <i>Piano-vocal score, no lyrics, in pencil [probably Dr. Sirmay]. — 2 pages</i>  <i>Finale, Act I (Longchamps)</i>  <i>Piano score, in pencil, [by Dr. Sirmay]. — 9 pages</i></p>	1929
b. 13, f. 121	<p>"Somebody's Going to Throw a Big Party" &amp; "It Isn't Done" (Opening to Claridge Scene)</p> <p><i>Piano-vocal score with lyrics. — 10 pages</i></p>	1929
b. 13, f. 122	<p>Act II, Scene I (Classique)</p> <p><i>Piano score, in pencil (by Dr. Sirmay). — 10 pages</i>  <i>Supplement A</i></p>	1929
b. 13, f. 122	<p>"I'm in Love"</p> <p><i>Holograph piano score, in pencil (refrain). — 1 page</i>  <i>Holograph piano score, in pencil (verse). — 1 page</i>  <i>Typescript of lyrics. — 1 page</i></p>	1929

FIFTY MILLION FRENCHMEN (Produced by E. Ray Goetz at the Lyric T [...] (continued)

b. 13, f. 123	<p>"Special Dance"</p> <p><i>Orchestral score. — 9 pages</i></p> <p><i>Orchestral parts:</i></p> <p><i>Piano. — 1 page</i></p> <p><i>1st Violin, 5 copies. — 1 page each</i></p> <p><i>1st Viola. — 1 page</i></p> <p><i>2nd Viola. — 1 page</i></p> <p><i>Cello. — 1 page</i></p> <p><i>Bass. — 1 page</i></p> <p><i>Flute. — 1 page</i></p> <p><i>Oboe. — 1 page</i></p> <p><i>1st Alto Saxophone. — 1 page</i></p> <p><i>2nd Alto Saxophone. — 1 page</i></p> <p><i>Tenor Saxophone. — 1 page</i></p> <p><i>1st and 2nd Trumpet. — 1 page</i></p> <p><i>3rd Trumpet. — 1 page</i></p> <p><i>Horn. — 1 page</i></p> <p><i>Trombone. — 1 page</i></p> <p><i>Drums. — 1 page</i></p> <p><i>Supplement A</i></p>	1929
b. 13, f. 124	<p>"Paree, What Did You Do to Me?"</p> <p><i>Piano-vocal score with lyrics, in pencil, [by Dr. Sirmay] holograph "O.K." in pencil. — 8 pages</i></p> <p><i>Typescript of lyrics. — 1 page</i></p> <p><i>Piano-vocal score, no lyrics, in pencil [probably H. Spialek]. — 6 pages</i></p> <p><i>Piano score in pencil [rough sketch]. — 2 pages</i></p> <p><i>Supplement A</i></p>	1929
b. 13, f. 124	<p>"You Don't Know Paree"</p> <p><i>Piano-vocal score with lyrics, in pencil. — 4 pages</i></p> <p><i>Piano-vocal score, no lyrics, in pencil, [Dr. Sirmay]. — 5 pages</i></p> <p><i>Piano-vocal score in ink, with lyrics in pencil. — 2 pages</i></p> <p><i>Piano score in pencil, lyrics written on verso. — 3 pages</i></p>	1929
b. 13, f. 125	<p>"I'm Unlucky at Gambling"</p> <p><i>Piano-vocal score with lyrics, in pencil. — 4 pages</i></p> <p><i>Piano-vocal score, no lyrics. — 6 pages</i></p> <p><i>Piano-vocal score, no lyrics. — 5 pages</i></p> <p><i>Piano-vocal score, no lyrics, marked "corrected copy". — 5 pages</i></p> <p><i>Supplement A</i></p>	1929
b. 13, f. 125	<p>"Chateau Madrid" [incidental music, Act II]</p> <p><i>Holograph piano score in pencil. — 1 page</i></p>	1929
b. 13, f. 125	<p>Act II, Scene III: "You Do Something to Me" &amp; "I Worship You" reprises</p> <p><i>Piano score. — 4 pages</i></p>	1929

FIFTY MILLION FRENCHMEN (Produced by E. Ray Goetz at the Lyric T [...] (continued)

b. 14, f. 126	<p>"Please Don't Make Me Be Good" (unused) 1929</p> <p><i>Typescript of lyrics. — 1 page</i></p> <p><i>Photocopy of same. — 1 page</i></p> <p><i>Piano-vocal score with lyrics, in pencil. — 7 pages</i></p> <p><i>Piano-vocal score, no lyrics. — 5 pages</i></p> <p><i>Piano-vocal score, no lyrics, in pencil, [probably H. Spialek]. — 5 pages</i></p> <p><i>Orchestral score, 3-line, in pencil [rough]. — 4 pages</i></p> <p><i>Piano score, in pencil [rough sketch] [photocopy, original in poor condition]. — 2 pages (A374)</i></p> <p><i>Supplement A</i></p>
b. 14, f. 126	<p>"A Girl From Terre Haute" (unused) 1929</p> <p><i>Piano-vocal score with lyrics, in pencil (shows title change to "The Queen of Terre Haute"). — 8 pages</i></p> <p><i>Typescript of lyrics, with holograph corrections in pencil. — 1 page</i></p> <p><i>Piano-vocal score with lyrics. — 6 pages</i></p> <p><i>Piano-vocal score, no lyrics, in pencil. — 6 pages</i></p> <p><i>Piano score, in pencil (shows title change to "Queen of Terre Haute, and includes "You Do Something to Me") [rough sketch]. — 3 pages</i></p>
b. 14, f. 127	<p>"I Worship You" (unused) 1929</p> <p><i>Orchestral score, by H. Spialek. — 14 pages</i></p> <p><i>Supplement A</i></p>
b. 14, f. 127	<p>"My Harlem Wench" 1929</p> <p><i>Rough sketch, no lyrics, in pencil ("Omnibus" last 8 measures on verso, also note to Hans [Spialek]. — 2 pages</i></p>
b. 14, f. 127	<p>"Let's Turn On the Love Interest" (unused) 1929</p> <p><i>Piano-vocal score, no lyrics, with pasted corrections. — 3 pages</i></p>
b. 14, f. 127	<p>"Let's Step Out" (added after N.Y. opening) 1929</p> <p><i>Piano-vocal score with lyrics, in pencil [H. Spialek]. — 5 pages</i></p> <p><i>Typescript of lyrics, with holograph additions and corrections in pencil. — 2 pages</i></p>
b. 14, f. 127	<p>"The Boy Friend Back Home" (added after N.Y. opening) 1929</p> <p><i>Piano-vocal score, no lyrics in pencil [Dr. Sirmay]. — 9 pages</i></p> <p><i>Piano-vocal score, no lyrics, in pencil [rough sketch mostly of vocal line, by Dr. Sirmay]. — 9 pages</i></p>
b. 14, f. 128	<p>Copy of script of Fifty Million Frenchmen. — 62 + 32 pages 1929</p> <p><i>Supplement D(A385)</i></p>
	<p><i>THE NEW YORKERS</i> (Produced by E. Ray Goetz at B.S. Moss' Broadway Theatre, 1930) 1930</p> <p>[All manuscript scores are copyist's transcriptions unless otherwise noted]</p>
b. 15, f. 129	<p>Medley of score 1930</p> <p><i>Photocopy of published piano selections. — 14 pages (A358)</i></p>
b. 15, f. 130	<p>Incidental music for Act I 1930</p> <p><i>Holograph score, in pencil, for: Curtain Entrance of Hope Williams End of Scene 1 Transition to Scene 2, etc.. — 6 pages &amp; fragments</i></p>

THE NEW YORKERS (Produced by E. Ray Goetz at B.S. Moss' Broadway [...]) (continued)

b. 15, f. 131	"Go Into Your Dance" <i>Photocopy of: Portion of typed script with lyrics. — 2 pages</i> <i>Piano-vocal score with lyrics for refrain. — 4 pages</i> <i>Individual orchestral parts (2 copies). — 23 pages (ALL: A358)</i>	1930
b. 15, f. 132	"Where Have You Been?" <i>Photocopy of piano-vocal score with lyrics for refrain. — 4 pages (A358)</i>	1930
b. 15, f. 133	Opening chorus to Bootleg Scene <i>Photocopy of piano-vocal score, 2 copies. — 8 pages each (A358)</i>	1930
b. 15, f. 134	"Sing Sing for Sing Sing" <i>Typescript of lyrics. — 1 page</i> <i>Mimeograph of piano-vocal score with lyrics. — 2 pages</i> <i>Photocopy of same, 3 copies. — 2 pages each</i> <i>(ALL: A358)</i>	1930
b. 15, f. 135	"Let's Fly Away" <i>Published piano-vocal score with lyrics. — 4 pages</i> <i>Photocopies of piano-vocal score with lyrics, 2 copies. — 7 pages each (A358)</i>	1930
b. 15, f. 136	Incidental Music for Act II <i>Holograph piano scores, in pencil, for: Entrance of Hope Williams &amp; Charlie King. — 4 pages</i> <i>Scene I, cue "Windy". — 1 page</i> <i>Scene I, cue "But that's what they do...". — 1 page</i> <i>Scene 3, cue "Cheerio Old Thing". — 1 page</i> <i>Scene 3, cue Opening of scene. — 3 pages</i>	1930
b. 15, f. 137	"Just One of Those Things" (Unused) <i>Photocopies of piano-vocal score with lyrics, 2 copies. — 4 pages each (A358)</i>	1930
b. 15, f. 138	"You're Too Far Away" (Unused) <i>Photocopy of piano-vocal score with lyrics, 2 copies. — 5 pages each (A359)</i>	1930
b. 15, f. 139	"You've Got to Be Hard-Boiled" (Unused) <i>Fragments of composition. — 3 pages</i>	1930
b. 15, f. 140	Opening, Act II, Scene 1 includes "We've Been Spending the Summer with Our Families" [Probably not used] <i>Photocopy of piano-vocal score with lyrics, 2 copies. — 6 pages each (A359)</i>	1930
b. 15, f. 141	Piano selection <i>Piano score, in pencil with pasted sections of published scores, arr. by H. Spialek. — 19 pages</i> <i>Supplement A</i>	1930
b. 15, f. 141	"Go Into Your Dance" <i>Piano-vocal score, no lyrics, in pencil [incomplete, by Dr. Sirmay]. — 3 pages</i> <i>Piano-vocal score with lyrics, in pencil, marked "last and correct version" [incomplete, by Dr. Sirmay]. — 4 pages</i>	1930

THE NEW YORKERS (Produced by E. Ray Goetz at B.S. Moss' Broadway [...]) (continued)

b. 15, f. 141	<p>"Where Have You Been?"  <i>Holograph piano-vocal score with lyrics, in pencil (verse). — 1 page</i>  <i>Holograph lyrics, in pencil [in mylar]. — 1 page</i>  <i>Photocopy of same. — 1 page</i>  <i>Piano-vocal score, no lyrics, in pencil (refrain), [by Dr. Sirmay]. — 4 pages</i>  <i>Piano-vocal score with lyrics, in pencil [by Dr. Sirmay]. — 7 pages</i>  <i>Typescript of lyrics with holograph corrections in pencil. — 1 page</i></p>	1930
b. 15, f. 142	<p>Opening chorus to Bootleg Scene  <i>Piano-vocal score, no lyrics. — 8 pages</i>  <i>Piano-vocal score, no lyrics, in pencil [including "Say It With Gin"]. — 7 pages</i>  <i>Supplement A</i></p>	1930
b. 15, f. 142	<p>"I'm Getting Myself Ready for You"  <i>Piano-vocal score, lyrics for refrain only, in pencil, [by Dr. Sirmay]. — 7 pages</i>  <i>Piano-vocal score with lyrics, in pencil [by Dr. Sirmay, prepared for publication]. — 7 pages</i></p>	1930
b. 15, f. 142	<p>"Love For Sale"  <i>Holograph piano-vocal score, in pencil, (verse). — 1 page</i>  <i>Piano-vocal score with lyrics, in pencil [by Dr. Sirmay, prepared for publication]. — 10 pages</i>  <i>Piano-vocal score with lyrics, in pencil. — 8 pages</i></p>	1930
b. 15, f. 142	<p>"The Great Indoors"  <i>Piano-vocal score with lyrics, in pencil. — 5 pages</i>  <i>Piano-vocal score with lyrics, in pencil [probably Dr. Sirmay]. — 7 pages</i></p>	1930
b. 15, f. 142	<p>"But He Never Says He Loves Me"  <i>Typescript of lyrics, (second refrain only). — 1 page</i></p>	1930
b. 15, f. 143	<p>"Take Me Back to Manhattan"  <i>Holograph piano-vocal score, with partial lyrics, in pencil [rough]. — 5 pages</i>  <i>Piano-vocal score with lyrics, in pencil [by Dr. Sirmay]. — 8 pages</i>  <i>Supplement A</i></p>	1930
b. 15, f. 143	<p>"Let's Fly Away"  <i>Piano-vocal score with lyrics, in pencil [by Dr. Sirmay]. — 7 pages</i>  <i>Piano-vocal score, no lyrics, in pencil [by Dr. Sirmay]. — 7 pages</i>  <i>Typescript of lyrics, holograph corrections in pencil. — 1 page</i></p>	1930
b. 15, f. 143	<p>"I Happen to Like New York"  <i>Piano-vocal score with lyrics. — 8 pages</i>  <i>Piano-vocal score, no lyrics, in pencil, [by Dr. Sirmay, accompaniment incomplete]. — 8 1/2 pages</i>  <i>Typescript of lyrics with holograph corrections in pencil. — 1 page</i>  <i>Photocopy of same. — 1 page</i></p>	1930
b. 16, f. 144	<p>Opening, Reubens Scene [unused]  <i>Piano-vocal score, in pencil (incomplete, includes "Where Can One Powder One's Nose?"). — 5 pages</i>  <i>Supplement A</i></p>	1930
b. 16, f. 144	<p>"Where Can One Powder One's Nose?" (unused)  <i>Holograph lyrics in pencil. — 1 page</i></p>	1930



THE NEW YORKERS (Produced by E. Ray Goetz at B.S. Moss' Broadway [...]) (continued)

b. 16, f. 144	"The Extra Man" (unused) <i>Piano-vocal score with lyrics. — 7 pages</i> <i>Piano-vocal score with lyrics (marked "3 copies in E-flat"). — 5 pages</i>	1930
b. 16, f. 144	Incidental music: Prologue (unused) <i>Piano score, opening in ink, continuing in pencil, [portions may be in Porter's hand]. — 4 pages</i>	1930
b. 16, f. 144	"The Study Song" (unused) <i>Holograph piano score, in pencil [rough sketch]. — 2 pages</i>	1930
b. 16, f. 144	"It Only Happens in Dreams" (unused) <i>Holograph piano score, in pencil (verse and refrain). — 5 pages</i>	1930
b. 16, f. 145	Opening, Scene I (unused?) <i>Holograph piano-vocal score, no lyrics, in pencil [sketch of changes?]. — 4 pages</i> <i>Piano-vocal score with lyrics [by Dr. Sirmay]. — 6 pages</i> <i>Typescript of lyrics. — 1 page (A374)</i> <i>Piano-vocal score with lyrics (marked "wrong version"). — 6 pages</i> <i>Piano-vocal score with lyrics (incomplete, marked "out"). — 4 pages</i> <i>Piano-vocal score with lyrics, 2 copies (first page only, marked "out"). — 1 page each</i>	1930
b. 16, f. 146	"Just One of Those Things" (unused) <i>Typescript of lyrics. — 1 page</i> <i>Piano-vocal score with lyrics, in pencil (refrain). — 3 pages</i> <i>Piano-vocal score with lyrics, in pencil (for publication). — 5 pages</i> <i>Holograph piano-vocal score with lyrics, in pencil, (verse). — 1 page</i> <i>Piano-vocal score with lyrics (marked "Harms (House) #1278). — 4 pages</i> <i>Piano-vocal score with lyrics (refrain) [by Dr. Sirmay]. — 4 pages</i> <i>Supplement A</i>	1930
b. 16, f. 146	"Just One of Those Things" (unused) <i>Typescript of lyrics. — 1 page</i> <i>Piano-vocal score with lyrics, in pencil (refrain). — 3 pages</i> <i>Piano-vocal score with lyrics, in pencil (for publication). — 5 pages</i> <i>Holograph piano-vocal score with lyrics, in pencil, (verse). — 1 page</i> <i>Piano-vocal score with lyrics (marked "Harms (House) #1278). — 4 pages</i> <i>Piano-vocal score with lyrics (refrain) [by Dr. Sirmay]. — 4 pages</i> <i>Supplement A</i>	1930
b. 16, f. 146	"You're Too Far Away" (unused) <i>Piano-vocal score with lyrics, in pencil (refrain), [by Dr. Sirmay]. — 5 pages</i>	1930
b. 16, f. 147	Copy of Philadelphia version of script of <i>The New Yorkers</i> . — 90 pages <i>Supplement D(A392)</i>	1930
b. 17, f. 149	STAR DUST (Unproduced musical, 1931) [All manuscript scores are copyist's transcriptions.]	1931
b. 17, f. 149	Photocopy of 1 page of script. — lead-in to "Auf Wiederseh'n". — 1 page	1931
b. 17, f. 149	"Auf Wiederseh'n" <i>Piano-vocal score with lyrics. — 5 pages</i>	1931

STAR DUST (Unproduced musical, 1931) (continued)

b. 17, f. 149	"But He Never Says He Loves Me" <i>Piano-vocal score with lyrics. — 8 pages</i>	1931
b. 17, f. 149	"I Still Love the Red, White and Blue" (used in <i>Gay Divorce</i> ) <i>Piano-vocal score with lyrics. — 7 pages</i>	1931
b. 17, f. 149	"I Worship You" (originally written for 50 Million Frenchmen) <i>Piano-vocal score with lyrics. — 6 pages</i>	1931
b. 17, f. 149	"Mysteriously" <i>Piano-vocal score with lyrics [2 1/2 copies, 1 of them brittle]. — 8 pages each + 4 pages</i>	1931
b. 17, f. 149	"Pick Me Up and Lay Me Down" <i>Piano-vocal score with lyrics. — 6 pages</i>	1931
b. 17, f. 149	"Die Schöne Wirtstochter" <i>Piano-vocal score with lyrics. — 12 pages (A359)</i> <i>Finale ("Auf Wiederseh'n")</i> <i>Piano-vocal score with lyrics. — 13 pages</i> <i>Photocopies: Sections of piano score. — 12 pages</i> <i>Page from script incl. lyrics. — 1 pages [missing ?]</i> <i>Script</i> <i>(Book by Herbert Fields &amp; E. Ray Goetz). — 151 pages</i>	1931
b. 17, f. 150	"Auf Wiederseh'n" <i>Vocal score, male chorus (TTBB). — 2 pages</i> <i>Vocal parts: I Tenor, 3 copies. — 1 page each II Tenor, 3 copies. — 1 page each</i> <i>Baritone, 3 copies. — 1 page each Bass, 3 copies. — 1 page each</i> <i>Supplement A</i>	1931
b. 17, f. 150	"Die Schöne Wirtstochter" <i>Vocal score, male chorus (TTBB) [by Robert Russell Bennett]. — 5 pages</i> <i>Vocal parts: I Tenor, 3 copies. — 3 pages each II Tenor, 3 copies. — 3 pages each</i> <i>Baritone, 3 copies. — 3 pages each Bass, 3 copies. — 3 pages each</i>	1931
b. 18, f. 151	<i>GAY DIVORCE</i> (Produced by D. D. Wiman & Tom Weatherly at Ethel Barrymore Theatre, N.Y., 1932) <i>[All manuscript scores are copyist's transcriptions unless otherwise indicated.]</i>	1932
b. 18, f. 151	Prologue [incidental music]	1932
b. 18, f. 151	"After You, Who?" [incidental music] <i>Photocopy of piano score for dance sequence transition. — 8 pages</i>	1932
b. 18, f. 151	"Why Marry Them?" <i>Piano-vocal score with lyrics. — 8 pages</i>	1932
b. 18, f. 151	"Salt Air" Introduction [incidental music] <i>Photocopy of piano score. — 2 pages</i> <i>Piano-vocal score with lyrics. — 6 pages</i>	1932
b. 18, f. 151	"I Still Love the Red, White and Blue" <i>Piano-vocal score with lyrics. — 7 pages</i>	1932
b. 18, f. 151	"Night and Day" <i>Piano-vocal score with lyrics. — 6 pages</i>	1932

GAY DIVORCE (Produced by D. D. Wiman & Tom Weatherly at Ethel Ba [...] (continued)

b. 18, f. 151	Act I Scene 1 [incidental music] <i>Photocopy of piano score. — 11 pages</i>	1932
b. 18, f. 151	"What Will Become of Our England?" [incidental] <i>Photocopy of piano score for dance sequence. — 7 pages</i>	1932
b. 18, f. 151	"You're in Love" Introduction [incidental music] <i>Photocopy of piano-vocal score with lyrics. — 2 pages</i>	1932
b. 18, f. 151	"Never Say No" (Added to 1933 London prod.) <i>Piano-vocal score for refrain. — 2 pages</i>	1932
b. 18, f. 151	"I've Got You On My Mind" <i>Photocopy of holograph vocal sketch with lyrics. — 1 page (A359)</i>	1932
b. 18, f. 152	List of material in Gay Divorce manuscript <i>Typed letter, William Wiemann to Sargent Aborn (1947 Nov. 12). — 3 pages</i> <i>Carbon copy of same. — 3 pages Photocopy of same. — 3 pages</i> <i>Typescripts of lyrics, in folder (starred items have holograph corrections in pencil) "Fate*": — 1 page "The Week-End Affair". — 3 pages "Night and Day*": — 2 pages "Why Marry Them?": — 1 page "After You*": — 1 page "I Still Love the Red, White and Blue". — 1 page "How's Your Romance?": — 1 page "I've Got You on My Mind*": — 1 page "You're in Love": — 1 page "Night and Day". — 1 page "After You". — 1 page "Salt Air". — 1 page (ALL: A374)</i> <i>Supplement A (ALL: A374)</i>	
b. 18, f. 153	Prologue I, Cue--Guy: "A lipstick" <i>Holograph instructions, in pencil (in mylar). — 1 page</i> <i>Piano score, in pencil [by Sirmay]. — 2 pages</i> <i>Supplement A</i>	1932
b. 18, f. 153	Prologue II, Cue--Exit Egbert <i>Holograph instructions, in pencil (in mylar). — 1 page</i> <i>Piano score, in pencil [by Sirmay]. — 1 page</i>	1932
b. 18, f. 153	Prologue, Dance Part I <i>Piano score, in pencil [by Sirmay]. — 6 pages</i> <i>Piano score. — 6 pages</i>	1932
b. 18, f. 153	Prologue, Dance Part II <i>Piano score, in pencil [sketch of single line only]. — 3 pages</i>	1932
b. 18, f. 153	"After You" <i>Piano-vocal score with lyrics, in pencil (verse), [by Dr. Sirmay]. — 2 pages</i> <i>Piano-vocal score with lyrics, in pencil (refrain), [by Dr. Sirmay]. — 4 pages</i> <i>Piano-vocal score with lyrics (for publication). — 7 pages</i> <i>Piano-vocal score with lyrics. — 6 pages</i> <i>Piano-vocal score, no lyrics, in pencil [by Sirmay]. — 5 pages</i>	1932
b. 18, f. 153	End of dance to "After You". —Introduction to Scene I <i>Piano score, in pencil (at end: "into verse [of] "Why Marry Them?"). — 7 pages</i> <i>Holograph piano score, in pencil. — 4 pages</i>	1932
b. 18, f. 154	Act I, Scene I, [Cue]--Guy (to Egbert): "Mimi" <i>Holograph sketch and instructions, in pencil. — 1 page</i> <i>Piano score, in pencil. — 2 pages</i> <i>Supplement A</i>	1932

GAY DIVORCE (Produced by D. D. Wiman & Tom Weatherly at Ethel Ba [...] (continued)

b. 18, f. 154	"Why Marry Them?" <i>Piano-vocal score with lyrics, in pencil. — 7 pages</i> <i>Piano-vocal score with lyrics to refrain only. — 6 pages</i>	1932
b. 18, f. 154	Act I, Scene I, Introduction to "Salt Air" <i>Piano score, in pencil. — 2 pages</i> <i>Holograph instructions, in pencil. — 1 page</i>	1932
b. 18, f. 154	Act I, Scene Ib, Cue--Guy to Egbert: "After luncheon we went to the park." <i>Piano score, in pencil (to reprise of "After You"). — 7 pages</i> <i>Holograph of piano sketch, in pencil. — 3 pages</i>	1932
b. 18, f. 154	"Salt Air" [All by Dr. Sirmay] <i>Piano-vocal score with lyrics (verse). — 3 pages</i> <i>Piano-vocal score (piano only), in pencil (verse). — 3 pages</i> <i>Piano-vocal score with lyrics, in pencil (refrain). — 3 pages</i>	1932
b. 18, f. 155	Act I, Scene Ic, Cue--After "Salt Air", enter Guy <i>Piano score, in pencil. — 2 pages</i> <i>Holograph piano score, in pencil. — 1 page</i> Supplement A	1932
b. 18, f. 155	"Night and Day" <i>Piano-vocal score with lyrics, in pencil. — 6 pages</i> <i>Piano-vocal score with lyrics, in pencil (refrain) [by Sirmay]. — 6 pages</i> <i>Piano-vocal score with lyrics (refrain). — 6 pages</i> <i>Piano-vocal score with lyrics, in pencil (for publication), [by Sirmay]. — 8 pages</i> <i>Piano-vocal score, no lyrics (in E). — 8 pages</i> <i>Piano-vocal score with lyrics (in F). — 7 pages</i>	1932
b. 18, f. 155	"How's Your Romance?" <i>Piano-vocal score with lyrics, in pencil. — 10 pages</i> <i>Piano-vocal score with lyrics, in pencil (refrain). — 6 pages</i> <i>Piano-vocal score with lyrics. — 11 pages</i>	1932
b. 18, f. 156	"What Will Become of Our England?" <i>Dance: Piano score. — 7 pages</i> <i>Typescript of lyrics, verse only. — 1 page</i> Supplement A	1932
b. 18, f. 156	"I've Got You On My Mind" <i>Piano-vocal score with lyrics. — 7 pages</i> <i>Piano-vocal score with lyrics, in pencil [by Sirmay]. — 7 pages</i> <i>Piano-vocal score with lyrics, in pencil [by Sirmay]</i> <i>(Title "Star Dust" is crossed out and "Gay Divorce" is written in). — 7 pages</i> <i>Typescript of lyrics. — 2 pages</i>	1932
b. 18, f. 157	"You're in Love" <i>Introduction: Piano-vocal score with lyrics, in pencil. — 3 pages</i> <i>Introduction: Piano-vocal score with lyrics, 2 copies. — 3 pages each</i> <i>Introduction: Typescript of lyrics with holograph changes and notations in pencil. — 1 page</i> <i>Piano-vocal score with lyrics, in pencil. — 10 pages</i> <i>Piano-vocal score with lyrics, in pencil (for publication). — 8 pages</i> <i>Introduction &amp; "You're in Love": Piano-vocal score with lyrics. — 12 pages</i> Supplement A	1932

GAY DIVORCE (Produced by D. D. Wiman & Tom Weatherly at Ethel Ba [...] (continued)

b. 18, f. 157	Incidental <i>Piano score, in pencil. — 3 pages</i>	1932
b. 18, f. 157	"Fate" (unused) <i>Piano-vocal score with lyrics, holograph correction to lyrics. measure 27, in pencil (refrain). — 3 pages</i>	1932
b. 18, f. 157	"In Case You Don't Know" (unused) <i>Piano-vocal score, no lyrics, in pencil. — 3 pages</i>	1932
b. 18, f. 157	"Never Go In For Love" (unused) <i>Piano-vocal score, no lyrics, in pencil. — 3 pages</i>	1932
b. 19, f. 158	Orchestral materials:	1932
b. 19, f. 158	Overture Orchestral parts: <i>Piano. — 12 pages</i> <i>Violin I. — 6 pages</i> <i>Violin II. — 6 pages</i> <i>Violin III/Banjo. — 11 pages</i> <i>Cello. — 6 pages</i> <i>Bass. — 6 pages</i> <i>I E-Flat Alto Saxophone/Flute. — 6 pages</i> <i>Tenor Saxophone/Oboe. — 6 pages</i> <i>3rd E-Flat Alto Saxophone/Clarinet. — 7 pages</i> <i>I &amp; II Trumpets. — 12 pages</i> <i>3rd Trumpet. — 5 pages</i> <i>Trombone. — 6 pages</i> <i>Drums. — 4 pages</i> <i>Supplement A</i>	1932
b. 19, f. 159	"After You" Orchestral parts: <i>Piano, 2 copies (2 different keys). — 5 pages each</i> <i>Violin (1). — 4 pages</i> <i>Violin (2). — 3 pages</i> <i>Cello. — 2 pages</i> <i>Bass. — 2 pages</i> <i>1st Clarinet. — 3 pages</i> <i>2nd Clarinet. — 3 pages</i> <i>3rd Clarinet/Alto Saxophone. — 3 pages</i> <i>1st &amp; 2nd Trumpets. — 5 pages</i> <i>3rd Trumpet. — 2 pages</i> <i>Trombone. — 2 pages</i> <i>Drums. — 2 pages</i> <i>Violin 3, in pencil. — 2 pages</i> <i>Supplement A</i>	1932
b. 19, f. 160	Introduction, Scene I, "Pastorale" Orchestral parts: <i>Piano. — 7 pages Violin (1). — 3 pages Violin (2). — 3 pages Violin (3). — 3 pages Cello. — 2 pages Bass. — 2 pages Flute. — 2 pages B-Flat Clarinet/3rd Alto Saxophone. — 2 pages Oboe/Clarinet. — 2 pages B-Flat Trumpets. — 2 pages 3rd Trumpet. — 1 page Trombone. — 1 page Drums. — 1 page</i> <i>Supplement A</i>	1932

GAY DIVORCE (Produced by D. D. Wiman & Tom Weatherly at Ethel Ba [...] (continued)

b. 19, f. 161	<p>"Why Marry Them?"</p> <p><i>Orchestral parts, all with pasted corrections: Piano. — 6 pages Violin (1). — 2 pages Violin 2. — 2 pages Violin 3/Banjo. — 4 pages Cello. — 2 pages Bass. — 2 pages Flute/Alto Saxophone. — 3 pages 1st Clarinet/Alto Saxophone. — 2 pages 2nd Clarinet/Oboe/Tenor Saxophone. — 2 pages Trumpets. — 4 pages 3rd Trumpet. — 2 pages Trombone. — 2 pages Drums. — 2 pages</i></p> <p><i>Supplement A</i></p>	1932
b. 19, f. 162	<p>"Salt Air"</p> <p><i>Orchestral parts, all with pasted corrections: Piano. — 9 pages 1st Violin. — 5 pages 1st Violin (II). — 6 pages I Violin (III)/Banjo. — 8 pages Cello. — 5 pages Bass. — 5 pages Clarinet/Alto Saxophone. — 2 pages 1st Clarinet/Alto Saxophone. — 5 pages II Clarinet/Tenor Saxophone. — 6 pages I-II Trumpets. — 9 pages 3rd Trumpet. — 5 pages Trombone. — 5 pages Drums. — 5 pages</i></p> <p><i>Supplement A</i></p>	1932
b. 19, f. 163	<p>Act I, Scene I, Entrance Mimi</p> <p><i>Orchestral parts: Piano. — 2 pages Violin (1). — 1 page Violin (2). — 1 page Violin (3). — 1 page Cello. — 1 page Bass. — 1 page I Alto Saxophone/Flute. — 1 page 3rd Alto Saxophone/Clarinet. — 1 page Tenor Saxophone/Oboe. — 1 page I &amp; II Trumpets. — 1 page 3rd Trumpet. — 1 page Trombone. — 1 page Drums. — 1 page</i></p> <p><i>Supplement A</i></p>	1932
b. 19, f. 164	<p>"I Still Love the Red, White and Blue"</p> <p><i>Orchestral parts: Piano. — 2 pages Violin (1). — 2 pages Violin (2). — 3 pages Violin 3. — 2 pages Cello. — 2 pages Bass. — 2 pages Flute. — 2 pages 1st Clarinet, with pasted corrections. — 2 pages 2nd Clarinet. — 2 pages I Trumpet &amp; 3rd Trumpet. — 4 &amp; 1 Trombone. — 1 page Drums. — 2 pages</i></p> <p><i>Supplement A</i></p>	1932
b. 19, f. 165	<p>Act I, Scene I, Cue--Guy to Egbert: "After luncheon we went to the park."</p> <p><i>Orchestral parts: Piano. — 5 pages Violin (1). — 1 page Violin (2nd). — 3 pages Cello [no title]. — 1 page I Alto Saxophone/Flute. — 2 pages II Alto Saxophone/Clarinet. — 2 pages Tenor Saxophone/Clarinet. — 2 pages I-II Trumpets. — 2 pages Bass [no title]. — 1 page Drums. — 1 page 3rd Trumpet (Tacet). — 1 page Trombone. — 1 page</i></p> <p><i>Supplement A</i></p>	1932
b. 20, f. 166	<p>Incidental music, "I put her in a cab."</p> <p><i>Orchestral parts: Piano. — 3 pages Violin (1). — 2 pages Violin 2. — 1 page Violin 3/Guitar. — 1 page Cello. — 1 page Bass. — 1 page 1st Clarinet. — 1 page Clarinet 2nd. — 1 page 3rd Clarinet. — 1 page B-Flat Trumpets. — 2 pages 3rd Trumpet. — 1 page Trombone. — 1 page Drums. — 1 page</i></p> <p><i>Supplement A</i></p>	1932
b. 20, f. 167	<p>"Night and Day"</p> <p><i>Orchestral parts [some with pasted corrections]: Piano. — 7 pages Violin (1). — 6 pages Violin (2). — 5 pages Violin 3. — 1 page Violin (3)/Guitar. — 6 pages Cello. — 5 pages Bass. — 4 pages 1st Alto Saxophone/Clarinet. — 5 pages 1st Clarinet/3rd Alto Saxophone. — 6 pages 2nd Clarinet/Tenor Saxophone. — 4 pages I-II Trumpets. — 8 pages 3rd Trumpet. — 6 pages Trombone. — 4 pages Drums. — 4 pages</i></p> <p><i>Supplement A</i></p>	1932

GAY DIVORCE (Produced by D. D. Wiman & Tom Weatherly at Ethel Ba [...] (continued)

b. 20, f. 168	<p>"Night and Day" Encore (Melodrama B)</p> <p><i>Orchestral parts: Piano. — 3 pages Violin (1). — 2 pages Violin (2). — 2 pages Violin/Guitar. — 2 pages Cello. — 2 pages Bass. — 2 pages Alto Saxophone. — 2 pages 3rd Alto Saxophone. — 2 pages Tenor Saxophone. — 2 pages Trumpets. — 2 pages 3rd Trumpet. — 1 page Trombone. — 2 pages Drums. — 1 page</i></p> <p><i>Supplement A</i></p>	1932
b. 20, f. 169	<p>"How's Your Romance?"</p> <p><i>Orchestral parts, [some with pasted corrections]:</i>  <i>Piano. — 13 pages Piano-vocal score with lyrics. — 9 pages Violin (1). — 6 pages Violin 2. — 6 pages Violin 3/Banjo. — 9 pages Cello. — 5 pages Bass. — 5 pages Flute/Alto Saxophone. — 5 pages 1st Clarinet/Alto Saxophone. — 5 pages Clarinet/Tenor Saxophone. — 5 pages Trumpets. — 7 pages 3rd Trumpet ("Finaletto" on last page). — 5 pages Trombone. — 5 pages Drums. — 5 pages</i></p> <p><i>Supplement A</i></p>	1932
b. 20, f. 170	<p>Finaletto, Act I, Scene I</p> <p><i>Orchestral parts: Piano. — 1/2 page Violin 1. — 1 page Violin (2). — 1 page Violin 3. — 1 page Cello. — 1 page Bass. — 1 page Flute. — 1 page 3rd Alto Saxophone. — 1 page I B-Flat Clarinet. — 1 page B-Flat Trumpets. — 1 page Trombone. — 1 page Drums. — 1 page</i></p> <p><i>Supplement A</i></p>	1932
b. 20, f. 171	<p>Entr'Act</p> <p><i>Orchestral parts: Piano. — 7 pages Violin (I). — 3 pages Violin (2). — 3 pages Violin (3)/Banjo. — 4 pages Cello. — 3 pages Bass. — 2 pages I Alto Saxophone. — 3 pages Tenor Saxophone. — 2 pages 3rd Alto Saxophone. — 3 pages I-II Trumpets. — 4 pages 3rd Trumpet. — 3 pages Trombone. — 3 pages Drums. — 2 pages</i></p> <p><i>Supplement A</i></p>	1932
b. 21, f. 172	<p>Opening, Act II, Scene I (Valse)</p> <p><i>Orchestral parts: Piano. — 5 pages Violin (I). — 2 pages Violin (II). — 2 pages Violin (3rd)/Banjo. — 3 pages Cello. — 2 pages Bass. — 2 pages 1st E-Flat Alto Saxophone. — 1 page 2nd E-Flat Alto Saxophone. — 1 page Tenor Saxophone. — 1 page I-II Trumpets. — 3 pages 3rd Trumpet. — 2 pages Trombone. — 2 pages Drums. — 3 pages</i></p> <p><i>Supplement A</i></p>	1932
b. 21, f. 173	<p>"What Will Become of Our England?"</p> <p><i>Piano-vocal score with lyrics, with holograph corrections in pencil. — 3 pages</i>  <i>Orchestral parts [some with pasted corrections] Piano. — 6 pages Piano. — 9 pages Violin (I). — 3 pages Violin (2). — 3 pages Violin (3rd)/Banjo. — 4 pages Cello. — 3 pages Bass. — 2 pages I E-Flat Alto Saxophone/Flute. — 3 pages Tenor Saxophone/Oboe. — 3 pages 3rd Alto Saxophone/Clarinet. — 3 pages I-II Trumpets. — 4 pages 3rd Trumpet. — 3 pages Trombone. — 2 pages Drums. — 2 pages</i></p> <p><i>Supplement A</i></p>	1932

GAY DIVORCE (Produced by D. D. Wiman & Tom Weatherly at Ethel Ba [...] (continued)

b. 21, f. 174	<p>"After You" (reprise)</p> <p><i>Orchestral parts [some with pasted corrections]: Piano. — 2 pages Violin (1). — 1 page Violin (2). — 1 page violin (3). — 2 pages Cello. — 1 page Bass. — 1 page Flute/Clarinet. — 1 page Tenor Saxophone/Clarinet. — 1 page 3rd Alto Saxophone/Clarinet. — 1 page I-II Trumpets. — 2 pages 3rd Trumpet. — 1 page Trombone. — 1 page [NOTE: No drum part in folder]</i></p> <p>Supplement A</p>	1932
b. 21, f. 175	<p>"I've Got You On My Mind"</p> <p><i>Piano-vocal score with lyrics, 2 copies. — 7 pages each Orchestral parts [some with pasted corrections]: Piano. — 12 pages Violin I. — 4 pages Violin (2). — 6 pages Violin/Banjo. — 5 pages Bass. — 6 pages Cello. — 6 pages I E-Flat Alto Saxophone/Clarinet. — 4 pages B-Flat Tenor/Clarinet. — 4 pages 3rd Alto Saxophone/Clarinet. — 3 pages 1st and 2nd B-Flat Trumpets. — 10 pages 3rd B-Flat Trumpet. — 4 pages Trombone. — 3 pages Drums. — 4 pages</i></p> <p>Supplement A</p>	1932
b. 21, f. 176	<p>Act II, Scene I, Enter Tonetti and Egbert</p> <p><i>Orchestral parts : Piano. — 1 page Encore: "I've Got You On My Mind"</i>  <i>Orchestral parts: Piano. — 3 pages Violin (1). — 2 pages Violin (2). — 2 pages Violin (3)/Banjo. — 3 pages Cello. — 2 pages Bass. — 2 pages 1st Alto Saxophone/Clarinet. — 2 pages 2nd Alto Saxophone/Clarinet. — 2 pages B-Flat Tenor Saxophone/Clarinet. — 2 pages I-II Trumpets. — 3 pages 3rd Trumpet. — 2 pages Trombone. — 2 pages Drums. — 2 pages</i></p> <p>Supplement A</p>	1932
b. 21, f. 177	<p>Act II, Scene I, Enter Tonetti</p> <p><i>Orchestral parts: Violin (1). — 1 page Violin (2nd). — 1 page Violin (3rd). — 1 page Cello. — 1 page Bass. — 1 page I Alto Saxophone/Clarinet. — 1 page II Alto Saxophone. — 1 page Tenor Saxophone. — 1 page I-II Trumpets (Tacet). — 1 page 3rd Trumpet (Tacet). — 1 page</i></p> <p>Supplement A</p>	1932
b. 21, f. 178	<p>Melodrama</p> <p><i>Orchestral parts: Piano. — 2 pages Violin (1). — 2 pages Violin 2. — 2 pages Violin (3)/Banjo. — 2 pages Cello. — 2 pages Bass. — 2 pages I B-Flat Clarinet. — 2 pages 2nd B-Flat Clarinet. — 2 pages English Horn. — 2 pages I-II Trumpets. — 2 pages 3rd Trumpet. — 1 page Trombone. — 1 page Drums. — 1 page</i></p> <p>Supplement A</p>	1932
b. 22, f. 179	<p>Girls Special: "I've Got You On My Mind"</p> <p><i>Orchestral parts: Piano. — 4 pages Violin (1). — 2 pages Violin (2). — 2 pages Violin (3)/Banjo. — 4 pages Cello. — 2 pages Bass. — 2 pages I E-Flat Alto Saxophone/Clarinet. — 2 pages B-Flat Tenor Saxophone/Clarinet. — 2 pages 3rd Alto Saxophone/Clarinet. — 2 pages B-Flat Trumpets. — 4 pages 3rd Trumpet. — 2 pages Trombone. — 2 pages Drums. — 2 pages</i></p> <p>Supplement A</p>	1932
b. 22, f. 180	<p>"Mister and Missus Fitch"</p> <p><i>Orchestral parts: Violin 1. — 2 pages Violin 2. — 2 pages Violin 3. — 2 pages Cello. — 2 pages Bass. — 2 pages I E-Flat Alto Saxophone/Clarinet. — 2 pages B-Flat Tenor Saxophone/Clarinet. — 2 pages 3rd Alto Saxophone/Clarinet. — 2 pages B-Flat Trumpets. — 4 pages 3rd Trumpet. — 2 pages Trombone. — 2 pages Drums. — 2 pages</i></p> <p>Supplement A</p>	1932



GAY DIVORCE (Produced by D. D. Wiman & Tom Weatherly at Ethel Ba [...] (continued)

b. 22, f. 181	["I've Got You on My Mind"]. — Chorus <i>Orchestral parts: Piano. — 2 pages Violin (1). — 1 page Violin (2nd). — 1 page Violin (3rd)/Banjo. — 2 pages Cello. — 1 page Bass. — 1 page I Alto Saxophone. — 1 page II Alto Saxophone. — 1 page Tenor Saxophone. — 1 page I-II Trumpets. — 2 pages 3rd Trumpet. — 1 page Trombone. — 1 page Drums. — 1 page</i> <i>Supplement A</i>	1932
b. 22, f. 182	Curtain music <i>Orchestral parts: Piano. — 3 pages Violin (1). — 1 page Violin 2. — 1 page Cello. — 1 page Bass. — 1 page Flute. — 1 page B-Flat Clarinet. — 1 page Oboe. — 1 page B-Flat Trumpets. — 1 page 3rd Trumpet. — 1 page Trombone. — 1 page Drums. — 1 page</i> <i>Supplement A</i>	1932
b. 22, f. 183	Act II, Scene III, "Salt Air" verse <i>Orchestral parts : Piano. — 2 pages Violin (I). — 1 page Violin (2nd). — 1 page Violin (3rd). — 1 page Cello. — 1 page Bass. — 1 page I Alto Saxophone/Clarinet. — 1 page Clarinet. — 1 page Clarinet (different). — 1 page I-II Trumpets. — 1 page 3rd Trumpet. — 1 page Drums (Tacet). — 1 page</i> <i>Supplement A</i>	1932
b. 22, f. 184	"You're In Love" <i>Orchestral parts [some with pasted corrections]: Piano-vocal score with lyrics. — 13 pages Piano. — 8 pages Violin (1). — 4 pages Violin 2. — 5 pages Violin 3/Guitar. — 8 pages Cello. — 5 pages Bass. — 4 pages Clarinet/Alto Saxophone. — 3 pages B-Flat Tenor Saxophone/Clarinet. — 3 pages Clarinet/Alto Saxophone. — 4 pages I-II Trumpets. — 7 pages 3rd Trumpet. — 8 pages Drums. — 3 pages</i> <i>Supplement A</i>	1932
b. 22, f. 185	Act II, Scene III, Finale <i>Orchestral parts: Piano. — 2 pages Violin 1. — 1 page Violin 2. — 1 page Violin 3/Banjo. — 3 pages Cello. — 1 page Bass. — 1 page I Saxophone (Flute, Clarinet). — 1 page II Saxophone (Clarinet, English Horn). — 1 page III Saxophone (Clarinet). — 1 page Trumpets I-II. — 2 pages Trumpet III. — 1 page Trombone. — 1 page Drums. — 1 page</i> <i>Supplement A</i>	1932
b. 22, f. 186	Out March <i>Orchestral parts : Piano. — 2 pages Violin (I). — 3 pages Violin (2). — 3 pages Violin (3)/Banjo. — 3 pages Cello. — 3 pages Bass. — 2 pages I Alto Saxophone. — 3 pages Tenor Saxophone. — 3 pages 3rd Alto Saxophone. — 3 pages I-II Trumpets. — 4 pages 3rd Trumpet. — 3 pages Trombone. — 3 pages Drums. — 2 pages</i> <i>Supplement A</i>	1932
b. 22, f. 187	GAY DIVORCE Miscellaneous orchestral parts from folder marked "Extra parts, no use:" <i>Supplement A</i>	1932
b. 22, f. 187	"Salt Air" <i>Piano-vocal score with lyrics + pencil sketch. — 31 pages</i>	1932
b. 22, f. 187	"I've Got You On My Mind" <i>Drum part. — 2 pages</i>	1932

GAY DIVORCE Miscellaneous orchestral parts from folder marked "E [...]" (continued)

b. 22, f. 187	"Fate" (title crossed out in pencil, "Salt Air" written in)	1932
b. 22, f. 187	"Dance verse" <i>Unidentified orchestral part [probably flute]. — 1 page</i>	1932
b. 22, f. 187	"After You" <i>Orchestral parts [some with pasted corrections] Violin I. — 4 pages Violin (3)/Guitar. — 3 pages Violin (3)/Guitar/Banjo, last page in pencil. — 3 pages Violin 2. — 3 pages</i>	1932
b. 22, f. 187	"You're in Love" <i>Tenor Saxophone/English Horn part, with pasted corrections. — 2 pages Flute/Clarinet part, with pasted corrections. — 4 pages Opening, Act II, Scene I Tenor Saxophone/Clarinet part. — 2 pages Miscellaneous manuscript, in pencil [Lists of song titles, not from this show, cues, poems]. — 2 pages</i>	1932
b. 22, f. 188	Copy of script of Gay Divorce. — 43 + 52 pages <i>Supplement D (A386)</i>	1932
b. 23, f. 189	<i>THE GAY DIVORCEE</i> (RKO film based on Gay Divorce, released in 1934, however, most music is not by Porter) [All manuscript scores are the copyist's transcriptions.]  <i>Supplement A</i>	1934
b. 23, f. 189	"The Continental" (music by Con Conrad, lyrics by Herb Magidson) <i>Typescript of lyrics, 2 copies. — 1 page each (A376)</i> <i>Photocopies of Piano-vocal score with lyrics, 2 copies. — 8 pages each</i>	1934
b. 23, f. 189	"A Needle in a Haystack" (music by Con Conrad and Herb Magidson) <i>Typescript of lyrics. — 1 page (A376)</i> <i>Piano-vocal score with lyrics, 2 copies. — 5 pages each</i>	1934
b. 23, f. 190	Music from the film score of <i>The Gay Divorcee</i> (composers not always indicated, but most are probably not by Porter) <i>Conductor or piano-conductor scores:</i> <i>"Continental" (After Tango). — 3 pages</i> <i>"Tango" (Vaughn). — 4 pages</i> <i>Gay Divorce, main title (by Max Steiner). — 6 pages</i> <i>Finale, Gay Divorcee, "The Continental", (para by Max Steiner). — 6 pages</i> <i>Introductory sequence to "Night and Day". — 10 pages</i> <i>"Needle in a Haystack". — 8 pages</i> <i>"The Continental" (recording score). — 8 pages</i> <i>"The Continental", Intro to Roger's song (some scoring indicated). — 11 pages</i> <i>London Streets, walking transition. — 3 pages</i> <i>"Continental", Spanish version. — 2 pages</i> <i>"Continental", Finale. — 2 pages</i> <i>"Continental", Tonetti's song. — 7 pages</i> <i>"Continental", after Tonetti's song. — 6 pages</i> <i>"Continental", Miles--vocal. — 5 pages</i> <i>"Continental"--Hot Dance, (End of Miles vocal). — 9 pages</i>  <i>Supplement A</i>	1934
<i>NYMPH ERRANT</i> (Produced by Charles B. Cochran at the Adelphi Theatre, London, 1933)		
b. 24, f. 191	Act 1	

NYMPH ERRANT (Produced by Charles B. Cochran at the Adelphi Thea [...] > Act 1 (continued)

b. 24, f. 191	Piano selection <i>Photocopy of published score. — 9 pages (A360)</i>	1933
b. 24, f. 191	Act I <i>Overture Piano score. — 1 pages [incomplete] Curtain music, Scene 1 Piano score. — 3 pages</i>	1933
b. 24, f. 191	Incidental music, cue: "When tea is served" <i>Piano score. — 4 pages</i>	1933
b. 24, f. 191	"Experiment" (Scene 2) <i>Published piano-vocal score with lyrics. — 4 pages</i>	1933
b. 24, f. 191	"It's Bad for Me" (Scene 3) <i>Published piano-vocal score with lyrics. — 4 pages</i>	1933
b. 24, f. 191	"Neauville" (Incidental) <i>Piano score. — 2 pages</i>	1933
b. 24, f. 191	"Neauville-sur-Mer" <i>Piano-vocal score with lyrics. — 5 pages Piano score (for dance). — 4 pages</i>	1933
b. 24, f. 191	"The Cocotte"	1933
b. 24, f. 191	"Entrance of Madeleine" <i>(Incidental music) Piano score. — 2 pages</i>	1933
b. 24, f. 191	"How Could We Be Wrong?" <i>Published piano-vocal score with lyrics. — 4 pages</i>	1933
b. 24, f. 191	Incidental ("Dome Scene") <i>Photocopy of opening orchestral score. — 4 pages (A360) Piano score. — 7 pages</i>	1933
b. 24, f. 191	"You're Too Far Away" (not used in orig. show) <i>1st version: piano-vocal score with lyrics. — 6 pages 2nd version: piano- vocal score with lyrics. — 5 pages Published piano-vocal score with lyrics. — 4 pages Untitled piano-vocal score. — 8 pages</i>	1933
b. 24, f. 191	"Count's Theme" (Incidental) <i>No. 1: piano score. — 1 page No. 2: piano score. — 2 pages</i>	1933
b. 24, f. 191	"They're Always Entertaining" <i>Piano-vocal score with lyrics. — 6 pages</i>	1933
b. 24, f. 191	"Georgia Sands" <i>Piano-vocal score. — 6 pages</i>	1933
b. 24, f. 191	"Nymph Errant" <i>Published piano-vocal score with lyrics. — 4 pages</i>	1933
b. 24, f. 191	"Entrance of Greek" (Incidental music for Venice Scene) <i>Piano score. — 2 pages</i>	1933
b. 24, f. 191	"Venice Scene" (Incidental) <i>Piano score. — 2 pages</i>	1933

NYMPH ERRANT (Produced by Charles B. Cochran at the Adelphi Thea [...] > Act 1 (continued)

b. 24, f. 191	"When Love Comes Your Way" (Unused) Piano-vocal score with lyrics. — 6 pages Photocopy of published piano-vocal score with lyrics. — 4 pages (A360)	1933
b. 24, f. 192	Act 2	
b. 24, f. 192	Act II	1933
b. 24, f. 192	Introduction Orchestral score. — 3 pages	1933
b. 24, f. 192	"Greek Dance" (Scene 1) Piano score. — 7 pages Photocopy of copyist's piano score. — 6 pages (A360)	1933
b. 24, f. 192	"Ruins" Piano-vocal score. — 6 pages Photocopy of same. — 6 pages (A360)	1933
b. 24, f. 192	"Smyrna" (Scene 2) Piano-vocal score. — 2 pages End of "Smyrna Scene" Piano score. — 1 page	1933
b. 24, f. 192	Introduction to "Harem Scene" (Scene 3) Orchestral score. — 4 pages	1933
b. 24, f. 192	"Harem Dance" Orchestral score. — 11 pages (A360) Photocopy of piano score. — 11 pages	1933
b. 24, f. 192	"The Physician" Published piano-vocal score with lyrics. — 4 pages	1933
b. 24, f. 192	"Solomon" Published piano-vocal score with lyrics. — 4 pages	1933
b. 24, f. 192	Introduction to "Palm Scene" (Scene 4) Orchestral score. — 2 1/3 pages	1933
b. 24, f. 192	"Back to Nature" Piano-vocal score. — 9 pages	1933
b. 24, f. 192	"Plumbing" Piano-vocal score with lyrics. — 8 pages	1933
b. 24, f. 192	"Folies Bérgères Scene" (Incidental) Piano score. — 4 pages (A360)	1933
b. 24, f. 192	"Tiller Routine" Piano-vocal score. — 3 pages	1933
b. 24, f. 192	"Si Vous Aimez les Poitrines" (Scene 5) Piano score. — 7 pages	1933
b. 24, f. 192	"Oxford Scene" (Incidental, Scene 7) Piano score. — 3 pages	1933
b. 24, f. 193	NYMPH ERRANT Unused Songs	

NYMPH ERRANT Unused Songs (continued)

b. 24, f. 193	"Casanova" Piano-vocal score -- 5 pages Photocopy of same (A360) -- 5 pages	
b. 24, f. 193	"Sweet Nudity" Piano-vocal score with lyrics -- 6 pages	
b. 24, f. 193	"Louisa" Piano-vocal score with lyrics -- 6 pages Copy of script of <i>Nymph Errant</i> : -- 70 + 48 pages <i>Supplement D</i> (A394)	
b. 25, f. 194	Independent Songs	1934, 1934
b. 25, f. 194	"Miss Otis Regrets" Published piano-vocal score with lyrics -- 3 pages	
b. 25, f. 194	"Missus Lowsborough-Goodby" Published piano-vocal score with lyrics, 2 copies -- 5 pages each	
b. 25, f. 195	ONCE UPON A TIME (EVER YOURS) (Unproduced musical intended for production in late 1933 or early 1934) [All manuscript scores are copyist's transcriptions unless otherwise noted.]	
b. 25, f. 195	"Gypsy Song" <i>Piano-vocal score with lyrics. — 4 pages</i>	1933
b. 25, f. 195	"The Night of the Ball" <i>Piano-vocal score with lyrics. — 11 pages</i>	1933
b. 25, f. 195	"Coffee" <i>Piano-vocal score with lyrics. — 8 pages</i> (A360)	1933
b. 25, f. 195	"Technique" <i>Piano-vocal score with lyrics. — 3 pages</i>	1933
b. 25, f. 195	"It All Seems So Long Ago" <i>Piano-vocal score with lyrics. — 4 pages Ballet music Piano score. — 3 pages Piano score (different transcription). — 3 pages Photocopy of holograph piano score. — 3 pages</i> (A360)	1933
b. 25, f. 195	"Lead Me On" <i>Piano-vocal score. — 4 pages Photocopy of same. — 4 pages</i>	1933
b. 25, f. 195	"Auf Wiederseh'n" <i>Piano-vocal score with lyrics. — 2 pages</i>	1933
b. 25, f. 195	"Die Schöne Wirtstochter" <i>Piano-vocal score with lyrics. — 6 pages</i>	1933
b. 26, f. 196	ANYTHING GOES (Produced by Vinton Freedley at the Alvin Theatre, N.Y., 1934) [All manuscript scores are the copyist's transcriptions unless otherwise noted.]	1934

ANYTHING GOES (Produced by Vinton Freedley at the Alvin Theatre, [...]) (continued)

b. 26, f. 196	"Bon Voyage" Act I, Opening <i>Piano-vocal score with lyrics. — 11 pages</i>	1934
b. 26, f. 196	Act I, Scene 1, Incidental music <i>Leadsheet, holograph. — 2 pages</i>	1934
b. 26, f. 196	Act I, Scene 3, Opening: "Bon Voyage" <i>Piano-vocal score with lyrics. — 8 pages</i>	1934
b. 26, f. 196	"All Through the Night" <i>Interlude score for voice &amp; piano with lyrics. — 1 page Piano-vocal score with lyrics. — 8 pages</i>	1934
b. 26, f. 196	"Where Are the Men?" <i>Piano-vocal score with lyrics. — 10 pages</i>	1934
b. 26, f. 196	"You're the Top" <i>Piano-vocal score with lyrics. — 6 pages Photocopy of piano-vocal score with lyrics. — 3 pages (A361)</i>	1934
b. 26, f. 196	"Anything Goes" <i>Piano-vocal score with lyrics. — 6 pages</i>	1934
b. 26, f. 196	"Public Enemy" <i>Piano-vocal score with lyrics. — 10 pages</i>	1934
b. 26, f. 196	"Blow, Gabriel, Blow" <i>1st version: piano-vocal score with lyrics. — 8 pages 2nd version: piano-vocal score with lyrics. — 10 pages Photocopy of score with lyrics for piano, conductor, mezzo-soprano &amp; chorus. — 19 pages [page 13 missing] (A361)</i>	1934
b. 26, f. 196	"Be Like the Bluebird" <i>Piano-vocal score with lyrics. — 6 pages</i>	1934
b. 26, f. 196	"Buddy Beware" <i>Piano-vocal score with lyrics. — 8 pages</i>	1934
b. 26, f. 196	"Gypsy in Me" <i>Piano-vocal score with lyrics. — 8 pages Vocal score with lyrics [rough fragment]. — 1 page</i>	1934
b. 26, f. 196	"Waltz Down the Aisle" (Unused) <i>Piano-vocal score with lyrics. — 8 pages</i>	1934
b. 26, f. 196	"What a Joy to Be Young" (Unused) <i>Piano-vocal score with lyrics. — 5 pages Refrain (different version): piano-vocal score with lyrics. — 3 pages</i>	1934
b. 26, f. 196	"Kate the Great" (Unused) <i>Leadsheet, holograph. — 4 pages Photocopy of typed lyrics. — 1 page (A361) Photocopy of leadsheet with lyrics. — 4 pages</i>	1934
b. 26, f. 196	"You're the Top" (Dance Band Arrangement) <i>Published piano score. — 2 pages</i>	1934
b. 26, f. 197	<a href="#">Complete Conductor's Score.</a> <i>— 159 pages</i>	1934

ANYTHING GOES (Produced by Vinton Freedley at the Alvin Theatre, [...]) (continued)

b. 26, f. 198	"Where Are the Men?" <i>Holograph piano-vocal score with lyrics, in pencil. — 4 pages</i>	1934
b. 26, f. 199	Copy of revised script of Anything Goes:. — 83 + 35 pages <i>Supplement D (A382)</i>	1934
b. 27, f. 200	ADIOS ARGENTINA (Unproduced 20th Century Fox musical, 1934-1935) [All manuscripts are the copyist's transcriptions unless otherwise noted.]	1934
b. 27, f. 200	"Adios Argentina" <i>Piano-vocal score with lyrics. — 20 pages Typed letter signed, copy, R. H. Fletcher to Lou Brook with suggested lyrics. — 1 page Photocopy of same. — 1 page</i>	1934
b. 27, f. 200	"The Chiripah" <i>Photocopy of piano-vocal score with lyrics. — 8 pages (A361)</i>	1934
b. 27, f. 200	"Don't Fence Me In" <i>R.H. Fletcher's piano-vocal score with lyrics [Porter bought the song and adapted the lyrics loosely to his own music] [Photocopy: original in poor condition]. — 3 pages (A361)</i>	1934
b. 27, f. 200	"The Side Car" <i>Photocopy of piano-vocal score with lyrics. — 9 pages (A361)</i>	1934
b. 27, f. 200	"Singing in the Saddle" <i>Photocopy of piano-vocal score with lyrics [rough]. — 13 pages (A361) R.H. Fletcher's suggested lyrics for song. — 1 page Photocopy of same. — 1 page</i>	1934
b. 27, f. 201	"Argentina" [Adios, Argentina] <i>Piano-vocal score with lyrics. — 8 pages Supplement A</i>	1934
b. 27, f. 201	"If You Could Love Me" <i>Piano-vocal score with lyrics [last line of lyrics differs from recording]. — 6 pages (A376)</i>	1934
b. 27, f. 201	"Don't Fence Me In" <i>Piano-vocal score with lyrics, 2 copies. — 6 pages each</i>	1934
b. 27, f. 202	Orchestral score, in pencil [probably Hans Spialek]. <i>24 pages (pages numbered 2-25)</i>	1934
b. 27, f. 203	Orchestral parts <i>Piano. — 5 pages 1st Violin. — 3 pages Guitar. — 3 pages Cello. — 3 pages Bass. — 2 pages 1st Saxophone/E-Flat Alto. — 3 pages 2nd Saxophone/B-Flat Tenor. — 3 pages 3rd Saxophone/E-Flat Alto. — 3 pages 1st Trumpet. — 3 pages 2nd Trumpet. — 3 pages Trombone. — 3 pages Drums, etc. — 2 pages</i>	1934
b. 27, f. 204	Copy of first-draft screenplay for Adios, Argentina!:. — 131 pages <i>emph: Supplement D</i>	1934

b. 28, f. 205	JUBILEE (Produced by Sam H. Harris & Max Gordon at the Imperial Theatre, N.Y., 1935) [All manuscript scores are the copyist's transcriptions unless otherwise noted.]	1935
b. 28, f. 205	Prelude to "Our Crown" <i>Piano score. — 7 pages Piano score. — 10 pages</i>	1935
b. 28, f. 205	"Our Crown" <i>Piano-vocal score with lyrics. — 3 pages Copy of typed lyrics. — 1 page</i>	1935
b. 28, f. 205	"We're Off to Feathermore" <i>Piano-vocal score with lyrics. — 15 pages</i>	1935
b. 28, f. 205	"Entrance of Eric" <i>Piano-vocal score with lyrics. — 16 pages</i>	1935
b. 28, f. 205	"When Love Comes Your Way" <i>Piano-vocal score with lyrics. — 6 pages</i>	1935
b. 28, f. 205	"What a Nice Municipal Park" <i>Piano-vocal score with lyrics. — 10 pages</i>	1935
b. 28, f. 205	"When Me, Mowgli, Love" <i>Piano-vocal score with lyrics. — 8 pages</i>	1935
b. 28, f. 205	"My Loulou" <i>Piano-vocal score with lyrics, 2 copies. — 4 pages each</i>	1935
b. 28, f. 205	"Begin the Beguine" <i>Piano-vocal score with lyrics. — 10 pages Published piano-vocal score with lyrics. — 7 pages</i>	1935
b. 28, f. 205	"Cabinet Music" (Incidental) <i>Piano score. — 5 pages</i>	1935
b. 28, f. 205	"Good Morning, Miss Standing" <i>Piano-vocal score with lyrics, 2 copies. — 11 pages each</i>	1935
b. 28, f. 205	"My Most Intimate Friend" <i>Piano-vocal score with lyrics, 2 copies. — 8 pages each</i>	1935
b. 28, f. 205	"A Picture of Me Without You" <i>Piano-vocal score with lyrics. — 4 pages Prelude to "Ev'rybod-ee Who's Anybod-ee" Piano score &amp; fragment [rough]. — 4 pages Piano score. — 2 pages</i>	1935
b. 28, f. 205	"Ev'rybod-ee Who's Anybod-ee" <i>Piano-vocal score with lyrics. — 6 pages</i>	1935
b. 28, f. 206	Act II	1935
b. 28, f. 206	"Sunday Morning Breakfast Time" <i>Piano-vocal score with lyrics, 2 copies. — 9 pages each</i>	1935
b. 28, f. 206	"Mister and Missus Smith" <i>Typescript of lyrics &amp; patter. — 2 pages (A361) Piano-vocal score with lyrics for verse &amp; refrain and patter. — 20 pages Piano-vocal score with lyrics, refrain only. — 6 pages</i>	1935



JUBILEE (Produced by Sam H. Harris & Max Gordon at the Imperial [...]) (continued)

b. 28, f. 206	"Six Little Wives" <i>Piano-vocal score with lyrics. — 12 pages</i>	1935
b. 28, f. 206	"To Get Away" <i>Piano-vocal score with lyrics. — 6 pages</i>	1935
b. 28, f. 206	"Beach Scene" (Incidental music) <i>Score for piano &amp; bells. — 7 pages</i>	1935
b. 28, f. 206	"A Picture of Me Without You" (Reprise) <i>Piano-vocal score with lyrics. — 5 pages</i>	1935
b. 28, f. 206	Incidental music to "Our Crown" <i>Piano score. — 2 pages</i>	1935
b. 28, f. 206	Finale <i>Piano-vocal score with lyrics, 2 copies. — 13 pages each</i>	1935
b. 28, f. 207	<i>JUBILEE</i> Unused Songs	
b. 28, f. 207	"Waltz Down the Aisle" <i>Piano-vocal score with lyrics -- 14 pages</i>	
b. 28, f. 207	"There's Nothing Like Swimming" <i>Piano-vocal score with lyrics -- 16 pages</i>	
b. 28, f. 207	"Greek Scene" (Opening to "Aphrodite's Dance") <i>Orchestral score [fragmented] -- 15 pages</i> <i>Piano, choral, &amp; orchestral score -- 20 pages</i>	
b. 28, f. 207	"Yours" <i>Piano-vocal score with lyrics</i> <i>[Photocopy: original in poor condition] -- 7 pages</i> (A361)	
b. 28, f. 207	"Sing Jubilee" <i>Piano-vocal score with lyrics -- 4 pages</i>	
b. 28, f. 208	Copy of script of Jubilee. — 67 + 37 pages <i>Supplement D (A388)</i>	
b. 29, f. 209	<i>BORN TO DANCE</i> (Produced by Jack Cummings for MGM, 1936)	
b. 29, f. 209	"Entrance of Lucy James" <i>Copyist's piano-vocal score with lyrics -- 14 pages</i> <i>MGM piano-vocal score with lyrics -- 12 pages</i> <i>Photocopy of same -- 12 pages</i> (A361)	
b. 29, f. 210	<i>RED, HOT AND BLUE</i> (Produced by Vinton Freedley at the Alvin Theatre, N.Y., 1936) [All manuscript scores are the copyist's transcriptions unless otherwise noted.]	

RED, HOT AND BLUE (Produced by Vinton Freedley at the Alvin Thea [...] (continued)

b. 29, f. 210	"At Ye Olde Coffee Shoppe in Cheyenne" <i>Piano-vocal score with lyrics. — 4 pages</i>	1936
b. 29, f. 210	"It's a Great Life, If You Don't Weaken" <i>Piano-vocal score with lyrics. — 8 pages Photocopy of same. — 8 pages (A361) Photocopy of typed lyrics. — 1/2 page</i>	1936
b. 29, f. 210	"Ours" <i>Piano-vocal score with lyrics. — 19 pages</i>	1936
b. 29, f. 210	"Carry On" <i>Piano-vocal score with lyrics. — 11 pages</i>	1936
b. 29, f. 210	"Five Hundred Million" <i>Piano-vocal score with lyrics. — 10 pages Photocopy of piano-vocal score with lyrics. — 7 pages</i>	1936
b. 29, f. 210	"Ridin' High" ("How'm I Ridin'") <i>Piano-vocal score with lyrics. — 12 pages Piano-vocal score with patter [rough]. — 5 pages [incomplete]</i>	1936
b. 29, f. 210	"We're About to Start Big Rehearsin" (Act II, Opening, Scene 1) <i>Piano-vocal score with lyrics. — 10 pages</i>	1936
b. 29, f. 210	"What a Great Pair We'll Be" <i>Piano-vocal score with lyrics. — 17 &amp; 2 pages</i>	1936
b. 29, f. 210	"When Your Troubles Have Started" <i>Piano-vocal score with lyrics. — 16 pages</i>	1936
b. 29, f. 210	"Bertie and Gertie" (Unused) <i>Piano-vocal score with lyrics. — 12 pages (A361)</i>	1936
b. 29, f. 210	"Who, But You?" (Unused) <i>Photocopy of piano-vocal score with lyrics. — 3 pages [original in poor condition (A361)]</i>	1936
b. 29, f. 210	"That's the News" (Unused) <i>Photocopy of piano-vocal score with lyrics. — 3 pages</i>	1936
b. 29, f. 211	<a href="#">Copy of script of Red, Hot and Blue!</a> . — 125 pages Supplement D (A399)	1936
b. 30, f. 212	ROSALIE (Produced by W. A. McGuire for MGM, 1937) [All manuscript scores are the copyist's transcriptions unless otherwise noted.]	1937
b. 30, f. 212	Opening ("Romanza" Sequence) <i>Orchestral score with patter. — 17 pages</i>	1937
b. 30, f. 212	"Close" <i>Valse version: piano-vocal score with lyrics. — 8 pages Photocopy of same. — 8 pages Fox trot version: piano-vocal score with lyrics. — 6 pages (A361) Photocopy of same. — 6 pages Published piano-vocal score with lyrics. — 5 pages</i>	1937
b. 30, f. 212	"Rosalie" <i>1st, serenade version: piano-vocal score with lyrics. — 9 pages 2nd version: piano-vocal score with lyrics. — 6 pages Final version: piano-vocal score with lyrics. — 7 pages</i>	1937

ROSALIE (Produced by W. A. McGuire for MGM, 1937) (continued)

b. 30, f. 212	"It's All Over But the Shouting" <i>Piano-vocal score with lyrics. — 4 pages</i>	1937
b. 30, f. 212	"Spring Love Is in the Air" <i>Piano-vocal score with lyrics. — 15 pages Typescript of lyrics, 2 copies. — 2 pages (A361)</i>	1937
b. 30, f. 212	"A Fool There Was" (Unused) <i>Piano-vocal score with lyrics. — 5 pages</i>	1937
b. 30, f. 212	"To Love or Not to Love" (Unused) <i>Piano-vocal score with lyrics. — 7 pages</i>	1937
b. 30, f. 212	"I Know It's Not Meant for Me" <i>(Unused) Piano-vocal score with lyrics. — 5 pages</i>	1937
b. 30, f. 212	"National Anthem" <i>Piano score. — 2 pages</i>	1937
b. 30, f. 213	GREEK TO YOU (Unproduced musical intended for presentation in 1937-1938) [All manuscripts are the copyist's transcriptions, in pencil]	1937
b. 30, f. 213	"Greek to You" <i>Piano-vocal score with lyrics. — 8 pages</i>	1937
b. 30, f. 213	"Wild Wedding Bells" <i>Piano-vocal score with lyrics. — 5 pages [&amp; 1 page fragment]</i>	1937
b. 30, f. 213	Opening, Act II, Scene 1 [Untitled] <i>Piano-vocal score. — 5 pages</i>	1937
b. 30, f. 214	YOU NEVER KNOW (Produced by Lee and J.J. Shubert in association with John Shubert at the Winter Garden Theatre, N.Y., 1938) [All manuscript scores are the copyist's transcriptions unless otherwise noted.]	1938
b. 30, f. 214	"I Am Gaston" (Prologue) <i>Photocopy of piano-vocal score with lyrics. — 10 pages Photocopy of typed lyrics. — 1 page (ALL: A362)</i>	1938
b. 30, f. 214	"Au Revoir, Cher Baron" <i>Photocopy of piano-vocal score with lyrics. — 5 pages Photocopy of lyrics. — 1 page (ALL: A362)</i>	1938
b. 30, f. 214	"You'll Never Know" <i>Piano-vocal score with lyrics. — 5 pages</i>	1938
b. 30, f. 214	"Good Evening, Princess" <i>Holograph fragment, in pencil. — 1 page</i>	1938
b. 30, f. 214	"I'll Black His Eyes" (Unused) <i>3 photocopies of piano-vocal score with lyrics. — 4 pages each (A362)</i>	1938
b. 30, f. 214	"I'm Yours" (Unused) <i>Piano-vocal score. — 8 pages</i>	1938
b. 30, f. 214	"What a Priceless Pleasure" (Unused) <i>Photocopy of piano-vocal score with lyrics. — 5 pages</i>	1938

YOU NEVER KNOW (Produced by Lee and J.J. Shubert in association [...]) (continued)

b. 30, f. 214	"Ha, Ha, Ha" (Unused) <i>Photocopy of piano-vocal score with lyrics. — 11 pages (A362)</i>	1938
b. 30, f. 213	"By Candlelight" (Unused) <i>Piano-vocal score with lyrics. — 3 pages</i>	1938
b. 30, f. 213	"I'm Back in Circulation" (Unused) <i>2 photocopies of piano-vocal score with lyrics. — 8 &amp; 5 pages [incomplete]</i>	1938
b. 30, f. 213	"I'm Going in for Love" (Unused) <i>Photocopy of piano-vocal score with lyrics. — 5 pages</i>	1938
b. 30, f. 213	"It's No Laughing Matter" (Unused) <i>Piano-vocal score with lyrics. — 6 pages</i>	1938
b. 30, f. 213	"Yes, Yes, Yes" [Photography of holograph] <i>Piano -vocal score [lyrics entered 1989 by Judy Brown]. — 9 pages (A362)</i>	1938
b. 39, f. 215	Copy of script of <i>You Never Know</i> . <i>emph: Supplement D</i>	1938
b. 30, f. 216	<i>THE SUN NEVER SETS</i> (Film, 1938)	
b. 30, f. 216	"River God" Copyist's piano-vocal score with lyrics -- 9 pages	
b. 30, f. 217	<i>BREAK THE NEWS</i> (Produced by René Clair for Monogram Pictures, England, 1937. Released in the U.S., 1941)	
b. 30, f. 217	"It All Belongs to You" Holograph piano-vocal score with lyrics -- 5 pages	
b. 30, f. 217	<i>BREAK THE NEWS</i> (Produced by René Clair for Monogram Pictures, England, 1937. Released in the U.S., 1941)	1937
b. 30, f. 217	"It All Belongs to You" <i>Holograph piano-vocal score with lyrics. — 5 pages</i>	1937
b. 30, f. 218	<i>LEAVE IT TO ME</i> (Produced by Vinton Freedley at the Imperial Theatre, N.Y., 1938) [All scores are the copyist's transcriptions unless otherwise noted.]	1937
b. 30, f. 218	Photocopy of orchestral score. — 26 pages (A362)	1937
b. 30, f. 218	"How Do You Spell Ambassador?" <i>Photocopy of piano-vocal score with lyrics. — 8 pages Holograph fragment, in pencil, of vocal score with lyrics. — 1 page</i>	1937
b. 30, f. 218	"We Drink to You, J.H. Brody" <i>Holograph piano-vocal score with lyrics, in pencil. — 11 pages Photocopy of copyist's piano-vocal score with lyrics. — 11 pages</i>	1937
b. 30, f. 218	"Vite, Vite, Vite" <i>Photocopy of piano-vocal score with lyrics. — 13 pages</i>	1937

LEAVE IT TO ME (Produced by Vinton Freedley at the Imperial Thea [...] (continued)

b. 30, f. 218	"When All's Said and Done" <i>Piano-vocal score with lyrics. — 7 pages Piano-vocal score with lyrics [rough copy]. — 8 pages</i>	1937
b. 30, f. 218	"Comrade Alonzo" <i>Piano-vocal score with lyrics [rough copy]. — 13 pages Photocopy of piano-vocal score with lyrics. — 12 pages</i>	1937
b. 30, f. 218	"The Goodhue Plan" (Recitative) <i>Piano-vocal score with lyrics [rough, in pencil]. — 7 pages</i>	1937
b. 30, f. 218	"Recall Goodhue" (Recitative) <i>Piano-vocal score with lyrics [rough, in pencil]. — 7 pages</i>	1937
b. 30, f. 218	"Far Away" <i>Photocopy of published piano-vocal score with lyrics. — 5 pages</i>	1937
b. 30, f. 218	"To the U.S.A. from the U.S.S.R." <i>Piano-vocal score with lyrics [rough, in pencil]. — 5 pages</i>	1937
b. 30, f. 218	"When the Hen Stops Laying" <i>(Unused) Piano-vocal score with lyrics. — 6 pages Photocopy of same. — 6 pages</i>	1937
b. 30, f. 218	"Just Another Page in Your Diary" <i>(Unused) Piano-vocal score with lyrics. — 6 pages Fragments of score &amp; lyrics. — 2 pages</i>	1937
b. 30, f. 218	"Information, Please" (Unused) <i>Piano-vocal score with lyrics. — 8 pages Photocopy of same. — 8 pages</i>	1937
b. 30, f. 218	"There's a Fan" <i>Piano-vocal score with lyrics. — 7 pages</i>	1937
b. 31, f. 219	"From Now On" <i>Holograph piano sketch, in pencil. — 1 page</i> <i>Holograph sketch showing alternate choices, labeled "version 2", in pencil. — 1 page</i> <i>Holograph sketch, marked "correct version", in pencil. — 1 page [on Microfilm Reel #6]</i> <i>Supplement A</i>	1937
b. 31, f. 220	<i>THE MAN WHO CAME TO DINNER</i> (Non-musical play, 1939)	
b. 31, f. 220	"What Am I to Do?" (Parody of Noel Coward songs) Copyist's piano-vocal score with lyrics [rough, in pencil] -- 3 pages Copyist's piano-vocal score with lyrics -- 3 pages	
b. 31, f. 221	BALALAIKA (1939, film) [Songs written by Porter for the film were not used.]	1939
b. 31, f. 221	"At Last in Your Arms" <i>5 photocopies of piano-vocal score with lyrics. — 3 pages each (A363)</i>	1939
b. 31, f. 222	<i>BROADWAY MELODY OF 1940</i> (Produced by Jack Cummings for MGM; released in 1940)	

BROADWAY MELODY OF 1940 (Produced by Jack Cummings for MGM; rele [...] (continued)

b. 31, f. 222	"Between You and Me" Waltz version: copyist's piano score [rough, in pencil] -- 5 pages	
b. 32, f. 223	DU BARRY WAS A LADY (Produced by B.G. De Sylva at the 46th Street Theatre, Dec. 6, 1939) [All manuscripts are copyist's transcriptions unless otherwise noted.]	1939
b. 32, f. 223	"Where's Louie?" (Prologue) <i>Piano-vocal score with lyrics. — 7 pages</i>	1939
b. 32, f. 223	Opening, Act I, Scene 1 <i>Piano-vocal score. — 14 pages</i>	1939
b. 32, f. 223	"Ev'ry Day a Holiday" <i>Patter only: piano-vocal score with lyrics. — 4 pages Published piano-vocal score with lyrics. — 4 pages</i>	1939
b. 32, f. 223	"It Ain't Etiquette" <i>Piano-vocal score with lyrics. — 9 pages</i>	1939
b. 32, f. 223	Incidental music, Act I, Scene 3 <i>Piano scores, 2. — 1 &amp; 3 pages</i>	1939
b. 32, f. 223	"Dream Song" <i>Piano-vocal score with lyrics. — 4 pages</i>	1939
b. 32, f. 223	"Mesdames et Messieurs" <i>Piano-vocal score with lyrics. — 7 pages</i>	1939
b. 32, f. 223	Finale, Act I <i>Piano-vocal score with lyrics. — 6 pages</i>	1939
b. 32, f. 223	"Do I Love You?" <i>Piano-vocal score with lyrics. — 20 pages</i>	1939
b. 32, f. 223	"Danze Tzigane" (Opening, Act II, Incidental) <i>Piano-orchestral score. — 9 pages</i>	1939
b. 32, f. 223	Act II, Scene 1 (Incidental music) <i>Piano score. — 2 pages Piano score. — 1 page</i>	1939
b. 32, f. 223	"Katie Went to Haiti" <i>Introduction. — piano score. — 1 page</i>	1939
b. 32, f. 223	"Zombie Dance" <i>Piano score. — 6 pages</i>	1939
b. 32, f. 223	"Entrance of King Louie: What Have I?" (Unused) <i>Piano-vocal score with lyrics. — 8 pages</i>	1939
b. 32, f. 224	Conductor's score, copyist's transcription. — 206 pages	1939
b. 32, f. 225	Copy of script of Du Barry Was a Lady. — 60 + 33 pages <i>Supplement D (A384)</i>	1939

b. 33, f. 226	<i>PANAMA HATTIE</i> (Produced by B.G. DeSylva at the 4th Street Theatre - N.Y., 1940) 1940 [All manuscripts are the copyist's transcriptions unless otherwise noted.]
b. 33, f. 226	Overture <i>Photocopy of piano score. — 6 pages</i> 1940
b. 33, f. 226	"A Stroll on the Plaza Sant'ana" <i>Photocopy of piano-vocal score with lyrics. — 9 pages</i> 1940
b. 33, f. 226	"Join It Right Away" <i>Photocopy of piano-vocal score with lyrics. — 12 pages</i> 1940
b. 33, f. 226	"Navy Specialty" (Incidental) <i>Photocopy of piano-vocal score with lyrics. — 6 pages</i> 1940
b. 33, f. 226	"Visit Panama" <i>Photocopy of piano score. — 12 pages</i> 1940 (A363)
b. 33, f. 226	"American Family" (Incidental dance) <i>Photocopy of piano score with patter. — 12 pages</i> 1940
b. 33, f. 226	"My Mother Would Love You" <i>Dialogue music: photocopy of piano score. — 1 page</i> 1940 <i>Photocopy of piano-vocal score with lyrics. — 5 pages</i>
b. 33, f. 226	"I've Still Got My Health" & Incidental music <i>Photocopy of fragment of piano-vocal score with lyrics &amp; piano score for incidental music. — 13 pages</i> 1940
b. 33, f. 226	"Join It Right Away" Reprise <i>Photocopy of piano score. — 2 pages</i> 1940
b. 33, f. 226	"Fresh As a Daisy" & Incidental music <i>Photocopy of fragment of copyist's piano-vocal score with lyrics &amp; piano score for incidental. — 3 pages</i> 1940
b. 33, f. 227	"Carmen's Dance" (Incidental) <i>Photocopy of piano score. — 6 pages</i> 1940
b. 33, f. 227	"Welcome to Jerry" ["Bon Venida Geraldino"] <i>Piano-vocal score with lyrics. — 14 pages</i> 1940
b. 33, f. 227	"I'm Throwing a Ball Tonight" <i>Photocopy of piano-vocal score with lyrics. — 7 pages</i> 1940 (A363)
b. 33, f. 227	"Throwing a Conga" (Incidental) & Encore <i>Photocopy of piano score. — 10 pages</i> 1940
b. 33, f. 227	"Daisy" (Incidental) <i>Photocopy of piano score. — 1 page</i> 1940
b. 33, f. 227	Act I, Finale <i>Photocopy of piano score. — 2 pages</i> 1940
b. 33, f. 227	Entr'acte <i>Photocopy of piano score. — 4 pages</i> 1940

PANAMA HATTIE (Produced by B.G. DeSylva at the 4th Street Theatr [...] (continued)

b. 33, f. 227	Opening, Act II, Scene 3 (Incidental) <i>Piano-vocal score with patter. — 5 pages</i>	1940
b. 33, f. 227	"Here's to Panama Hattie" <i>Piano-vocal score with lyrics. — 17 pages</i>	1940
b. 33, f. 227	"Americans All Drink Coffee" <i>Piano-vocal score with lyrics. — 6 pages Photocopy of piano-vocal score with lyrics. — 6 pages</i>	1940
b. 33, f. 228	<a href="#">Copy of script of Panama Hattie.</a> — 69 + 36 pages <i>Supplement A(A396)</i>	1940
b. 34, f. 229	YOU'LL NEVER GET RICH (Produced by Samuel Bischoff for Columbia Pictures, 1941)	
b. 34, f. 229	"Boogie Barcarolle" Published piano score -- 4 pages	
b. 34, f. 229	"Dream Dancing" Published piano-vocal score with lyrics -- 4 pages	
b. 34, f. 229	"Shootin' the Works for Uncle Sam" Published piano-vocal score with lyrics -- 4 pages	
b. 34, f. 229	"Since I Kissed My Baby Goodbye" Published piano-vocal score with lyrics -- 5 pages	
b. 34, f. 229	"So Near and Yet So Far" Published piano-vocal score with lyrics -- 5 pages	
b. 34, f. 229	"The Wedding Cake-Walk" Published piano-vocal score with lyrics -- 4 pages	
b. 34, f. 229	"A-Stairable Rag" (May not have been used) Piano score -- 8 pages	
b. 34, f. 230	LET'S FACE IT (Produced by Vinton Freedley at the Imperial Theatre, N.Y., 1941) [All manuscripts are the copyist's transcriptions unless otherwise noted.]	1941
b. 34, f. 230	Opening, Act I: Interludes <i>Photocopy of fragment of piano score. — 1 page</i> (A363)	1941
b. 34, f. 230	"Milk, Milk, Milk" <i>Piano-vocal score with lyrics. — 9 pages</i>	1941
b. 34, f. 230	"A Lady Needs a Rest" <i>Piano-vocal score with lyrics. — 7 pages</i>	1941
b. 34, f. 230	"Let's Face It" <i>Piano-vocal score with lyrics. — 16 pages</i>	1941



LET'S FACE IT (Produced by Vinton Freedley at the Imperial Theat [...]) (continued)

b. 34, f. 230	"Ev'rything I Love" <i>Reprise score, piano-vocal with lyrics. — 5 pages</i>	1941
b. 34, f. 230	"Baby Games" <i>Piano-vocal score with lyrics. — 8 pages</i>	1941
b. 34, f. 230	"Fairy Tale" [Words & music by Sylvia Fine & Max Liebman] <i>Photocopy of orchestral score &amp; lyrics. — 6 pages</i> (A363)	1941
b. 34, f. 230	Specialty Dance: "Cuttin' a Persian Rug" <i>Male dancer's intro: photocopy of piano score. — 5 pages</i> <i>Dance: piano score. — 10 pages</i> <i>Photocopy of piano score. — 6 pages[incomplete]</i> (A363)	1941
b. 34, f. 230	"I've Got Some Unfinished Business With You" <i>Piano-vocal score with lyrics. — 8 pages</i> <i>2 piano-vocal scores with lyrics [rough, in pencil]. — 9 pages</i>	1941
b. 34, f. 230	"Let's Talk About Love" <i>Photocopy of piano-vocal score with lyrics. — 6 pages</i> <i>Photocopy of piano-vocal score with different version of lyrics. — 11 pages</i> (ALL: A363)	1941
b. 34, f. 230	Specialty Dance: "Whip-Dance" <i>Photocopy of piano score. — 12 pages</i> (A363)	1941
b. 34, f. 230	"Jerry's Dance Routine". <i>— 3 pages photocopy of piano score</i>	1941
b. 34, f. 230	"Melody in Four F" [Words & music by Fine & Liebman] <i>Photocopy of fragment of piano score. — 1 page</i>	1941
b. 34, f. 230	"Get Yourself a Girl" <i>Piano-vocal score with lyrics. — 10 pages</i> <i>Photocopy of piano-vocal score with lyrics. — 10 pages</i>	1941
b. 34, f. 231	LET'S FACE IT Unused Songs	
b. 34, f. 231	"Revenge" Vocal score -- 7 pages Photocopy of piano-vocal score with lyrics -- 4 pages	
b. 34, f. 231	"What Are Little Husbands Made Of?" Piano-vocal score with lyrics -- 6 pages	
b. 34, f. 231	"Pets" Photocopy of piano-vocal score with lyrics -- 5 pages	
b. 34, f. 231	"Make a Date With a Great Psychoanalyst" Photocopy of piano-vocal score with lyrics -- 6 pages	

b. 35, f. 233	Independent Songs Written For The Armed Forces	1942-1943, 1942-1943
b. 35, f. 233	"Glide, Glider, Glide" 3 copies of published piano-vocal score with lyrics -- 3 pages each Correspondence, 1942 Sep 15, 1942 Sep 17 -- 10 pages (A363)	(1942), (1942)
b. 35, f. 233	"Sailors of the Sky" 2 copies of published piano-vocal score with lyrics -- 4 pages each	
b. 35, f. 234	<i>SOMETHING FOR THE BOYS</i> (Produced by Michael Todd at the Alvin Theatre, N.Y., 1943 1943) [All manuscripts are the copyist's transcriptions unless otherwise noted.]	
b. 35, f. 234	"Announcement of Inheritance" (Prologue) <i>Photocopy of piano-vocal score with lyrics. — 6 pages</i>	1943
b. 35, f. 234	"When We're Home on the Range" <i>Photocopy of piano-vocal score with lyrics. — 5 pages Opening, Act I, Scene 5: "Assembly Line" Opening, Act II, Scene 1 Photocopy of piano score. — 6 pages</i>	1943
b. 35, f. 234	"There's a Happy Land in the Sky" <i>Photocopy of piano-vocal score with lyrics. — 13 pages</i>	1943
b. 35, f. 234	"Riddle-Diddle Me This" (Unused) <i>2 photocopies of piano-vocal score with lyrics. — 3 pages each</i>	1943
b. 35, f. 234	"So Long, San Antonio" (Unused) <i>Photocopy of piano-vocal score with lyrics. — 4 pages</i> (A364)	1943
b. 35, f. 234	"Washington, D.C." (Unused) <i>2 photocopies of piano-vocal score with lyrics. — 7 pages each</i>	1943
b. 35, f. 236	Copy of script of Something for the Boys. — 64 + 36 pages <i>Supplement D (A400)</i>	1943
b. 35, f. 236	<i>SOMETHING TO SHOUT ABOUT</i> (Produced by Gregory Ratoff for Columbia Pictures in 1942)	
b. 35, f. 236	"Through Thick and Thin" Photocopy of piano-vocal score with lyrics -- 6 pages	
b. 35, f. 236	"I Can Do Without Tea in My Teapot" (Unused) Photocopy of piano-vocal score with lyrics -- 4 pages	
b. 35, f. 237	MISSISSIPPI BELLE (Unproduced musical written for Warner Bros., 1943) (ALL: A364)	1943

MISSISSIPPI BELLE (Unproduced musical written for Warner Bros., [...]) (continued)

b. 35, f. 237	Mimeographs of copyist's piano-vocal scores with lyrics for the following songs: <i>"Amo Amas". — 5 pages "Hip, Hip Hooray for Andy Jackson". — 4 pages "I Like Pretty Things". — 3 pages Mimeographs of typed lyrics for 2nd &amp; 3rd refrain. — 1 page "I'm Not Myself at All". — 4 pages</i>	1943
b. 35, f. 237	Mimeographs of copyist's piano-vocal scores with lyrics for the following songs [photocopies]: <i>"In the Green Hills of County Mayo". — 2 pages "Kathleen". — 5 pages "Loading Song". — 10 pages "Mamie Magdalin". — 7 pages "Mississippi Belle". — 4 pages "My Broth of a Boy". — 6 pages + photocopy of Cole Porter note to "Miss Kenny". — 1 page "School, School, Heaven-Blessed School". — 2 pages "So Long". — 4 pages "When a Woman's in Love". — 4 pages "When You and I Were Strangers". — 3 pages "Who'll Bid?". — 3 pages</i>	1943
b. 36, f. 238	MEXICAN HAYRIDE (Produced by Michael Todd at the Winter Garden Theatre, N.Y., 1944) [All manuscripts are the copyist's transcriptions unless otherwise noted.]	1944
b. 36, f. 238	<i>"Girls" (patter) Piano-vocal score with lyrics. — 2 pages</i>	1944
b. 36, f. 239	<i>"I'm Afraid I Love You" (Unused) Piano-vocal sketch. — 2 pages Piano-vocal score with lyrics. — 3 pages</i>	1944
b. 36, f. 239	<i>"I'm Afraid I'm in Love" by Buck Warnick Piano-vocal score with lyrics [photocopy]. — 4 pages (A364)</i>	1944
b. 36, f. 239	Related correspondence <i>2 typed letters signed, Dr. Sirmay [Porter's copyist at Chappell &amp; Co.], to Porter: 1944 Apr 13. — 1 page 1944 Apr 14. — 2 pages (BOTH: A364)</i>	1944
b. 36, f. 240	<i>"We're Off for a Hayride in Mexico" (Unused) Piano-vocal score with lyrics. — 10 pages (A365)</i>	1944
b. 36, f. 240	<i>"Hereafter" (Unused) 2 photocopies of piano-vocal score with lyrics. — 9 pages each (A365)</i>	1944
b. 36, f. 240	<i>"It Must Be Fun to Be You" (Unused) Photocopy of piano-vocal score with lyrics. — 12 pages Published piano-vocal score with lyrics. — 4 pages Piano-vocal score with lyrics (for 2nd interlude). — 5 pages (A365)</i>	1944
b. 36, f. 240	<i>"Here's a Cheer for Dear Old Ciro's" (Unused) Piano-vocal score with lyrics. — 6 pages Photocopy of piano-vocal score with lyrics (includes segue into "Tequila"). — 7 pages (A365)</i>	1944

MEXICAN HAYRIDE (Produced by Michael Todd at the Winter Garden T [...] (continued)

b. 36, f. 240	"Tequila" (Unused) <i>Piano-vocal score with lyrics. — 13 pages</i> <i>Photocopy of same. — 13 pages</i>	1944
b. 36, f. 240	"He Certainly Kills the Women" (Unused) <i>2 photocopies of piano-vocal score with lyrics. — 7 pages</i> (A365)	1944
b. 36, f. 240	"A Humble Hollywood Executive" (Unused) <i>2 photocopies of piano-vocal score with lyrics. — 3 pages</i> (A365)	1944
b. 36, f. 240	"It's a Big Night" (Unused) <i>2 photocopies of piano-vocal score with lyrics. — 4 pages</i> (A365)	1944
b. 36, f. 241	"It's Just Like the Good Old Days" (Unused) <i>Piano-vocal score with lyrics. — 6 pages</i> <i>Photocopy of same. — 6 pages</i>	1944
b. 36, f. 241	"It's Just Yours" (Unused) <i>Refrain: piano-vocal score. — 4 pages</i> <i>Photocopy of same. — 4 pages</i>	1944
b. 36, f. 241	"Octet" (Unused) <i>Photocopy of piano-vocal score with lyrics. — 13 pages</i> (A365)	1944
b. 36, f. 241	"Put a Sack Over Their Heads" (Unused) <i>2 photocopies of piano-vocal score with lyrics. — 4 pages each</i> (A365)	1944
b. 36, f. 241	"A Sight-seeing Tour" (Unused) <i>2 photocopies of piano-vocal score with lyrics. — 11 pages each</i> (A365)	1944
b. 36, f. 241	"That's What You Mean to Me" (Unused) <i>Rough vocal score. — 8 pages</i> <i>2 photocopies of piano-vocal score with lyrics. — 5 pages</i>	1944
b. 36, f. 241	Miscellaneous unidentified <i>Photocopies of 2 sketches. — 2 pages</i> (A365)	1944
b. 36, f. 242	Copy of script of Mexican Hayride. — 76 + 40 pages <i>Supplement A</i>	1944
b. 37, f. 243	SEVEN LIVELY ARTS (Produced by Billy Rose at the Ziegfeld Theatre, N.Y., 1944) [All manuscripts are the copyist's transcriptions unless otherwise noted.]	1944
b. 37, f. 243	Opening, Act I, Scene I <i>Photocopy of piano-vocal score with lyrics. — 7 pages</i> (A365)	1944

SEVEN LIVELY ARTS (Produced by Billy Rose at the Ziegfeld Theatr [...] (continued)

b. 37, f. 243	<p>"Big Town"</p> <p><i>Song: photocopy of piano-vocal score with lyrics. — 4 pages Photocopies of piano-vocal score with lyrics for: Verse Section: 1. — 2 pages 2. — 2 pages 3. — 4 pages 4. — 1 page 5. — 3 pages 6. — 1 page 7. — 2 pages</i></p> <p><i>Piano-vocal score with lyrics. — 4 pages [incomplete]</i></p> <p>(A365)</p>	1944
b. 37, f. 243	<p>"L.B. May's verse"</p> <p><i>Piano-vocal score with lyrics. — 2 pages 2nd version: photocopy of piano-vocal score with lyrics. — 2 pages Solo for Paula Bane: piano-vocal score with lyrics. — 1 page</i></p> <p>(A365)</p>	1944
b. 37, f. 243	<p>"Only Another Boy and Girl"</p> <p><i>Photocopy of piano-vocal score with lyrics. — 5 pages</i></p> <p>(A365)</p>	1944
b. 37, f. 243	<p>"Wow-ooh-Wolf"</p> <p><i>Photocopy of piano-vocal score with lyrics. — 11 pages</i></p> <p>(A365)</p>	1944
b. 37, f. 243	<p>"Drink, Drink, Drink"</p> <p><i>Photocopy of piano-vocal score with lyrics Introduction. — 5 pages Refrains. — 26 pages</i></p> <p>(ALL: A365)</p>	1944
b. 37, f. 244	<p>"Entrance of Frahngee-Pahnee"</p> <p><i>Piano-vocal score with lyrics. — 5 pages [incomplete]</i></p>	1944
b. 37, f. 244	<p>"Dancing to a Jungle Drum"</p> <p><i>Sketch for drums with script cues. — 4 pages Photocopy of piano-vocal score with lyrics. — 8 pages</i></p> <p>(A366)</p>	1944
b. 37, f. 245	<p>"The Big Parade"</p> <p><i>Photocopy of piano-vocal score with lyrics. — 24 pages</i></p> <p>(A366)</p>	1944
b. 37, f. 245	SEVEN LIVELY ARTS Unused songs	
b. 37, f. 245	<p>"Pretty Little Missus Bell"</p> <p><i>Photocopy of piano-vocal score with lyrics -- 17 pages</i></p> <p>(A366)</p>	
b. 37, f. 245	<p>"Dainty, Quainty Me"</p> <p><i>Piano-vocal score with lyrics -- 13 pages</i></p> <p><i>2 photocopies of same -- 13 pages each</i></p>	
b. 37, f. 245	<p>"I Wrote a Play"</p> <p><i>Piano-vocal score with lyrics -- 21 pages</i></p> <p><i>Photocopy of piano-vocal score with lyrics -- 16 pages</i></p>	

SEVEN LIVELY ARTS Unused songs (continued)

b. 37, f. 245	"If I Hadn't a Husband" Vocal score with lyrics -- 4 pages	
b. 37, f. 245	"Where Do We Go From Here?" 2 photocopies of piano-vocal score with lyrics -- 8 pages each (A366)	
b. 38, f. 246	<i>AROUND THE WORLD IN EIGHTY DAYS</i> (Produced by Orson Welles at the Adelphi Theatre, N.Y., 1946) [All manuscripts are the copyist's transcriptions unless otherwise noted.]	1946
b. 38, f. 246	Opening, Act I, Scene 1 <i>Photocopy of piano score. — 5 pages</i> (A366)	1946
b. 38, f. 246	"Travel Music" <i>Piano score, rough, in pencil. — 9 pages</i> <i>Photocopy. — 13 pages</i> (A366)	1946
b. 38, f. 246	"Melodrama (Robber in Fogg's Flat)" <i>Photocopy of piano score. — 4 pages</i> (A366)	1946
b. 38, f. 246	"Look What I Found" <i>Copy of published piano-vocal score with lyrics. — 5 pages</i> <i>Photocopy of copyist's piano-vocal score with lyrics (A366). — 8 pages</i>	1946
b. 38, f. 246	"There He Goes, Mister Phileas Fogg" <i>Photocopy of piano-vocal score with lyrics. — 16 pages (A366)</i> <i>2 copies of published piano-vocal score with lyrics. — 7 pages each</i>	1946
b. 38, f. 246	"Indian Scene" <i>2 photocopies of piano-vocal score. — 1 page each</i> (A366)	1946
b. 38, f. 246	"Sutte Procession and Dance" <i>Photocopy of piano-vocal score. — 8 pages</i> (A366)	1946
b. 38, f. 246	"Suez Dance" <i>Photocopy of piano &amp; drum score. — 15 pages</i> (A366)	1946
b. 38, f. 246	"Sea Chantey" <i>2 photocopies of piano score with lyrics. — 3 pages</i> (A366, 2)	1946
b. 38, f. 247	"Storm at Sea" <i>Photocopy of piano score. — 7 pages</i> (A367)	1946

AROUND THE WORLD IN EIGHTY DAYS (Produced by Orson Welles at the [...]) (continued)

b. 38, f. 247	<p>"Should I Tell You I Love You?"</p> <p><i>1st version: photocopy of piano-vocal score with lyrics. — 8 pages (A367)</i></p> <p><i>2nd version: photocopy of piano-vocal score with lyrics. — 6 pages</i></p> <p><i>Reprise: 2 photocopies of piano-vocal score with lyrics. — 5 pages each (A367, 2)</i></p> <p><i>2 copies of published piano-vocal score with lyrics. — 4 pages each</i></p>	1946
b. 38, f. 247	<p>Opening: "Hong-Kong Scene"</p> <p><i>Photocopy of piano score with vocal cues. — 5 pages (A367)</i></p>	1946
b. 38, f. 247	<p>Hong-Kong Scene lead-in to "Pipe Dreaming"</p> <p><i>2 photocopies of piano score. — 3 pages each (A367)</i></p>	1946
b. 38, f. 247	<p>"Pipe Dreaming"</p> <p><i>Photocopy of piano-vocal score with lyrics. — 4 pages (A367)</i></p> <p><i>Different version of coda: photocopy of piano-vocal score. — 1 page</i></p> <p><i>Published piano-vocal score with lyrics, 2 copies. — 4 pages each</i></p>	1946
b. 38, f. 247	<p>"Oka Saka Circus" (Japanese Circus Scene)</p> <p><i>Photocopy of piano score. — 11 pages (A367)</i></p>	1946
b. 38, f. 247	<p>"California Scene Dance" &amp; "If You Smile at Me"</p> <p><i>Photocopy of piano score &amp; piano-vocal score with lyrics. — 17 pages (A367)</i></p>	1946
b. 38, f. 247	<p>"If You Smile at Me"</p> <p><i>Photocopy of piano-vocal score with lyrics. — 5 pages (A367)</i></p> <p><i>Published piano-vocal score with lyrics, 2 copies. — 3 pages each</i></p>	1946
b. 38, f. 248	<p>"Wherever They Fly the Flag of Old England"</p> <p><i>Photocopy of piano-vocal score with lyrics. — 5 pages (A367)</i></p> <p><i>Published piano-vocal score with lyrics, 2 copies. — 5 pages each</i></p> <p><i>Refrain only: photocopy of piano-vocal score with lyrics. — 2 pages</i></p> <p><i>Coda only: photocopy of piano-vocal score with lyrics. — 2 pages</i></p>	1946
b. 38, f. 248	<p>"Missus Aouda" (Unused)</p> <p><i>2 photocopies of piano-vocal score with lyrics. — 11 pages (A367)</i></p>	1946
b. 38, f. 248	<p>"Snagtooth Gertie" (Unused)</p> <p><i>Photocopy of piano-vocal score with lyrics. — 5 pages</i></p> <p><i>2 photocopies of piano-vocal score transposed to A flat. — 2 pages each (A367, 2)</i></p>	1946
b. 38, f. 249	<p>Copy of screenplay of <i>Around the World in 80 Days</i>. — 73 + 49 pages</p> <p><i>Supplement A(A383)</i></p>	1946
b. 39, f. 250	INDEPENDENT SONG	1946, 1946
b. 39, f. 250	<p>"The Gold Duster's Song" (Written for Vassar College Singing Group)</p> <p><i>Copyist's piano-vocal score with lyrics, 2 copies -- 3 pages each</i></p>	

<i>THE PIRATE</i> (Produced by Arthur Freed for MGM, 1948)		1948
[All manuscripts are the copyist's transcriptions unless otherwise noted.]		
b. 39, f. 251	"Be a Clown" <i>Typed letter signed, Saul Chaplin to Porter (1956 Aug 30). — 1 page</i> <i>Photocopy of piano-vocal score with lyrics. — 5 pages</i>	
b. 39, f. 251	"Love of My Life" <i>2 photocopies of piano-vocal score with lyrics. — 6 and 8 pages</i>	
b. 39, f. 251	"Mack the Black" <i>Photocopy of orchestral score with lyrics complete typed lyrics. — 5 + 23 pages</i>	
b. 39, f. 251	"Nina" <i>Photocopy of piano-vocal score with lyrics. — 4 pages</i>	
b. 39, f. 251	"You Can Do No Wrong" <i>Photocopy of piano-vocal score with lyrics. — 3 pages</i>	
b. 39, f. 251	"Voodoo" (Unused) <i>Photocopy of piano-vocal score with lyrics. — 4 pages</i>	
b. 39, f. 251	"Manuela" (Unused) <i>Photocopy of piano-vocal score with lyrics. — 4 pages</i> (A368)	
b. 39, f. 251	"Martinique" (Unused) <i>Rough draft of lyrics. — 3 pages</i>	
b. 39, f. 252	Copy of screenplay of <i>The Pirate</i> . <i>[3] + 84 + 45 pages</i> Supplement D (A398)	
<i>KISS ME KATE</i> (Produced by Saint Subber and Lemuel Ayers at the New Century Theatre, N.Y., 1948)		1948
[See also published libretto.]		
[All manuscripts are the copyist's transcriptions unless otherwise noted.]		
b. 39, f. 253	Complete piano-vocal score with lyrics. <i>140 pages</i>	
b. 39, f. 254	"Always True to You in My Fashion" <i>Pencil sketch of unused version of lyric. — 4 pages</i>	
b. 39, f. 254	"Bianca's Theme" (Incidental) <i>Photocopy of piano score. — 2 pages</i>	
b. 39, f. 254	"Petruchio's Theme" <i>Photocopy of piano score. — 3 pages</i>	
b. 39, f. 255	<i>KISS ME KATE</i> Unused songs	



KISS ME KATE Unused songs (continued)

b. 39, f. 255	"It Was Great Fun the First Time" 3 photocopies of piano-vocal score with lyrics: Verse only -- 5 pages Verse & patter -- 8 pages Complete -- 10 pages	
b. 39, f. 255	"We Shall Never Be Younger" Photocopy of piano-vocal score with lyrics -- 5 pages	
b. 39, f. 255	"A Woman's Career" Photocopy of piano-vocal score with lyrics -- 5 pages	
b. 39, f. 255	"What Does Your Servant Dream About?" 2 photocopies of piano-vocal score with lyrics -- 5 pages each	
b. 39, f. 255	"I'm Afraid, Sweetheart, I Love You" Photocopy of piano-vocal score with lyrics -- 5 pages	
b. 39, f. 255	"If Ever Married I'm" Photocopy of piano-vocal score with lyrics -- 4 pages	
b. 39, f. 256	<i>ADAM'S RIB</i> (Produced by Lawrence Weingarten for MGM, 1949)	
b. 39, f. 256	"Farewell, Amanda" Photocopy of piano-vocal score with lyrics, copyist's transcription -- 3 pages	
b. 40, f. 257	<i>OUT OF THIS WORLD</i> (Produced by Saint Subber & Lemuel Ayers at the New Century Theatre, N.Y., 1950) [All manuscripts are the copyist's transcriptions unless otherwise noted.]	1950
b. 40, f. 257	Act I: <i>Conductor's score, complete (Tams-Witmark). — 170 pages</i>	1950
b. 40, f. 258	Act II: <i>Conductor's score, complete (Tams-Witmark). — 100 pages</i>	1950
b. 41, f. 259	"I Jupiter, I Rex" <i>Holograph piano-vocal score with lyrics. — 6 pages [incomplete]</i>	1950
b. 41, f. 259	"Use Your Imagination" <i>Published piano-vocal score with lyrics. — 5 pages</i>	1950
b. 41, f. 259	"Where, Oh Where" <i>Published piano-vocal score with lyrics. — 5 pages</i>	1950
b. 41, f. 259	"I Am Loved" <i>Published piano-vocal score with lyrics. — 6 pages</i>	1950
b. 41, f. 259	"They Couldn't Compare to You" <i>Photocopy of piano-vocal score with lyrics. — 6 pages</i>	1950
b. 41, f. 259	"I Sleep Easier Now" <i>Photocopy of piano-vocal score with lyrics. — 5 pages</i> (A368)	1950

OUT OF THIS WORLD (Produced by Saint Subber & Lemuel Ayers at th [...] (continued)

b. 41, f. 259	"Climb Up the Mountain" <i>Published piano-vocal score with lyrics. — 6 pages</i>	1950
b. 41, f. 259	"No Lover" <i>Published piano-vocal score with lyrics. — 4 pages</i>	1950
b. 41, f. 259	"Cherry Pies Ought to Be You" <i>Published piano-vocal score with lyrics. — 5 pages</i>	1950
b. 41, f. 259	"Nobody's Chasing Me" <i>Published piano-vocal score with lyrics. — 4 pages Typed lyrics for 2nd &amp; 3rd refrain. — 2 pages</i> (A368)	1950
b. 41, f. 260	OUT OF THIS WORLD Unused songs	
b. 41, f. 260	"We're On the Road to Athens" Photocopy of piano-vocal score with lyrics -- 8 pages	
b. 41, f. 260	"From This Moment On" Photocopy of piano-vocal score with lyrics -- 12 pages Published piano-vocal score with lyrics -- 6 pages	
b. 41, f. 260	"You Don't Remind Me" Photocopy of piano-vocal score with lyrics -- 7 pages Published piano-vocal score with lyrics, 2 copies -- 5 pages each	
b. 41, f. 260	"Hush, Hush, Hush" Photocopy of piano-vocal score with lyrics -- 4 pages	
b. 41, f. 260	"Away From It All" 2 photocopies of piano-vocal score with lyrics -- 14 pages each Variant vocal score with lyrics, in pencil -- 3 1/2 pages	
b. 41, f. 260	"Midsummer Night" 2 photocopies of piano-vocal score with lyrics -- 5 pages [incomplete], 23 pages [complete]	
b. 41, f. 260	"Oh, It Must Be Fun" Photocopy of piano-vocal score with lyrics -- 5 pages	
b. 41, f. 260	"To Hell With Ev'rything But Us" 2 photocopies of piano-vocal score with lyrics -- 5 pages 7 [with additions]	
b. 41, f. 260	"Tonight I Love You More (Than Ever Before)" Photocopy of piano-vocal score with lyrics -- 5 pages 2 photocopies of [lightly different] piano-vocal score with lyrics -- 10 pages	

OUT OF THIS WORLD Unused songs (continued)

b. 41, f. 260	"Why Do You Hurt Me So?" Photocopy of piano-vocal score with lyrics -- 5 pages Published piano-vocal score with lyrics -- 5 pages	
b. 41, f. 261	Copy of script of <i>Out of This World</i> . — 63 + 37 pages <i>Supplement A</i> (A395)	
b. 42, f. 262	CAN-CAN (Produced by Cy Feuer & Ernest Martin at the Sam S. Shubert Theatre, N.Y., 1953) [All manuscripts are the copyist's transcriptions unless otherwise noted.]	
b. 42, f. 262	"C'est Magnifique" <i>Photocopy of piano-vocal score with lyrics. — 3 pages</i>	1953
b. 42, f. 262	"Live and Let Live" <i>Photocopy of piano-vocal score with lyrics. — 6 pages</i> <i>Typed lyrics, duet. — 2 pages</i> (A369)	1953
b. 42, f. 262	"Ev'ry Man Is a Stupid Man" <i>Photocopy of piano-vocal score with lyrics. — 5 pages</i>	1953
b. 42, f. 263	CAN-CAN Unused songs	
b. 42, f. 263	"I Shall Positively Pay You Next Monday" Photocopy of piano-vocal score with lyrics -- 7 pages	
b. 42, f. 263	"Nothing to Do But Work" 2 photocopies of piano-vocal score with lyrics -- 6 pages each	
b. 42, f. 263	"Who Said Gay Paree?" 2 photocopies of piano-vocal score with lyrics -- 4 pages each	
b. 42, f. 263	"What a Fair Thing Is a Woman" 2 photocopies of piano-vocal score with lyrics -- 5 pages each	
b. 42, f. 263	"To Think That This Could Happen to Me" 2 photocopies of piano-vocal score with lyrics -- 4 pages each	
b. 42, f. 263	"If Only You Could Love Me" Holograph piano-vocal score, in pencil -- 5 pages Untitled Melody in F Holograph leadsheet, in pencil -- 3 pages	
b. 42, f. 264	CAN-CAN (20th Century Fox film version released in 1960) <i>Screenplay, "revised final" by Dorothy Kingsley (1959, June 23). — 151 pages</i>	
b. 43, f. 265	<i>SILK STOCKINGS</i> (Produced by Cy Feuer and Ernest Martin at the Imperial Theatre, N.Y., 1955) [All manuscript scores are the copyist's transcriptions unless otherwise noted.]	1955

SILK STOCKINGS (Produced by Cy Feuer and Ernest Martin at the Im [...]) (continued)

b. 43, f. 265	"Too Bad" <i>Photocopy of piano-vocal score with lyrics. — 6 pages</i>	1955
b. 43, f. 265	"Paris Loves Lovers" <i>Published piano-vocal score with lyrics. — 5 pages</i>	1955
b. 43, f. 265	"All of You" <i>Published piano-vocal score with lyrics. — 4 pages</i>	1955
b. 43, f. 265	"Without Love (What Is a Woman?)" <i>Published piano-vocal score with lyrics. — 4 pages</i>	1955
b. 43, f. 265	"Hail Bibinski" <i>Photocopy of piano-vocal score with lyrics. — 8 pages</i>	1955
b. 43, f. 265	"Silk Stockings" <i>Published piano-vocal score with lyrics. — 4 pages</i>	1955
b. 43, f. 265	"The Red Blues" <i>Photocopy of piano-vocal score with lyrics. — 7 pages</i>	1955
b. 43, f. 265	"Fated to Be Mated" (Written for film version) <i>Published piano-vocal score with lyrics. — 3 pages</i>	1955
b. 43, f. 265	"The Ritz Roll and Rock" (Written for film version) <i>Published piano-vocal score with lyrics. — 4 pages</i>	1955
b. 43, f. 266	Theme of "Ode to a Tractor" (Incidental music) <i>4 photocopies of piano score. — 1 page each</i>	1955
b. 43, f. 266	"Boroff's Ode" (Incidental music) <i>5 photocopies of piano score. — 2 pages each</i>	1955
b. 43, f. 267	"Art" (Unused) <i>2 photocopies of piano-vocal score with lyrics. — 10 pages each</i>	1955
b. 43, f. 267	"There's a Hollywood That's Good" (Unused) <i>2 photocopies of piano-vocal score with lyrics. — 4 pages each</i>	1955
b. 43, f. 267	"Give Me the Land" (Unused) <i>Photocopy of piano-vocal score with lyrics. — 4 pages</i>	1955
b. 43, f. 267	"If Ever We Get Out of Jail" (Unused) <i>2 photocopies of piano-vocal score with lyrics. — 8 pages each</i>	1955
b. 43, f. 267	"Let's Make It a Night" (Unused) <i>2 photocopies of piano-vocal score with lyrics. — 7 pages each</i>	1955
b. 43, f. 267	"The Perfume of Love" (Unused) <i>2 photocopies of piano-vocal score with lyrics. — 3 pages each</i>	1955
b. 43, f. 267	"Under the Dress" (Unused) <i>2 photocopies of piano-vocal score with lyrics. — 8 pages each</i>	1955
b. 43, f. 267	"What a Ball" (Unused) <i>Photocopy of piano-vocal score with lyrics. — 12 pages</i>	1955
b. 43, f. 267	"Why Should I Trust You?" <i>2 photocopies of piano-vocal score with lyrics. — 6 pages each</i>	1955

SILK STOCKINGS (Produced by Cy Feuer and Ernest Martin at the Im [...]) (continued)

b. 43, f. 268	Published orchestral selections transcribed by Robert Russell Bennett <i>Piano score and orchestral parts</i>	1955
b. 43, f. 269	Copy of script of Silk Stockings. — [5] + 74 + 44 + 3 + 8 pages <i>Supplement D (A402)</i>	1955
b. 44, f. 270	"High Society Calypso" <i>Photocopy of piano-vocal score with lyrics. — 4 pages</i>	1955
b. 44, f. 270	"Caroline" (Unused) <i>2 photocopies of piano-vocal score with lyrics. — 3 pages each</i>	1955
b. 44, f. 270	"Let's Vocalize" (Unused) <i>Photocopy of piano-vocal score with lyrics. — 13 pages</i>	1955
b. 44, f. 270	"So What?" (or "Why Not?") (Unused) <i>Photocopy of piano-vocal score with lyrics. — 3 pages</i> (A369)	1955
b. 44, f. 270	"What Fun" (Unused) <i>Photocopy of typed verse. — 1 page</i> <i>Photocopy of piano-vocal score with lyrics. — 3 pages</i> (ALL: A369)	1955
b. 44, f. 271	"Now You Has Jazz" <i>Holograph notes regarding orchestration, in pencil. — 2 pages [memo]</i>	1955
b. 44, f. 271	"Ev'ry Woman Has a Right to Change Her Mind" (Unused) <i>Handwritten lyrics. — 1 page</i>	1955
b. 44, f. 271	"So What?" (or "Why Not?") (Unused) <i>Holograph lyric notes, in pencil. — 3 pages Photocopy of same. — 3 pages</i>	1955
b. 44, f. 271	"Hey Sexy" (or "Hi Sexy") (Unused) <i>Holograph lyric notes, in pencil. — 3 pages Photocopy of same. — 3 pages</i>	1955
b. 44, f. 271	"Miss You, Miss You (Too Much)" (Unused) <i>Holograph lyric notes, in pencil. — 1/2 page Photocopy of same. — 1/2 page</i>	1955
b. 44, f. 271	Typed list of truisms. — 8 pages <i>Photocopy of same. — 8 pages</i>	1955
b. 44, f. 272	Foreign publications of <i>High Society</i> score	
b. 44, f. 272	Italian Published piano-vocal & orchestral scores with Italian lyrics: "Arrivederci e Grazie" & "You're Sensational" -- 22 pages "Mind If I Make Love to You? & "I Love You, Samantha" -- 2 copies, 25 pages each	

Foreign publications of High Society score (continued)

b. 44, f. 272	Italian Published selection of piano-vocal scores with Italian lyrics -- 16 pages: "True Love" "Arrivederci e Grazie" "I Love You, Samantha" "Who Wants to Be a Millionaire?" "Mind If I Make Love to You?" "You're Sensational" "Little One" "Now You Has Jazz"	
b. 44, f. 272	French Published vocal score with French lyrics -- 2 pages: "True Love"	
b. 44, f. 272	German Published handharmonica & accordion score with German lyrics -- 4 pages: "True Love"	
b. 44, f. 272	Dutch Published accordion score with Dutch lyrics -- 2 pages: "High Society Calypso"	
b. 44, f. 273	Copy of screenplay of High Society. — 104 pages <i>Supplement D(A387)</i>	
b. 45, f. 274	<i>LES GIRLS</i> (Produced by Sol C. Siegel for MGM, 1957) [All manuscripts are the copyist's transcriptions unless otherwise noted.]	1957
b. 45, f. 274	"Ça C'est L'Amour" <i>Piano-vocal score with lyrics, in pencil. — 3 pages</i>	1957
b. 45, f. 274	"Les Girls" <i>Piano-vocal score with lyrics, in pencil. — 3 pages [incomplete]</i>	1957
b. 45, f. 275	"Ladies in Waiting" <i>Piano-vocal score with lyrics, in pencil. — 9 pages</i> <i>Photocopy of same. — 9 pages</i> <i>Holograph lyric notes, in pencil. — 2 pages</i> <i>Photocopy of same. — 2 pages</i>	1957
b. 45, f. 276	"Why Am I So Gone About That Gal?" <i>Piano-vocal score with lyrics, in pencil. — 5 pages [incomplete]</i> <i>Holograph notes for lyrics, in pencil &amp; ink. — 6 pages</i> <i>Typed verse. — 1/2 page</i>	1957

LES GIRLS (Produced by Sol C. Siegel for MGM, 1957) (continued)

b. 45, f. 277	"You're Just Too, Too!" <i>Piano-vocal score with lyrics. — 3 pages</i> <i>Holograph notes for lyrics, in pencil. — 3 pages</i> (A369)	1957
b. 45, f. 278	"Drinking Song" (Unused) <i>Piano-vocal score with lyrics, in pencil. — 6 pages</i> <i>Holograph lyric notes, in pencil. — 11 pages (A369)</i> <i>Photocopy of piano-vocal score with lyrics. — 6 pages</i>	1957
b. 45, f. 279	"High Flyin' Wings on My Shoes" (Unused) <i>Piano-vocal score with lyrics, in pencil. — 5 pages</i> <i>Holograph lyric notes, in pencil. — 2 pages (A369)</i> <i>Photocopy of piano-vocal score with lyrics. — 2 pages [incomplete]</i>	1957
b. 45, f. 280	"I Could Kick Myself" (Unused) <i>Piano-vocal score with lyrics, in pencil. — 3 pages</i> <i>Holograph notes for refrain, in pencil. — 1 page</i> (A369)	1957
b. 45, f. 281	"Per Favore" (Unused) <i>Holograph notes for lyrics, in pencil. — 2 pages</i> (A369)	1957
b. 45, f. 281	"You're the Prize Guy of Guys" <i>Photocopy of piano-vocal score with lyrics. — 3 pages</i>	1957
b. 45, f. 282	Copy of screenplay of Les Girls. <i>107 pages</i> <i>Supplement A(A389)</i>	1957
<i>ALADDIN</i> (Produced by Richard Lewine for CBS TV's Du Pont Show-of-the-Month, February 21, 1958)		
b. 45, f. 283	Outlines of Script & Songs: S.J. Perelman's general outline of script Carbon of typed copy -- 16 pages	
b. 45, f. 283	Revised skeleton outline of script Typed manuscript & carbon copy -- 3 pages each	
b. 45, f. 283	Notes on song ideas for show Typed manuscript & carbon copy -- 3 pages each Holograph notes, in pencil -- 1 page	
b. 45, f. 283	List of intended cast Holograph notes, in pencil -- 1 page	
b. 45, f. 284	<i>Typed script</i> (with book by S.J. Perelman) Revised: 1957 Nov 5 -- 93 pages (A370)	

ALADDIN (Produced by Richard Lewine for CBS TV's Du Pont Show-of [...]) (continued)

b. 45, f. 285	"Trust Your Destiny to Your Star" Piano-vocal score with lyrics -- 3 pages
b. 45, f. 285	"I Adore You" Piano-vocal score with lyrics -- 4 pages
b. 45, f. 285	"Opportunity Knocks But Once" Piano-vocal score with lyrics, for refrain only -- 6 pages
b. 45, f. 285	"Wouldn't It Be Fun!" Piano-vocal score with lyrics -- 5 pages
b. 45, f. 285	"Genie's Theme" Fragment of piano-vocal score with lyrics -- 1/3 page
b. 45, f. 286	"Aladdin" Piano-vocal score with lyrics, in pencil -- 6 pages Holograph leadsheet -- 1 page [memo] Photocopy of same -- 1 page
b. 45, f. 287	"Come to the Supermarket in Old Peking" Piano-vocal score with lyrics, in pencil -- 4 pages Typed research notes for lyrics -- 1 page (A370) Holograph notes for lyrics, in pencil -- 7 & 8 pages scrap sheets Photocopy of same -- 15 pages
b. 45, f. 288	"Make Way for the Emperor" Piano-vocal score with lyrics, in pencil -- 4 pages Holograph notes for lyrics, in pencil -- 2 pages Holograph rhyme notes -- 2 pages
b. 45, f. 289	"No Wonder Taxes Are So High" Piano-vocal score with lyrics, in pencil -- 6 pages Holograph notes for lyrics, in pencil -- 3 & 6 scrap sheets
b. 46, f. 290	SKETCH NOTEBOOK ["Big Notebook"] <i>Holograph musical sketches, some titled, others untitled, in pencil, include notes for Panama Hattie and span the 1940's (2 loose pages: A370)</i>
b. 47, f. 291	SKETCH NOTEBOOK ["Small Notebook" No. 1] [Microfilm Reel #4]



SKETCH NOTEBOOK ["Small Notebook" No. 1] (continued)

b. 47, f. 291	Holograph notes for: <i>Rosalie</i> <i>Can Can</i> <i>The Pirate</i> ("Nina") Unpublished songs
b. 47, f. 291	Holograph notes for musical sketches made during trip abroad: St. Moritz -- 1955 Feb 26, 27, Mar 1-8, Mar 3, 6, 8, 9 Milan -- 1955 Mar 12, 13, 15, 16 Monaco -- 1955 Mar 18, 19, 20, 21, 22, 23, 23 S'Agara, San Felia, Spain -- 1955 Mar 25 Barcelona -- 1955 Mar 27 Madrid -- 1955 Apr 2-4 Bucaco, Portugal -- 1955 Apr 7 Lisbon, Portugal -- 1955 Apr 11-19 Paris -- 1955 Apr 23-27 Rome -- 1955 May 1-4, 5-8 Athens -- 1955 May 11-14 Greek Isles -- 1955 May 17, 20, 21, 22, 26, 29 Athens -- 1955 May 30, 31 Lucerne -- 1955 Jun 4, 5, 6 Return to U.S. -- 1955 Jul 11, Aug 11
b. 47, f. 292	SKETCH NOTEBOOK ["Small Notebook" No. 2] <i>Musical sketches for: Aladdin (1958), High Society (1958), Les Girls (1957), etc.</i>
b. 48, f. 293	Miscellaneous unidentified musical sketches. — [no date] <i>Holographs, in pencil. — 16 pages</i>
b. 48, f. 294	Yale songs not by Porter (2 photocopies: A371)

## Series II: Correspondence

There was virtually no personal correspondence in Cole Porter's bequest. Correspondence related to the musical projects undertaken by Porter has been indexed, whether left in the scrapbooks or included in this series. Items marked "Supplement" have been acquired since the bequest and the 1988 additions.

b. 49, f. 296	<p><i>Porter to Almet</i> [author of the book for musical]  36 pages  Four Autograph letters signed, in ink &amp; pencil  [Microfilm Reel #6]</p>	<p>1912 Aug-Sep,  1912 Aug-Sep</p>
b. 49, f. 297	<p>Cole Porter to Boris Kochno  (photocopies, originals in poor condition)</p> <p>1925 Sep 7 -- 2 pages  1925 Sep 14 -- 3 pages  1925 Sep 23 -- telegram  1925 Oct 18 -- telegram  1925 Nov 4 -- telegram  1925 Nov 5 -- telegram  1925 (?) Dec 20 (?) -- 3 pages  1926 Jan 15 -- telegram  1926 Sep 17 -- telegram  1927 Jun 9 -- telegram  1932 Jun 9 -- telegram  1933 Feb 28 -- 1 page  no date, from Hôtel Ritz, Paris -- 4 pages  no date, from 13, Rue Monsieur, Paris -- 1 page  no date ("Lundi - 14"), from Venice -- 1 page  no date ("Vendredi soir."), from Venice -- 2 pages  no date, from Perugia -- 2 pages  no date, from Ravenna -- 3 pages  no date, from office of American Express agent, Venice -- 1 page  no date, from Excelsior Palace Hotel, Venice -- 2 pages  no date, from Innovation (?) -- 1 page  no date, "Voilà la lettre officielle" -- 2 pages  no date, "Dimanche soir. Arrivé ce soir. Une lettre" -- 5 pages, 2 copies  no date, "Mercredi soir. 2.45 A.M. Boris - Voilà la lettre EXPRESSE" -- 2 pages  no date, "Jeudi soir - 2 hres du matin. Mais Boris" -- 2 pages</p>	

no date note, "Cher Boris - Voilà les 1000 francs" -- 1 page  
 no date, "Boris mon cher - Je ne peux pas souper" -- 1 page  
 no date, "Boris - Voilà notre programme" -- 1 page  
 no date, "Mardi. Cher Boris - Quand est-ce que vous partez?" -- 2 pages  
 no date, "Boris - Tout va si mal" -- 4 pages  
 no date, "Cher Boris - Linda & moi - nous allons" -- 1 page  
 no date, Christmas greetings on a visiting card -- 2 pages

*Supplement C (ALL: A403)*

b. 49, f. 297	H. Hurgel (?) to Boris Kochno no date note from Hôtel de l'Europe, Venice -- 1 page	
b. 49, f. 297	Linda Porter to Boris Kochno 1925 (?) Mar 16 or 17 on visiting card for Paris -- 2 pages	
b. 49, f. 297	Dickie Gordon to Boris Kochno no date note -- 1 page	
b. 49, f. 297	F. Shipway, Porter's secretary, to Boris Kochno 1933 Jan 25 -- 1 page	
b. 49, f. 297	to Boris Kochno autograph envelopes -- 11 pages typed envelope addressed from the Marseille branch of Société Générale -- 1 page	
b. 49, f. 298	<i>To Cole Porter</i> (or his representative, unless noted)	
b. 49, f. 298	Rose, Billy 1 page Reel #2: <i>Out of This World</i>	1950 Dec 22, 1950 Dec 22
b. 49, f. 298	Rome, Harold (autograph letter signed, note)	no date, on pages 7-8 of Yale Alumni Mag., Feb., 1961, no date, on pages 7-8 of Yale Alumni Mag., Feb., 1961
b. 49, f. 298	<i>Sirmay, Dr. Albert</i> (music editor & copyist at Chappell & Co.) 2 pages Reel #1: <i>Gay Divorce</i>	1933 Feb 2, 1933 Feb 2
b. 49, f. 298	<i>Sirmay, A.</i> 1 page Reel #2: <i>Can Can</i>	1953 Mar 23, 1953 Mar 23

## To Cole Porter (or his representative, unless noted) (continued)

b. 49, f. 298	Spaeth, Sigmund <i>1 page</i> Reel #2: <i>Kiss Me Kate</i>	1949 Jan 7, 1949 Jan 7
b. 49, f. 298	Whelton, Beatrice J. <i>1 page</i> Reel #2: <i>Out of this world</i>	1950 Nov 29, 1950 Nov 29
b. 49, f. 298	Wilson, John C. <i>2 pages</i> Reel #2: <i>Kiss Me Kate</i>	no date, no date
b. 49, f. 298	Woolley, Monty <i>2 pages</i> Reel #3: <i>Can Can</i>	1953 May 9, 1953 May 9
b. 49, f. 298	Wilson, John C. to Linda Porter <i>2 pages</i> Reel #2: <i>Kiss Me Kate</i>	no date, no date

b. 49, f. 299 From Cole Porter to Albert H. Cole  
(*all photocopies, originals in poor condition*)  
[?] Apr 2 -- 2 pages  
[1928?] May 29 -- 2 pages  
1931 Mar 31 -- 2 pages  
1931 Oct 5 -- 1 page  
1931 Nov 1 -- 1 page  
1933 May 16 -- 1 page  
1934 Nov 1 -- 1 page  
1935 Jul 3 -- 1 page  
1936 Nov 20 -- 1 page  
1946 Sep 30 -- 1 page  
1948 Feb 25 -- 1 page  
1948 Mar 2 -- 1 page  
1949 Apr 2 -- 1 page  
1949 Jun 11 -- 1 page  
1950 Sep 27 -- 1 page  
1950 Oct 11 -- 1 page  
1950 Dec 23 -- 1 page  
1952 Mar 11 -- 1 page  
1952 Sep 30 -- 1 page  
1954 Jul 20 -- 1 page  
*Supplement C (A378)*

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b. 49, f. 299 To Cole Porter from Albert H. Cole  
(*carbon*)  
1934 Oct 30 -- 1 page  
1935 Jul 5 -- 1 page  
1948 Mar 4 -- 2 pages  
1952 Sep 24 -- 2 pages  
1952 Sep 26 -- 1 page

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b. 49, f. 299	Albert H. Cole to Tom Stark & George Hagee 2 pages; ( <i>carbon</i> )	1952 Sep 24, 1952 Sep 24
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b. 49, f. 299	<p>Promissory notes, signed by Cole Porter</p> <p>First National Bank of Peru, also signed by Albert H. Cole, \$3500 -- 1928 Jun 14</p> <p>Brewster &amp; Co., Inc., Fifth Avenue Bank, NYC, \$1350 -- 1934 Oct 29</p> <p>Wabash Valley Trust Co., Peru, \$5000 -- 1938 Jul 21</p> <p>Wabash Valley Trust Co., Peru, \$5000 -- 1938 Sep 8</p> <p>Wabash Valley Trust Co., Peru, \$13,191.06 -- 1938 Sep 21, Dec 4</p>	
b. 49, f. 300	<p>To Harold E. Samuel from Edgar Nelson Barclift</p> <p><i>3 pages</i></p> <p><i>Supplement C (A377)</i></p>	<p>1992 June 18,</p> <p>1992 June 18</p>
b. 49, f. 300	<p>From Cole Porter to Edgar Nelson Barclift</p> <p><i>(acquired as photocopies)</i></p> <p>1942 Mar 19 -- 5 pages</p> <p>1942 Jul 4 -- telegram, 2 copies</p> <p>1942 Sep 14 -- telegram</p> <p>1944 Mar 14 -- 5 pages</p> <p>1944 Mar 30 -- 2 pages</p> <p>1944 (?) May 6 -- 6 pages</p> <p>1944 (?) May 8 -- 4 pages</p> <p>1944 (?) Jun 1 -- 6 pages</p> <p>1944 (?) Jun 15 -- 5 pages</p> <p>1945 Mar 27 -- 2 pages</p> <p>1945 May 21 -- 5 pages</p> <p>1945 Jun 5 -- 4 pages</p> <p>1945 Jul 28 -- 1 page</p> <p>no date telegram to New York City</p> <p>no date telegram to Beverly Hills</p> <p>no date telegram to West Point</p> <p>no date telegram to West Point</p> <p>(ALL: A377)</p>	
b. 49, f. 301	<p><i>From Cole Porter to Smith, Madeline</i> [personal secretary]</p> <p>1955 Mar 10 -- card, 1 page</p> <p>1955 Apr 5 -- 2 cards, 1 page each</p> <p>Reel #3: European trip</p>	
b. 49, f. 301	<p><i>From Cole Porter</i> [form letter]</p> <p><i>1 page</i></p> <p>Reel #2: <i>Don't Fence Me In</i></p>	<p>1945 Jun 11, 1945</p> <p>Jun 11</p>

b. 49, f. 301	From Cole Porter to Doctor [Sirmay] <i>1 page</i> Reel #3: <i>Silk stockings</i>	1955 Apr 3, 1955 Apr 3
b. 49, f. 302	To Cole Porter from:	
b. 49, f. 302	[Baruch, Bernard] <i>2 pages</i> Reel #2: <i>Kiss Me Kate</i>	1949 Jan 12, 1949 Jan 12
b. 49, f. 302	Baxter, James Phinney, President, Williams College <i>1 page</i> Reel #2: Miscellaneous	1955 Jan 23, 1955 Jan 23
b. 49, f. 302	Baxter, J.P. <i>1 page</i> Reel #2: Miscellaneous	1955 Jan 24, 1955 Jan 24
b. 49, f. 302	Baxter, J.P. <i>1 page</i>	1955 Jun 12, 1955 Jun 12
b. 49, f. 302	Beaton, Cecil <i>1 page</i> Reel #3: <i>Silk Stockings</i>	1954 Nov 26, 1954 Nov 26
b. 49, f. 302	Bennet, E.J. <i>1 page</i>	1953 Sep 30, 1953 Sep 30
b. 49, f. 302	Berlin, Irving <i>1 page</i> Reel #1: <i>Gay Divorce</i>	1933 Jan 3, 1933 Jan 3
b. 49, f. 302	Berlin, Irving <i>telegram</i> Reel #2: <i>Kiss Me Kate</i>	1949 Jan 4, 1949 Jan 4
b. 49, f. 302	Berlin, Irving <i>1 page</i> Reel #3: <i>Can Can</i>	1953 Jul 30, 1953 Jul 30
b. 49, f. 302	Buck, Gene, ASCAP President <i>1 page</i> Reel #2: Miscellaneous	1938 Mar 31, 1938 Mar 31
b. 49, f. 302	Buckner, Mrs. Simon Bolivar <i>1 page</i> Reel #2: <i>Kiss Me Kate</i>	1952 Dec 27, 1952 Dec 27
b. 49, f. 302	[Burrows], Abe <i>1 page</i> Reel #3: <i>Can Can</i>	1953 Jun 5, 1953 Jun 5

## To Cole Porter from: (continued)

b. 49, f. 302	[Burrows], Abe <i>1 page</i> Reel #3: <i>Can Can</i>	1953 Jun 6, 1953 Jun 6
b. 49, f. 302	[Cochran, Charles B?] <i>4 pages</i> Reel #1: <i>Nymph Errant</i>	no date, no date
b. 49, f. 302	Colbert, Claudette <i>3 pages</i> Reel #2: Miscellaneous	[1957?], [1957?]
b. 49, f. 302	Coleman, Benita (Mrs. Ronald) <i>2 pages ; (card)</i>	1949 Nov 29, 1949 Nov 29
b. 49, f. 302	Davenport, Pembroke <i>1 page</i> Reel #2: <i>Kiss Me Kate</i>	1949 Jan 25, 1949 Jan 25
b. 49, f. 302	Drake, Alfred <i>1 page</i> Reel #2: <i>Kiss Me Kate</i>	1949 Dec 2, 1949 Dec 2
b. 49, f. 302	Farkas, Remy Van Wyck <i>1 page</i> Reel #3: <i>Can Can</i>	[1953?] May 8, [1953?] May 8
b. 49, f. 303	To Cole Porter from:	
b. 49, f. 303	Ferguson, Marguerite <i>1 page</i> Reel #3: <i>Can Can</i>	[1953?], [1953?]
b. 49, f. 303	Fine, Sylvia <i>2 pages</i> Reel #2: <i>Can Can</i>	1954 Apr 1, 1954 Apr 1
b. 49, f. 303	Freedley, Vinton <i>1 page</i> Reel #2: <i>Kiss Me Kate</i>	1953 Jan 8, 1953 Jan 8
b. 49, f. 303	Gaynor, Mrs. William (Rosie) <i>2 pages</i> Reel #2: Miscellaneous	[received 1957 Jun 9], [received 1957 Jun 9]
b. 49, f. 303	Gilbert, Dick <i>3 pages</i> Reel #2: <i>Out of This World</i>	1954 Mar 19, 1954 Mar 19
b. 49, f. 303	Gilbert, Dick <i>1 page</i> Reel #2: <i>Out of This World</i>	1954 Mar 27, 1954 Mar 27



## To Cole Porter from: (continued)

b. 49, f. 303	Goldwyn, Samuel <i>1 page</i> Reel #2: Miscellaneous	1952 Nov 19, 1952 Nov 19
b. 49, f. 303	Greene, Herbert <i>4 pages</i> Reel #3: <i>Silk Stockings</i>	1955 Jan 29, 1955 Jan 29
b. 49, f. 303	Greene, Herbert <i>6 pages</i> Reel #3: <i>Silk Stockings</i>	1955 Feb 24, 1955 Feb 24
b. 49, f. 303	Hayes, Helen <i>1 page</i> Reel #2: <i>Kiss Me Kate</i>	1949 Jan 22, 1949 Jan 22
b. 49, f. 303	Holmes, E.C. (Chappell & Co., Ltd., London) <i>2 pages</i> Reel #2: <i>Can Can</i>	1954 Oct 18, 1954 Oct 18
b. 49, f. 303	Lieberson, Goddard <i>2 pages</i> Reel #3: <i>Can Can</i>	1953 May 17, 1953 May 17
b. 49, f. 303	Logan, Joshua <i>1 page</i> Reel #2: <i>Kiss Me Kate</i>	no date, no date
b. 49, f. 303	Lucas, Leigh <i>1 page</i> Reel #2: <i>Can-Can</i>	no date, no date
b. 49, f. 303	Niarchos, Stavros S. <i>1 page</i> Reel #3: European trips	1955 Dec 27, 1955 Dec 27
b. 49, f. 303	Prawy, Marcel <i>1 page</i> Reel #2: <i>Kiss me Kate</i>	1963 May 31, 1963 May 31
b. 49, f. 303	Vom Rath, Mrs. William <i>4 pages</i> Reel #2: <i>Kiss Me Kate</i>	[1949?] Dec 4, [1949?] Dec 4
b. 49, f. 304	Seven Lively Arts	1944, 1944
b. 49, f. 304	Dr. Sirmay to Porter <i>autograph letter signed -- 5 pages</i>	1944 Dec 7, 1944 Dec 7
	Aladdin	
b. 49, f. 305	Preliminary research: Richard Lewine, Executive Producer, to Porter <i>2 typed letters signed and photocopy of same -- 2+2 pages</i>	1957 Aug 27, 1957 Aug 27

## Aladdin (continued)

b. 45, f. 283	Porter to Marian King <i>typed letter signed, copy, and photocopy of same -- 1+1 page</i>	1954 June 18, 1954 June 18
b. 49, f. 306	We're All Dressed Up And We Don't Know Huerto Go <i>Supplement C (photocopies: A344)</i>	
b. 49, f. 306	Arthur Greenfield to Robert Barlow <i>typed letter signed -- 1 page</i>	1964 Feb 17, 1964 Feb 17
b. 49, f. 306	H. Truxton Emerson to Arthur Greenfield <i>typed letter signed, thermofax copy -- 1 page</i>	1964 Feb 12, 1964 Feb 12
b. 49, f. 306	[Clifford Wright] to Marshall M. Bartholomew <i>typed letter signed, photocopy -- 1 page</i>	1948 Jun 8, 1948 Jun 8
Index of Correspondence in Bequest		
From Cole Porter		
	Freedley, Vinton <i>[telegram]</i>	1936 Oct 18, 1936 Oct 18
b. 49, f. 296	Jenks, Almet <i>36 pages</i>	1912 Aug-Sep, 1912 Aug-Sep
b. 45, f. 283	King, Marian <i>1 page</i>	1954 Jun 18, 1954 Jun 18
b. 49, f. 301	Sirmay, Dr. Albert <i>1 page</i>	1955 Apr 3, 1955 Apr 3
b. 49, f. 301	Smith, Madeline [personal secretary] <i>1 page</i>	1955 Mar 10, 1955 Mar 10
b. 49, f. 301	Smith, Madeline [personal secretary] <i>2 cards, 1 page each</i>	1955 Apr 5, 1955 Apr 5
b. 49, f. 301	[form letter] <i>1 page</i>	1945 Jun 11, 1945 Jun 11
To Cole Porter		
b. 49, f. 302	[Baruch, Bernard] <i>2 pages</i> Reel #2: <i>Kiss Me Kate</i>	1949 Jan 12, 1949 Jan 12
b. 49, f. 302	Baxter, James Phinney, President, Williams College <i>1 page</i> Reel #2: Miscellaneous	1955 Jan 23, 1955 Jan 23
b. 49, f. 302	Baxter, J.P. <i>1 page</i> Reel #2: Miscellaneous	1955 Jan 24, 1955 Jan 24
b. 49, f. 302	Baxter, J.P. <i>1 page</i> Reel #2: Miscellaneous	1955 Jun 12, 1955 Jun 12

## Index of Correspondence in Bequest &gt; To Cole Porter (continued)

b. 49, f. 302	Beaton, Cecil <i>1 page</i> Reel #3: <i>Silk Stockings</i>	1954 Nov 26, 1954 Nov 26
b. 49, f. 302	Bennet, E.J. <i>1 page</i>	1953 Sep 30, 1953 Sep 30
b. 49, f. 302	Berlin, Irving <i>1 page</i> Reel #1: <i>Gay Divorce</i>	1933 Jan 3, 1933 Jan 3
b. 49, f. 302	Berlin, Irving <i>1 page</i> Reel #2: <i>Kiss Me Kate</i>	1949 Jan 4, 1949 Jan 4
b. 49, f. 302	Berlin, Irving <i>1 page</i> Reel #3: <i>Can Can</i>	1953 Jul 30, 1953 Jul 30
b. 49, f. 302	Brown, Herb Reel #1: <i>Born to Dance</i>	1936 Nov 14, 1936 Nov 14
b. 49, f. 302	Buck, Gene, ASCAP President <i>1 page</i> Reel #2: Miscellaneous	1938 Mar 31, 1938 Mar 31
b. 49, f. 302	Buckner, Mrs. Simon Bolivar <i>1 page</i> Reel #2: <i>Kiss Me Kate</i>	1952 Dec 27, 1952 Dec 27
b. 49, f. 302	[Burrows], Abe <i>1 page</i> Reel #3: <i>Can Can</i>	1953 Jun 5, 1953 Jun 5
b. 49, f. 302	[Burrows], Abe <i>1 page</i> Reel #3: <i>Can Can</i>	1953 Jun 6, 1953 Jun 6
b. 49, f. 302	Benita, C. Reel #2: <i>Kiss Me Kate</i>	no date, no date
b. 39, f. 251	Chaplin, Saul <i>1 page</i>	1956 Aug 30, 1956 Aug 30
b. 49, f. 302	[Cochran, Charles B?] <i>4 pages</i> Reel #1: <i>Nymph Errant</i>	no date, no date
b. 49, f. 302	Colbert, Claudette <i>3 pages</i> Reel #2: Miscellaneous	[1957?], [1957?]
b. 49, f. 302	Coleman, Benita (Mrs. Ronald) <i>2 pages</i>	1949 Nov 29, 1949 Nov 29

## Index of Correspondence in Bequest &gt; To Cole Porter (continued)

b. 49, f. 302	Davenport, Pembroke <i>1 page</i> Reel #2: <i>Kiss Me Kate</i>	1949 Jan 25, 1949 Jan 25
b. 49, f. 302	Drake, Alfred <i>1 page</i> Reel #2: <i>Kiss Me Kate</i>	1949 Dec 2, 1949 Dec 2
b. 49, f. 302	Dreifus, Max Reel #2: <i>Can Can</i>	1953 Mar 24, 1953 Mar 24
b. 49, f. 302	Farkas, Remy Van Wyck <i>1 page</i> Reel #3: <i>Can Can</i>	[1953?] May 8, [1953?] May 8
b. 49, f. 303	Ferguson, Marguerite <i>1 page</i> Reel #3: <i>Can Can</i>	[1953?], [1953?]
b. 49, f. 303	Fine, Sylvia <i>2 pages</i> Reel #2: <i>Can Can</i>	1954 Apr 1, 1954 Apr 1
b. 49, f. 303	Freedley, Vinton Reel #1: <i>Red, Hot &amp; Blue</i>	1936 Oct 17, 1936 Oct 17
b. 49, f. 303	Freedley, Vinton Reel #1: <i>Red, Hot &amp; Blue</i>	1936 Oct 18, 1936 Oct 18
b. 49, f. 303	Freedley, Vinton Reel #1: <i>Red, Hot &amp; Blue</i>	1936 Oct 21, 1936 Oct 21
b. 49, f. 303	Freedley, Vinton <i>1 page</i> Reel #2: <i>Kiss Me Kate</i>	1953 Jan 8, 1953 Jan 8
b. 49, f. 303	Garnett, (Pastor) Ambler Reel #1: <i>50 Million Frenchmen</i>	1929 Nov 22, 1929 Nov 22
b. 49, f. 303	Gaynor, Mrs. William (Rosie) <i>2 pages</i> Reel #2: Miscellaneous	[received 1957 Jun 9], [received 1957 Jun 9]
b. 49, f. 303	Gilbert, Dick <i>3 pages</i> Reel #2: <i>Out of This World</i>	1954 Mar 19, 1954 Mar 19
b. 49, f. 303	Gilbert, Dick <i>1 page</i> Reel #2: <i>Out of This World</i>	1954 Mar 27, 1954 Mar 27
b. 49, f. 303	Goetz, E. Ray Reel #1: <i>50 Million Frenchmen</i>	1929 Nov 14, 1929 Nov 14

## Index of Correspondence in Bequest &gt; To Cole Porter (continued)

b. 49, f. 303	Goldwyn, Samuel <i>1 page</i> Reel #2: Miscellaneous	1952 Nov 19, 1952 Nov 19
b. 49, f. 303	Green, Johnny Reel #1: <i>Anything Goes</i>	1935 Jul 18, 1935 Jul 18
b. 49, f. 303	Greene, Herbert <i>4 pages</i> Reel #3: <i>Silk Stockings</i>	1955 Jan 29, 1955 Jan 29
b. 49, f. 303	Greene, Herbert <i>5 pages</i> Reel #3: <i>Silk Stockings</i>	1955 Feb 24, 1955 Feb 24
b. 49, f. 303	Greenwood, Charlotte Reel #2: <i>Out of This World</i>	1951 May 3, 1951 May 3
b. 49, f. 303	Gregory, Harold A. Reel #2: <i>Can Can</i>	1953 Apr 27, 1953 Apr 27
b. 49, f. 303	Hayes, Helen <i>1 page</i> Reel #2: <i>Kiss Me Kate</i>	1949 Jan 22, 1949 Jan 22
b. 49, f. 303	Hecht, Ben Reel #2: <i>Seven Lively Arts</i>	[1944?], [1944?]
b. 49, f. 303	Holmes, E.C. (Chappell & Co., Ltd., London) Reel #2: <i>Can Can</i>	1954 Oct 182, 1954 Oct 182
b. 49, f. 303	Huffman, Capt. O.B. Reel #2: <i>Don't Fence Me In</i>	1945 Jul 8, 1945 Jul 8
b. 49, f. 303	Jefferson, Floyd W. Reel #2: <i>Don't Fence Me In</i>	1945 Jul 11, 1945 Jul 11
b. 49, f. 303	Katz, Sam Reel #1: <i>Born to Dance</i>	1936 Jul 11, 1936 Jul 11
b. 49, f. 303	Katz, Sam Reel #1: <i>Born to Dance</i>	1936 Nov 14, 1936 Nov 14
b. 49, f. 303	Keach, R. G. Reel #1: <i>Anything Goes</i>	1935 Jul 31, 1935 Jul 31
b. 49, f. 303	Knoll, Mary Jane Reel #2: <i>Mexican Hayride</i>	1944 Feb 8, 1944 Feb 8
b. 49, f. 303	Knollenberg, Bernhard Reel #2: Miscellaneous Yale Librarian	1941 Dec 3, 1941 Dec 3

## Index of Correspondence in Bequest &gt; To Cole Porter (continued)

b. 49, f. 303	Knollenberg, B. Reel #2: Miscellaneous	1942 Feb 27, 1942 Feb 27
b. 49, f. 303	Krebs, Harry Reel #2: <i>Adam's Rib</i>	no date, no date
b. 49, f. 305	Lewine, Richard 1 page	1957 Aug 27, 1957 Aug 27
b. 49, f. 305	Lewine, Richard 1 page	1957 Sep 4, 1957 Sep 4
b. 49, f. 303	Lieberson, Goddard 2 pages Reel #3: <i>Can Can</i>	1953 May 17, 1953 May 17
b. 49, f. 303	Logan, Joshua 1 page Reel #2: <i>Kiss Me Kate</i>	no date, no date
b. 49, f. 303	Logan, Joshua 1 page Reel #2: <i>Can Can</i>	no date, no date
b. 49, f. 303	Lundbeck, Jane & Hilmer Reel #2: <i>Kiss Me Kate</i>	1951 Sep 16, 1951 Sep 16
b. 49, f. 303	Lundbeck, G. Hilmer (Jr.) Reel #2: <i>Can Can</i>	1955 Mar 5, 1955 Mar 5
b. 49, f. 303	Lyons, Arthur Reel #1: <i>Born to Dance</i>	1936 Nov 13, 1936 Nov 13
b. 49, f. 303	Madden, Richard J. (R.J. Madden Play Co.) Reel #2: <i>Don't Fence Me In</i>	1945 Jun 5, 1945 Jun 5
b. 49, f. 303	Milton, Billy Reel #1: <i>Gay Divorce</i>	1934 Jan 10, 1934 Jan 10
b. 49, f. 303	Montgomery, Robert H., Jr. Reel #2: <i>Can Can</i>	1959 Mar 23, 1959 Mar 23
b. 49, f. 303	Niarchos, Stavros S. 1 page Reel #3: European trips	1955 Dec 27, 1955 Dec 27
b. 49, f. 303	Prawy, Marcel 1 page Reel #2: <i>Kiss Me Kate</i>	1963 May 31, 1963 May 31
b. 49, f. 298	Rose, Billy 1 page Reel #2: <i>Out of This World</i>	1950 Dec 22, 1950 Dec 22

## Index of Correspondence in Bequest &gt; To Cole Porter (continued)

b. 49, f. 298	Ross, <i>Dorothy</i> (Ross Associates) Reel #2: <i>Kiss Me Kate</i>	1949 Jan 5, 1949 Jan 5
b. 49, f. 298	Ross, George Reel #2: <i>Kiss Me Kate</i>	1951 Feb 28, 1951 Feb 28
b. 49, f. 298	Rubinstein, Arthur [telegram] Reel #3: <i>Can Can</i>	1953 May 24, 1953 May 24
b. 49, f. 298	Rye, <i>Sven</i> (Royal Danish Consulate) Reel #2: Miscellaneous	1954 Nov 22, 1954 Nov 22
b. 49, f. 298	<i>Simkins, Mary</i> (Secretary to Sam Katz) Reel #1: <i>Born to Dance</i>	1936 Jul 11, 1936 Jul 11
b. 49, f. 298	<i>Sirmay, Dr. Albert</i> (music editor & copyist at Chappell & Co.) 2 pages Reel #1: <i>Gay Divorce</i>	1933 Feb 2, 1933 Feb 2
b. 39, f. 304	Sirmay, A. 5 pages	1944 Dec 7, 1944 Dec 7
b. 49, f. 298	Sirmay, A. 1 page Reel #2: <i>Can Can</i>	1953 Mar 23, 1953 Mar 23
b. 36, f. 239	Sirmay, A. 1 page	1944 Apr 13, 1944 Apr 13
b. 36, f. 239	Sirmay, A. Reel #2: <i>Can Can</i>	no date, no date
b. 36, f. 239	Sirmay, A. Reel #3: <i>Silk Stockings</i>	1955 Feb 25, 1955 Feb 25
b. 49, f. 298	Spaeth, Sigmund 1 page Reel #2: <i>Kiss Me Kate</i>	1949 Jan 7, 1949 Jan 7
b. 49, f. 298	<i>Stanley, Stan</i> (Chappell & Co., Inc.) Reel #2: <i>Kiss Me Kate</i>	1953 Oct 22, 1953 Oct 22
b. 49, f. 298	[Sturges?], Howard Reel #2: <i>Can Can</i>	1954 Oct 15, 1954 Oct 15
b. 49, f. 298	Todd, Michael telegram Reel #2: <i>Mexican Hayride</i>	1944 Feb 4, 1944 Feb 4
b. 49, f. 298	<i>Tousley, Clare M.</i> (Community Service Society, N.Y.) Reel #2: <i>Don't Fence Me In</i>	1945 Jun 4, 1945 Jun 4

## Index of Correspondence in Bequest &gt; To Cole Porter (continued)

b. 49, f. 298	Tousley, Clare M. Reel #2: <i>Don't Fence Me In</i>	1945 Jul 27, 1945 Jul 27
b. 49, f. 298	Vincent, Walter Reel #2: Miscellaneous	1942 Feb 14, 1942 Feb 14
b. 49, f. 303	Vom Rath, Mrs. William 4 pages Reel #2: <i>Kiss Me Kate</i>	[1949?] Dec 4, [1949?] Dec 4
b. 9, f. 72	Walter, Lou 1 page	1944 Nov 29, 1944 Nov 29
b. 49, f. 298	Wilson, John C. 2 pages Reel #2: <i>Kiss Me Kate</i>	no date, no date
b. 49, f. 298	Woolley, Monty 2 pages Reel #3: <i>Can Can</i>	1953 May 9, 1953 May 9
Other Correspondence		
b. 49, f. 298	Aborn, Louis H., president, Tams-Witmark Music Library, Inc. to Robert H. Montgomery, Esq. Reel #2: <i>Can Can</i>	1959 Mar 20, 1959 Mar 20
b. 49, f. 298	Bennet, E.J. to "Cher Docteur" [Dr. Albert Sirmay?] Reel #2: <i>Can Can</i>	1953 J--30, 1953 J--30
b. 7, f. 57	Benson, Rex to James T. Babb, Yale Librarian 1 page	1967 Nov 2, 1967 Nov 2
b. 3, f. 9	Clement, David H., M.D. to Herman W. Liebert, Yale Librarian 1 page	1968 Aug 30, 1968 Aug 30
b. 3, f. 9	Cole, Joanna (Johnnie) [Porter's cousin] to Linda Porter Reel #2: Miscellaneous	no date, no date
b. 3, f. 9	Eisenhower, Dwight D. to Kenneth B. Keating <i>telegram</i> Reel #2: <i>Out of This World</i>	1960 May 12, 1960 May 12
b. 49, f. 306	Emerson, H. Truxton to Arthur Greenfield 1 page	1964 Feb 12, 1964 Feb 12
b. 49, f. 306	Fetter, Frank to Ted Fetter [attached memo by Porter dated 1935 Aug 19] Reel #1: <i>Anything Goes</i>	no date, no date
b. 27, f. 200	Fletcher, R.H. to Lou Brook 1 page	no date, no date



## Index of Correspondence in Bequest &gt; Other Correspondence (continued)

b. 27, f. 200	Freedley, Vinton to Richard J. Madden Reel #1; <i>Red, Hot &amp; Blue</i>	1936 Oct 21, 1936 Oct 21
b. 49, f. 306	Greenfield, A. to R. Barlow 1 page	1964 Feb 17, 1964 Feb 17
b. 49, f. 306	Lucas, Leigh to "Doctor" [Albert Sirmay?] Reel #2: <i>Can Can</i>	no date, no date
b. 49, f. 306	Merman, Ethel to Linda Porter Reel #2: <i>Something for the Boys</i>	1941 Jan 8, 1941 Jan 8
b. 49, f. 306	O'Malley, Kathlyn (alias Alyn May) to C.B. Cochran Reel #1: Anything Goes	1934 Jan 30, 1934 Jan 30
b. 49, f. 306	Schmidt, Lars, Teaterforlag to Ben Schankman Reel #2: <i>Kiss Me Kate</i>	1951 Sep 29, 1951 Sep 29
b. 49, f. 306	Sirmay, Dr. Albert to Linda Porter Reel #2: <i>Kiss Me Kate</i>	1950 Jun 6, 1950 Jun 6
b. 49, f. 306	Stern, Yermie (Hit Parade, Inc.) to Larry Spier (Chappell Music Co.) Reel #2: <i>Adam's Rib</i>	1949 Nov 23, 1949 Nov 23
b. 3, f. 11	Strange, C.H. to Richard Warren Jr. (Curator, Yale Collection of Historical Sound Recordings) 3 pages	1974 Apr 20, 1974 Apr 20
b. 3, f. 11	The Union Castle Mail Steamship Company, Ltd. to The Cruise Director, "Franconia" Reel #1: <i>Anything Goes</i>	1935 Apr 10, 1935 Apr 10
b. 49, f. 298	Whelton, Beatrice J., censor, City of Boston, Office of the Mayor to Michael Kavanaugh, Shubert Theatre, Boston Reel #2: <i>Out of This World</i>	1950 Nov 29, 1950 Nov 29
b. 49, f. 298	Wilson, John C. to Linda Porter 2 pages Reel #2: <i>Kiss Me Kate</i>	no date, no date
b. 49, f. 306	[Wright, Clifford] to Marshall M. Bartholomew	1948 Jun 8, 1948 Jun 8
Unidentified		
b. 49, f. 306	1939 Dec 11, 1939 Dec 11 Reel #1: <i>Du Barry Was a Lady</i>	1939 Dec 11, 1939 Dec 11
b. 49, f. 306	no date, no date Reel #2: <i>Kiss Me Kate</i>	no date, no date
b. 49, f. 306	Vernon [?] to Madi [?] Reel #2: <i>Kiss Me Kate</i>	1951 Sep 16, 1951 Sep 16

## Index of Correspondence in Bequest &gt; Unidentified (continued)

b. 49, f. 306	to Porter Reel #3: Trips	1958 Mar 14, 1958 Mar 14
b. 49, f. 391	Eells correspondence: to Cole Porter from Fredrick S. Jones <i>1 page</i>	1912 Mar 10, 1912 Mar 10
b. 49, f. 391	Eells correspondence: from Cole Porter	
b. 49, f. 391	Stan <i>3 pages</i>	1944 ? 19, 1944 ? 19
b. 49, f. 391	[Linda Porter] <i>1 page</i>	1952 Jun 18, 1952 Jun 18
b. 49, f. 391	George [Eells] <i>4 pages</i>	1955 Feb 24, 1955 Feb 24
b. 49, f. 391	George [Eells] <i>5 pages</i>	1955 Mar 15, 1955 Mar 15
b. 49, f. 391	George [Eells] <i>1 page</i>	1955 May 11, 1955 May 11
b. 49, f. 391	George [Eells] <i>1 page</i>	1955 May 14, 1955 May 14
b. 49, f. 391	George [Eells] <i>1 page</i>	1955 Sep 10, 1955 Sep 10
b. 49, f. 391	George [Eells] <i>2 pages</i>	1956 Mar 24, 1956 Mar 24
b. 49, f. 391	George [Eells] <i>1 page</i>	1956 Mar 31, 1956 Mar 31
b. 49, f. 391	George [Eells] <i>2 pages</i>	1956 Apr 19, 1956 Apr 19
b. 49, f. 391	Richard <i>2 pages</i>	1956 Apr 20, 1956 Apr 20
b. 49, f. 391	George [Eells] <i>2 pages</i>	1956 May 12, 1956 May 12
b. 49, f. 391	Mrs. [Madeline] Smith <i>1 page</i>	1956 Jul 7, 1956 Jul 7
b. 49, f. 391	George [Eells] <i>1 page</i>	1961 Nov 28, 1961 Nov 28
b. 49, f. 391	Miscellaneous correspondence	
b. 49, f. 391	memorandum: M.A. [& Cole Porter] <i>4 pages</i>	1947 Mar 27 & 1949 Jan 25, 1947 Mar 27 & 1949 Jan 25
b. 49, f. 391	K[ate] C. Porter to Mrs. [Madeline] Smith <i>2 pages</i>	1950 Nov 9 ?, 1950 Nov 9 ?

## Index of Correspondence in Bequest &gt; Miscellaneous correspondence (continued)

b. 49, f. 391	envelope: Mrs. Kate C. Porter to Mrs. Madeline P. Smith	1951 Apr 32, 1951 Apr 32
b. 49, f. 391	K[ate] C. Porter to Mrs. [Madeline] Smith <i>4 pages</i> (pencilled note on page 4)	no date, no date
b. 49, f. 391	Mrs. Madeline P. Smith to Mr. [George] Eells <i>1 page</i>	1956 Jan 14, 1956 Jan 14
b. 49, f. 391	Pane ? to Mr. [George] Eells <i>1 page</i>	1957 Dec 19, 1957 Dec 19
b. 49, f. 391	E. Honan to Mr. George Eells <i>1 page</i>	1960 Dec 20, 1960 Dec 20
b. 49, f. 391	Archibald MacLeish to Mr. George Eeles [sic.] [Eells] <i>1 page</i>	1964 Aug 16, 1964 Aug 16
b. 49, f. 391	Dean Acheson to Mr. [George] Eells <i>1 page</i>	1964 Sep 8, 1964 Sep 8
b. 49, f. 391	Linda Porter to Mrs. [Madeline] Smith <i>2 pages</i>	? Jul 3, ? Jul 3
b. 49, f. 391	Linda Porter to Mrs. [Madeline] Smith <i>2 pages</i>	? Aug 20, ? Aug 20
b. 49, f. 391	Mrs. Gerald (Sarah W.) Murphy to Mr. George Eells <i>2 pages</i>	no date, no date

**Series III: Scrapbooks, 1916-1955, 1916-1955***3 microfilm reels: 34 scrapbooks*

The scrapbooks are arranged in the order in which they were microfilmed, and the microfilm numbers are indicated in the left-hand column. Since the filming certain valuable and preservable items have been removed from the scrapbooks and added to folders in appropriate places.

reel 1	<i>See America First</i> 1	1916, 1916
reel 1	<i>Paris</i> 23 pages	1925, 1925
reel 1	<i>Wake Up and Dream</i> 2 70 pages	1929-1930, 1929-1930
reel 1	<i>Fifty Million Frenchmen</i> 3 80 pages	1929-1930, 1929-1930
reel 1	<i>New Yorkers</i> 4 [overlaps with <i>Fifty Million Frenchmen</i> ]	1930, 1930
reel 1	<i>New Yorkers</i> 5 139 pages	1930, 1930
reel 1	<i>Gay Divorce</i> 6 91 pages	1932, 1932
reel 1	<i>Nymph Errant</i> 7 103 pages	1933, 1933
reel 1	<i>Anything Goes</i> 8 186 pages	1934, 1934
reel 1	<i>Gay Divorcee &amp; Jubilee</i> 9 65 pages	1934-1935, 1934-1935
reel 1	<i>Red, Hot and Blue</i> 10 80 pages	1936, 1936
reel 1	<i>Born to Dance</i> 11 72 pages	1936, 1936
reel 1	<i>Rosalie &amp; You Never Know</i> 12 74 pages	1937-1938, 1937-1938

reel 1	<i>Leave It to Me</i> 13 77 pages	1938, 1938
reel 1	<i>Du Barry Was a Lady</i> 14 101 pages	1939, 1939
reel 1	<i>Panama Hattie</i> 15 63 pages	1940, 1940
reel 1	<i>Let's Face It &amp; You'll Never Get Rich</i> 16 77 pages	1941, 1941
reel 2	<i>Something for the Boys &amp; Something to Shout About</i> 17 107 pages	1942, 1942
reel 2	<i>Mexican Hayride</i> 18 66 pages	1943, 1943
reel 2	<i>Seven Lively Arts -- &amp; -- Don't Fence Me In</i> [Hollywood Canteen] 19 108 pages	1944, 1944
reel 2	<i>Around the World in Eighty Days</i> 20 64 pages	1946, 1946
reel 2	Miscellaneous scrapbooks: miscellaneous newspaper clippings 21 205 pages "Old Fashioned Garden" clipping <i>Within the Quota</i> reviews <i>La Revue des Ambassadeurs</i> program Yale concert program Oscar nomination certificate ASCAP letter re: Class AA placement Citation re: Cole Porter Day in Indiana, 1938 May 23 Gift acknowledgments, association memberships, etc. Porter as celebrity: memorabilia	
reel 2	<i>Out of This World</i> 22 157 pages	1950, 1950
	<i>Out of This World</i> 23 (not filmed)	1950, 1950

reel 2	<i>Kiss Me Kate</i> 24 80 pages	1948, 1948
reel 2	<i>Kiss Me Kate</i> 25 68 pages	1948, 1948
reel 2	<i>Kiss Me Kate</i> 26 173 pages	1948, 1948
reel 2	<i>Kiss Me Kate</i> 27 243 pages	1948, 1948
reel 2	<i>Can Can</i> 28 130 pages	1953, 1953
reel 3	<i>Can Can</i> 29 118 pages	1953, 1953
reel 3	<i>Silk Stockings</i> 30 108 pages	1955, 1955
reel 3	Personal scrapbooks: celebrities & trips 31 125 pages	
reel 3	Personal scrapbooks: celebrities & trips 32 102 pages	
reel 3	Personal scrapbooks: celebrities & trips 33 88 pages	
reel 3	Personal scrapbooks: celebrities & trips 34 112 pages	

**Series IV: Photographs**

b. 50, f. 307	Photo of Cole Porter standing at ornate doorway (found loose in larger Yugoslavia album)	
b. 50, f. 307	<i>Photos</i> (8) (found loose in album: La Garoupe)	
b. 50a, f. 307a	<i>Egyptian trip</i> ("small" album)	1921, 1921
b. 50b, f. 307b	<i>Egyptian trip</i> ("large" album)	1921, 1921
b. 50c, f. 307c	<i>La Garoupe</i> , album [1] (compiled by Linda Porter)	
b. 50d, f. 307d	<i>La Garoupe</i> , album [2]	
b. 50e, f. 307e	Venice (Linda Porter's)	1923, 1923
b. 50f, f. 307f	Venice (Linda Porter's)	1926, 1926
b. 50g, f. 307g	<i>Steffi-Rhine</i> [larger]	1934, 1934
b. 50h, f. 307h	<i>Steffi-Rhine</i> [smaller]	1934, 1934
b. 50i, f. 307i	<i>Wanderings in Yugoslavia</i> [sic, German travels, smaller]	
b. 50j, f. 307j	<i>Wanderings in Yugoslavia</i> [sic, German travels, larger]	
<i>Supplement C</i> (Barclift materials)		
b. 50, f. 307k	Xerograph of photo of Cole Porter being carried from automobile (315)	no date, no date
b. 50, f. 307k	Signed photo of Cole Porter (316)	no date, no date
b. 50, f. 307k	Xerograph of signed photo of Cole Porter (316)	no date, no date
<i>Supplement D</i> (Eells materials)		
b. 50, f. 307l	<i>Photo of "Cole Porter - Age 21 Mths."</i> , handwriting of unknown	no date, no date
b. 50, f. 307l	<i>Photo of "Cole Albert Porter age 3 yrs - 11 mths - 28 days"</i> , handwriting of unknown	no date, no date
b. 50, f. 307l	Postcard photo of "Cole, Bill Reardon, Linda" at St. Moritz	no date, no date
b. 50, f. 307l	Photo of Cole & Linda Porter in front of Williamstown studio	no date
b. 50, f. 307l	Color photo of Cole Porter in white clothes leaning on dark Cadillac	no date, no date
b. 50, f. 307l	Copy of photo of Linda Porter in white dress signed by George Eells	no date, no date

## Supplement D (Eells materials) (continued)

b. 50, f. 307l	Photo of Linda Porter in flower dress	1905, 1905
b. 50, f. 307l	Photo of Linda Porter in dark fur coat and hat signed by George Eells	no date, no date
b. 50, f. 307l	Photo of Linda Porter in dark dress and veiled hat, signed by George Eells	no date, no date
b. 50, f. 307l	Oval portrait photo of young man with note on back: "P.'s father?"	no date, no date
b. 50, f. 307l	Passport photo (original) of "Kate C. Porter"	no date, no date
b. 50, f. 307l	<i>Sepia copy of photo of "Kate C. Porter" and brief article announcing Cole Porter's inheritance</i> (United Press, 1953)	
b. 50, f. 307l	Copy of photo of "Kate C. Porter" (as with article), no date	
b. 50, f. 307l	Photo of Cole Porter on horseback (2 copies), St. Moritz	No date
b. 50, f. 307l	Photo of Cole Porter, sitting, by Murray (2 copies - postcard and photograph)	No date
b. 50, f. 307m	<i>Photo of elementary school class; Cole Porter marked with "x"</i>	no date, no date
b. 50, f. 307m	Print of drawing of Cole Porter, with cigarette	1940, 1940
b. 50, f. 307m	<i>Sepia print of photo of Linda Porter, with brief note: "For ?, with love from Linda"</i>	1905, 1905
b. 50, f. 307m	Photo of Linda Porter in dark coat with fur collar and dark hat	no date, no date
b. 50, f. 307n	<i>Note in blue-green ink from "Ollie" to "Cole" enclosed with photographs taken by Oliver Jennings</i>	no date, no date
b. 50, f. 307n	<i>Envelope which contained photos taken by Oliver Jennings, addressed in blue-green ink to "Mr. Cole Porter Waldorf-Astoria Towers"</i>	no date, no date
b. 50, f. 307n	<i>Photo of interior of Williamstown studio: room with bookcases and two windows</i>	no date, no date
b. 50, f. 307n	<i>Photo of rear of Williamstown studio</i> (horizontal)	no date, no date
b. 50, f. 307n	<i>Photo of interior of Williamstown studio: hall with large plant</i>	no date, no date
b. 50, f. 307n	<i>Photo of interior of Williamstown studio: hall and room with desk and screen</i>	no date, no date
b. 50, f. 307n	<i>Photo of rear of Williamstown studio</i> (vertical)	no date, no date
b. 50, f. 307n	Photo of "Porter's palace in Venice"	no date, no date
b. 50, f. 307o	Photo of front of Williamstown studio	no date, no date
b. 50, f. 307o	Photo of dining room of Waldorf-Astoria apartment	no date, no date
b. 50, f. 307p	<i>Photo post card of Cole Porter, ?, Monty Woolley, holding steins with note on back</i>	18 Jul, 1925?, 18 Jul, 1925?
b. 50, f. 307p	Photo of Cole Porter, Audrey Ilynski, Fulco di Verdura, Linda Porter, Bebino di Salina, in costume, Venice?	[1931?], [1931?]



## Supplement D (Eells materials) (continued)

b. 50, f. 307p	Photo of Professional Driver (holding horse), Howard Sturges (standing), Bebino di Salina (on horse), [in cart:] Bill Reardon, Fulco di Verdura, Audrey Ilynsky, Cole Porter, Linda Porter, Venice?	1931?, 1931?
b. 50, f. 307p	Photo of Cole Porter, Amelia Earhart, Ken Murray?, standing, at Elaine Mendl's home in Versailles	[c. 1935], [c. 1935]
b. 50, f. 307p	Photo of Cole Porter, Amelia Earhart, Ken Murray?, sitting, at Elaine Mendl's home in Versailles	[c. 1935] (2 copies), [c. 1935] (2 copies)
b. 50, f. 307p	Photo of "B. Berenson & -- Hyde,"	1937, 1937
b. 50, f. 307p	<i>Photo of Cole Porter and man with beard, sitting on cushions on lawn</i>	no date (2 copies), no date (2 copies)
b. 50, f. 307p	<i>Photo of Howard Sturges and Cole Porter, sitting at table outdoors</i>	no date (3 copies), no date (3 copies)
b. 50, f. 307p	<i>Photo of Howard Sturges and Linda Porter, walking</i>	no date, no date
b. 50, f. 307p	<i>Photo of Cole Porter (in wheelchair), Howard Sturges, Linda Porter, and 2 men, sitting around table</i>	no date, no date
b. 50, f. 307p	<i>Photo of Linda Porter, Howard Sturges, and 2 men (standing), Bill Powell (kneeling), Cole Porter, (in wheelchair)</i>	no date, no date
b. 50, f. 307p	<i>Photo of Cole Porter and Elsa Maxwell, holding drinks</i>	no date, no date
b. 50, f. 307p	Photo of Michele Farmer Amon, Cole Porter, Eleanora Sears, "El Morocco, N.Y."	1953, 1953
b. 50, f. 307p	<i>Photo post card of Howard Sturges, walking, with note on back</i>	Aug 1954, Aug 1954
b. 50, f. 307p	<i>Photo of Cole Porter, Linda Porter, and others wearing "uniforms of Pango-Pango cops," with note on back</i>	Mar 13, ?, Mar 13, ?
b. 50, f. 307p	Photo of Cole Porter [looking unwell], with many others, with note on back [from Paul Sylvain to Andy (chauffeur)]	10 Mar 1956, 10 Mar 1956
b. 50, f. 307p	<i>Photo of Cole Porter and woman with brooch, sitting</i>	no date, no date
b. 50, f. 307q	Photo of Cole Porter, Betty Shevlin Smith, and ?	no date, no date
b. 50, f. 307q	Photo of Cole Porter with [Dr.] Albert Sirmay	no date, no date
b. 50, f. 307q	Photo of two gentlemen and lady, sitting (unidentified)	
b. 50, f. 307r	Photo of cast of "The Rivals", Worcester School?	no date, no date
b. 50, f. 307r	Photo of Cole Porter receiving award in academic gown at piano, with men standing behind, Williamstown	no date, no date
b. 50, f. 307r	Photo of Cole Porter and blond woman at piano	no date, no date

## Supplement D (Eells materials) (continued)

b. 50, f. 307s	Photo of page 411 of Yale Yearbook, "The Hogans", with R.O. Derrick, A. Whitridge, C.A. Bonnell, W.G.E. Tytus, ? (standing), J.S. Hunter, Louis Linder, C. Porter	no date, no date
b. 50, f. 307s	Photo of Cole Porter receiving award in academic gown at piano, with men standing behind, Williamstown	no date, no date
b. 50, f. 307t	Original (p. 46) of Vogue Magazine with 5" x 6" promotional photograph of Genevieve Tobin for "Fifty Million Frenchmen"	21 Dec 1929, 21 Dec 1929
b. 50, f. 307t	<i>Photo of Genevieve Tobin, William Gaxton, sitting</i> , in "Fifty Million Frenchmen"	no date, no date
b. 50, f. 307t	<i>Photo of Genevieve Tobin, William Gaxton, standing</i> , in "Fifty Million Frenchmen", NY	no date, no date

**Series V: Miscellaneous items**

b. 51, f. 308	<i>College class notebook No. 1: play The Passing Show (?)</i> , with list of characters and several pages of dialogue.	
b. 51, f. 309	<i>College class notebook No. 2: notes from a course in physiology</i> , with many sketches and doodles, mostly of women apparently in theatrical costume and with several signatures.	
b. 51, f. 310	<i>College class notebook No. 3: brief notes from a course in French</i> , with sketches.	
b. 51, f. 311	<i>College class notebook No. 4: notes from a course on Tennyson and Browning</i> , with sketches.	
b. 51, f. 312	<i>College class notebook No. 5: first set of notes from a course on nineteenth-century English poets</i> , with sketches.	
b. 51, f. 313	<i>College class notebook No. 6: second set of notes from a course on nineteenth-century English poets</i> , with sketches.	
b. 51, f. 314	<i>College class notebook No. 7: first set of notes from a course on Shakespeare</i> , with passing mention of <i>The Taming of the Shrew</i> and with sketches and, at the end, a draft of a poem.	
b. 51, f. 315	<i>College class notebook No. 8: second set of notes from a course on Shakespeare</i> , with sketches.	
b. 51, f. 316	<i>College class notebook No. 9: notes for a review of English literature from Shakespeare to Swift</i> .	
b. 51, f. 317	<i>College class notebook No. 10: a Klondike tablet with two written sheets</i> , one of dialogue apparently for a lyric, the other a draft of a letter in French to a Miss Parsons (?).	
b. 51, f. 318	<i>College class notebook No. 11: a music notebook with parts of J.S. Bach's Well-tempered Clavier and a Beethoven andante</i> .	
b. 52, f. 319	<i>Certificate of nomination of Cole Porter for award for -- Something to shout about -- : You'd be so nice to come home to</i> 1 page	no date, no date
b. 52, f. 320	Invitation card, for cocktails, to Cole Porter from Their Majesties The King and Queen of Yugoslavia 1 page	Jan 18 [no year], Jan 18 [no year]
b. 52, f. 320	<i>Note to "Elsie"</i> [possibly by Linda Porter, according to R. Kimball] 1 page	no date, no date
b. 52, f. 320	Cable message to Cole Porter from "Howard" 1 page	1944 Oct 15, 1944 Oct 15
b. 52, f. 320	<i>Autograph letter signed to Cole Porter from "Offie", from the St. Regis, NYC, Wednesday, re Kiss me Kate</i> 4 pages	no date, no date
b. 52, f. 320	<i>Typed letter Frank A. to Douglas [?] on Theodore (Ted) Henry, cousin of Cole Porter</i> - photocopy from Kay Swift Collection 4 pages (A403)	1946 Jan 21, 1946 Jan 21

b. 52, f. 321	<i>Time</i> magazine cover story about Cole Porter 4 pages	1949 Jan 31, 1949 Jan 31
b. 52, f. 321	Color cartoon drawing by Kate Osann published in Collier's magazine: subject: Cole Porter 1 page	1954 Apr 16, 1954 Apr 16
b. 52, f. 321	Story about Cole Porter, <i>Yale Alumni Magazine</i> 5 pages (copy of original magazine: Box 52, Folder 321)	1992 Nov, 1992 Nov
b. 52, f. 322	Audition program, <i>Kiss me Kate</i> , Earl Wrightson, Lisa Kirk, Christina Lind, Lorenzo Fuller, Joe Moon 4 pages (plus photocopy)	no date, no date
b. 52, f. 323	Diary, Cole Porter's trip to Athens 6 pages	1955 May, 1955 May
b. 52, f. 324	Diary, Cole Porter's trip to southern Europe, Mediterranean areas 22 pages	1956 Feb-May, 1956 Feb-May
b. 52, f. 325	Diary, Cole Porter's trip to Italy 11 pages	1957 April-May, 1957 April-May
b. 52, f. 326	News clipping (photocopy) of article about sale of Cole Porter's cigarette cases 1 page	no date [1967], no date [1967]
b. 52, f. 326	Catalogue: Parke-Bernet auction of Cole Porter's cigarette cases, New York City [12] + 24 + [2] pages	1967 May 17, 1967 May 17
b. 52, f. 326	playbill, <i>Theatreprint</i> , Vol. XCI, no. 11, for -- <i>A swell party</i> --, a celebration of Cole Porter [32 pages]	1967, 1967
b. 52, f. 326	menu card from a restaurant in Firenze, with scribbles apparently by Cole Porter 2 pages	no date, no date
b. 52, f. 326	Photocopy of Sotheby's (of Monaco) notice of auction of Cole Porter's correspondence to Boris Kochno and related items 1 page	1991 Oct 11, 1991 Oct 11
b. 52, f. 326	Sheet of imprinted stationery from Paris with Porter's name and address in New York City in his hand 1 page	no date, no date
b. 52, f. 326	small sheets of paper (marked "Nos couverts") listing names & addresses and monetary accounting 3 pages	no date, no date
b. 52, f. 326	typescript (with corrections) of 2 refrains from "You're the top" 1 page	no date, no date
b. 52, f. 327	re -- <i>Fifty million Frenchmen</i> newspaper clippings (+ photocopy) 1 page	1932, 1933, 1932, 1933
b. 52, f. 328	<i>Around the World in Eighty Days</i> 25 pages Newspaper clippings, Reviews, Articles (Many duplicates)	1946, 1946

b. 52, f. 329	<i>Can-Can</i> -- : Souvenir program from film [32] pages	no date, no date
b. 52, f. 330	<i>Aladdin</i> British stage production presented by Harold Fielding Programme -- 12 pages Souvenir brochure -- 20 pages	1959, 1959
b. 52, f. 331	Newspaper clippings (photocopies)  Re: Honorary degree from Yale -- 1960 Jun 8 -- 1 page Obituary notices -- 1964 Oct 17 -- 2 pages Eulogies -- 1964 Oct 25, 1964 Oct 30 -- 1 page, 2 pages (ALL: A371)	1960-1971, 1960-1971
b. 52, f. 331	Review of <i>The decline and fall of the world as seen through the eyes of Cole Porter</i> 1 page (A371)	1966, 1966
b. 52, f. 331	<i>New Yorker</i> profile of Porter by Brendan Gill 11 pages (A371)	1971 Sept 18, 1971 Sept 18
b. 52, f. 331	Article by Richard Severo regarding Porter's unpublished songs 7 pages (A371)	1971 Oct 10, 1971 Oct 10
b. 52, f. 331	Review by Richard R. Lingeman of Robert Kimball: <i>Cole</i> 1 page	1971 Dec 31, 1971 Dec 31
b. 62, f. 379	Yale Alumni magazine	1992 Nov, 1992 Nov
b. 62, f. 380	photograph of Cole Porter standing before enlargement of score of the first page of the song "Silk stockings" 1 page	no date, no date
Printed materials (Cole Porter's, unless noted)		
	<i>Album</i> , bound in red leather with gold stamping and gold-edged pages, stamped "Cole Porter", containing diagrams & outlines for notes on dinner- parties [unmarked, no entries]	no date, no date
	<i>La victoire</i> --, Paris, La nouvelle revue française Fabre-Luce, Alfred [contains Linda Porter's bookplate]	1924, 1924
	<i>Ferdinand the bull</i> --, New York, Viking Press Leaf, Munro (6th printing, inscribed as gift from a friend)	1936, 1936

## Printed materials (continued)

*Scrapbook* [partially-filled with news-clippings and theatrical programs,  
none pertaining to Cole Porter]

<i>Touristen-Wanderkarte</i> : Blatt 12: Glockner- und Venedigergruppe, Wien, Freytag & Berndt	no date, no date
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<i>Touristen-Wanderkarte</i> : Blatt 17: Östl. Dolomiten, Wien, Freytag & Berndt	no date, no date
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<i>Le tour du monde en quatre-vingts jours</i> --, illus. De Neuville & Benett, Paris, J. Hetzl & Cie. Verne, Jules	no date, no date
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<i>Guide to antiquities of upper Egypt</i> --, London, Methuen & Co., Ltd., 2nd ed. Weigall, Arthur E.P. [annotated]	1913, 1913
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Gold-leaf applique box [in poor condition]	
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## Series VI: Sound Recordings

## Instantaneous discs

b. 93,  39002057146368b. 93,  39002068550715	Cole Porter; "Gloom Dodgers", Vincent Lopez Interviews; "You'd Be So Nice To Come Home To"; <i>2 Phonograph Records (12 inch disc)</i> Part 1, Part 2; Station: WHN; 3:30PM; Champion Recording Co. 18 East 50th Street, N.Y. • Eldorado 5-1860	1947 December 14
b. 93,  39002068550707	Cole Porter; "Love Of My Life", "Be A Clown"; <i>1 Phonograph Record (12 inch disc)</i> Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 October 26
b. 93,  39002068550699	Cole Porter; "Pirate Ballet"; <i>1 Phonograph Record (12 inch disc)</i> Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 August 13
b. 93,  39002068550681	Cole Porter; "Be A Clown" Finale, "Mack The Black"; <i>1 Phonograph Record (12 inch disc)</i> Part 1, Part 2; Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 October 26
b. 93,  39002068550673	Cole Porter; "Nina"; <i>1 Phonograph Record (12 inch disc)</i> Part 1, Part 2; Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 October 26
b. 93,  39002068550665	Cole Porter; "Be A Clown" Finale, "Mack The Black"; <i>1 Phonograph Record (12 inch disc)</i> Part 1, Part 2; Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 October 26
b. 93,  39002068550657	Cole Porter; "Love Of My Life", "You Can Do No Wrong"; <i>1 Phonograph Record (12 inch disc)</i> Part 1, Part 2; Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 May 27
b. 93,  39002068550640	Cole Porter; "Pirate Ballet"; <i>1 Phonograph Record (12 inch disc)</i> Part 1, Part 2; Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 August 13
b. 93,  39002068550632	Cole Porter; "Mack The Black"; <i>1 Phonograph Record (12 inch disc)</i> Part 2; Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 May 27
b. 93,  39002068550624	Cole Porter; "Mack The Black", "Be A Clown" Finale; <i>1 Phonograph Record (12 inch disc)</i> Part 1, Part 2; Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 October 26

## Instantaneous discs (continued)

b. 93,  39002068550616	Cole Porter; "Nina"; <i>1 Phonograph Record (12 inch disc)</i> Part 1, Part 2; Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 October 26
b. 93,  39002068550608	Cole Porter; "Be A Clown", "Love Of My Life"; <i>1 Phonograph Record (12 inch disc)</i> Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 October 26
b. 93,  39002068550590	Cole Porter; "Voodoo"; <i>1 Phonograph Record (12 inch disc)</i> Part 1, Part 2; Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 October 26
b. 93,  39002068550582	Cole Porter; "Pirate Ballet"; <i>1 Phonograph Record (12 inch disc)</i> Part 1, Part 2; Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 August 13
b. 93,  39002068550574	Cole Porter; "Be A Clown", "Love Of My Life"; <i>1 Phonograph Record (12 inch disc)</i> Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 October 26
b. 93,  39002068550566	Cole Porter; "Nina"; <i>1 Phonograph Record (12 inch disc)</i> Part 1, Part 2; Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 October 26
b. 93,  39002068550558	Cole Porter; "Mack The Black"; <i>1 Phonograph Record (12 inch disc)</i> Part 2; Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 May 27
b. 93,  39002068550517	Cole Porter; "Voodoo"; <i>1 Phonograph Record (12 inch disc)</i> Part 1, Part 2; Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 October 26
b. 93,  39002068550509	Cole Porter; "Voodoo"; <i>1 Phonograph Record (12 inch disc)</i> Part 1, Part 2; Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 October 26
b. 93,  39002068550491	Cole Porter; "Be A Clown", "Love Of My Life"; <i>1 Phonograph Record (12 inch disc)</i> Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 October 27
b. 93,  39002068550483	Cole Porter; "Love of My Life" Reprise, "You Can Do No Wrong"; <i>1 Phonograph Record (12 inch disc)</i> Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 May 27



## Instantaneous discs (continued)

b. 93,  39002068550475	Cole Porter; "Mack The Black", "Be A Clown" Finale; <i>1 Phonograph Record (12 inch disc)</i> Part 1, Part 2; Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 October 26
b. 93,  39002068550467	Cole Porter; "Nina"; <i>1 Phonograph Record (12 inch disc)</i> Part 1, Part 2; Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th Street, 17 New York	1947 October 26
b. 93,  39002068550459	Cole Porter; "Fresh As A Daisy"; Copy of an MGM Recording; <i>1 Phonograph Record (12 inch disc)</i> Champion Recording Corp. 1600 Broadway, N.Y. • Columbus 54445	undated
b. 93,  39002068550442	Cole Porter; Miss Ethel Merman; Mr. Bert Lahr; "Friendship Song"; Duplicate copy from CBS Recording; <i>1 Phonograph Record (12 inch disc)</i> Part 2; Station: WABC; 4:30PM; Champion Recording Corp. 1600 Broadway, N.Y. • Columbus 54445	1940 January 14
b. 93,  39002057146376b. 93,  39002068550434	Cole Porter; Andre Kostelanetz; "I Concentrate On You"; Dub; <i>2 Phonograph Records (12 inch disc)</i> WABC; Audiodisc recording blank; New York • USA	1940 December 29
b. 93,  39002057146384b. 93,  39002068550426	Cole Porter; Conducted By Andre Kostelanetz; "Music That Refreshes": "I Concentrate On You"; Dub; <i>2 Phonograph Records (12 inch disc)</i> Station: WABC; 4:30PM; Champion Recording Corp. 1600 Broadway, N.Y. • Columbus 54445	1940 December 29
b. 93,  39002057146392b. 93,  39002068550418	Cole Porter; Andre Kostelanetz Conducting; "Music That Refreshes"; "I Concentrate On You"; <i>2 Phonograph Records (12 inch disc)</i> Station: WABC; 4:30PM; Champion Recording Corp. 1600 Broadway, N.Y. • Columbus 54445	1940 December 29
b. 93,  39002068550400	Cole Porter; Elsa Maxwell Program; <i>1 Phonograph Record (12 inch disc)</i> Part 1, Part 3; Station: WJZ; 10pm; Champion Recording Corp. 1600 Broadway, N.Y. • Columbus 54445	1942 January 30
b. 93,  39002068550392	Cole Porter; Elsa Maxwell Program; <i>1 Phonograph Record (12 inch disc)</i> Part 4; Station: WJZ; 10pm; Champion Recording Corp. 1600 Broadway, N.Y. • Columbus 54445	1942 January 30
b. 93,  39002068550384	Cole Porter; MGM Studio Orchestra, Johnny Green Conducting; "High Society Overture"; <i>1 Phonograph Record (12 inch disc)</i> Prod. 1690; Disc #7765-6; 33 1/3 RPM; Standard Needle; Metro Goldwyn Mayer Pictures, Culver City, California	1956 May 16

## Instantaneous discs (continued)

b. 93,  39002068550376	Cole Porter; "Russell Bennett's Notebook; George Britten; "Everything I Love"; <i>1 Phonograph Record (12 inch disc)</i> Station: WOR; 8:30PM; Champion Recording Corp. 1600 Broadway, N.Y. • Columbus 54445	1942 January 23
b. 93,  39002068550368	Cole Porter; "Hasta Luego", "Lotus Bloom", "You'd Be So Nice To Come Home To"; <i>1 Phonograph Record (12 inch disc)</i> Station: CBS; 4:30PM; Champion Recording Co., 18 East 50th Street, N.Y. • Eldorado 5-1860	1942 December 13
b. 93,  39002068550350	Cole Porter; "Hasta Luego", "Lotus Bloom", "You'd Be So Nice To Come Home To"; <i>1 Phonograph Record (12 inch disc)</i> Station: CBS; 4:30PM; Champion Recording Co., 18 East 50th Street, N.Y. • Eldorado 5-1860	1942 December 13
b. 93,  39002068550335	Cole Porter; "You'd Be So Nice To Come Home To"; <i>1 Phonograph Record (12 inch disc)</i> WABC; Champion Recording Co., 18 East 50th Street, N.Y. • Eldorado 5-1860	1943 January 10
b. 94,  39002068550343	Cole Porter; "You'd Be So Nice To Come Home To"; <i>1 Phonograph Record (12 inch disc)</i> WABC; Champion Recording Co., 18 East 50th Street, N.Y. • Eldorado 5-1860	1943 January 10
b. 94,  39002068550327	Cole Porter; "You'd Be So Nice To Come Home To"; <i>1 Phonograph Record (12 inch disc)</i> WABC; Champion Recording Co., 18 East 50th Street, N.Y. • Eldorado 5-1860	1943 January 10
b. 94,  39002068550319	Cole Porter; From "March of Time Pgm"; <i>1 Phonograph Record (12 inch disc)</i> Part 1 of 1; "Sailors of the Sky"; NBC 10:30-11PM; 6095 - 78 RPM start inside; Westinghouse, Boston, Mass; WBZ Studios, Hotel Bradford, Boston, Phone Hancock 4261, Owned and Operated by Westinghouse Radio Stations, Inc.	1942 December 17
b. 94,  39002068550301	Cole Porter; "'March Of Time" presents Cole Porter's new hits'; <i>1 Phonograph Record (12 inch disc)</i> 1. "Hey Good Looking" 2. "I'm In Love With a Soldier Boy" 3. "Something For The Boys"; Station WEA; Champion Recording Co. 18 East 50th Street, N.Y. • Eldorado 5-1860	1943 January 14
b. 94,  39002068550293	Cole Porter; Tex & Jinx; Part 1, 3; <i>1 Phonograph Record (12 inch disc)</i> Part One, Part 3; Speed 78; Reference Recording Instantaneous; Radio-Recording Division, National Broadcasting Co., Inc., New York • Washington, D.C. • Chicago • Hollywood • San Francisco	1949 December 1
b. 94,  39002068550285	Cole Porter; Tex & Jinx; Part 2, 4; <i>1 Phonograph Record (12 inch disc)</i> Part Two, Part Four; Speed 78; Reference Recording Instantaneous; Radio-Recording Division, National Broadcasting Co., Inc., New York • Washington, D.C. • Chicago • Hollywood • San Francisco	1949 December 1

## Instantaneous discs (continued)

b. 94,  39002068550277	Cole Porter; Tex & Jinx; Part 5; <i>1 Phonograph Record (12 inch disc)</i>  Part Five; Speed 78; Reference Recording Instantaneous; Radio- Recording Division, National Broadcasting Co., Inc., New York • Washington, D.C. • Chicago • Hollywood • San Francisco	1949 December 1
b. 94,  39002068550269	Cole Porter; Don Voorhees & His Orchestra; Conrad Thiebault - Vocalist; "Dupont 'Cavalcade Of Music' Presents Music By"; Part 1, 4; <i>1 Phonograph Record (12 inch disc)</i>  Number 1: (1. "Opening Signature & Announcements" 2. "An Old Fashioned Garden" 3. "You Do Something To Me") / Number 4: (6. "Concluding 'You're The Tops'" 7. "Commercial Announcement"); Speed 78 RPM Use Acetate Needles; Edwin Strong Inc. 3448 75th Street, Jackson HGTS. N.Y.	1937 September 15
b. 94,  39002068550251	Cole Porter; Don Voorhees & His Orchestra; Conrad Thiebault - Vocalist; "Dupont 'Cavalcade Of Music' Presents Music By"; Part 2, 5; <i>1 Phonograph Record (12 inch disc)</i>  Number 2: (4. "Conrad Thiebault Sings 'Night And Day'" / Number 5: (8. "Conrad Thiebault Sings 'Easy to Love'" 9. "I Get A Kick Out Of You"); Speed 78 RPM Use Acetate Needles; Edwin Strong Inc. 3448 75th Street, Jackson HGTS. N.Y.	1937 September 15
b. 94,  39002068550244	Cole Porter; Don Voorhees & His Orchestra; Conrad Thiebault - Vocalist; "Dupont 'Cavalcade Of Music' Presents Music By"; Part 3, 6; <i>1 Phonograph Record (12 inch disc)</i>  Number 3: (5. "What Is This Thing Called Love" 6. "You're The Tops" (Concluded on #4)) / Number 6: (10. "Anything Goes" 11. "Conrad Thiebault Sings 'I've Got You Under My Skin'" / Speed 78 RPM Use Acetate Needles; Edwin Strong Inc. 3448 75th Street, Jackson HGTS. N.Y.	1937 September 15
b. 94,  39002068550236	Cole Porter; Don Voorhees & His Orchestra; Conrad Thiebault - Vocalist; "Dupont 'Cavalcade Of Music' Presents Music By"; Part 7; <i>1 Phonograph Record (12 inch disc)</i>  Number 7: (12. "Closing Announcements. & Signature"); Speed 78 RPM Use Acetate Needles; Edwin Strong Inc. 3448 75th Street, Jackson HGTS. N.Y.	1937 September 15
b. 94,  39002068550228	Cole Porter; "Make Me Another Old-Fashioned"; Dub; <i>1 Phonograph Record (12 inch disc)</i>  Copy of an MGM Recording; Champion Recording Corp. 1600 Broadway, NY • Columbus 5•4445	
b. 94,  39002068550210	Cole Porter; "Kiss Me Kate": "From This Moment On", "Where Is The Life That Late I Led"; <i>1 Phonograph Record (12 inch disc)</i>  For Reference Recording Only; Audio Devices, Inc., New York	
b. 94,  39002068550202	Cole Porter; Dub of "Kiss Me Kate"; Part 3 & 4; <i>1 Phonograph Record (12 inch disc)</i>  Part 3: (1. "Tom, Dick and Harry" 2. "So In Love" 3. "So In Love (Reprise)" 4. "I've Come To Wive Wealthily In Padua") 5. " " (Reprise) / Part 4: (1. "Wunderbar" 2. "We Open In Venice" 3. "Brush Up On Your Shakespeare" 4. "Bianca" 5. "Kiss Me Kate" - Act I Finale 6. " " Act II Finale); Long Play 33 1/3 RPM; Studio & Artists Recorders (Sunset Arts Building) 6087 Sunset - HI-8241 - Hollywood	

## Instantaneous discs (continued)

b. 94,  39002068550194	Cole Porter; Dub of MGM Production of "Kiss Me Kate"; Part 3 & 4; <i>1 Phonograph Record (12 inch disc)</i> Part 3: (1. "Tom, Dick and Harry" 2. "So In Love" 3. "So In Love (Reprise)" 4. "I've Come To Wive Wealthily In Padua") 5. " " (Reprise) / Part 4: (1. "Wunderbar" 2. "We Open In Venice" 3. "Brush Up On Your Shakespeare" 4. "Bianca" 5. "Kiss Me Kate " - Act I Finale 6. " " Act II Finale); Long Play 33 1/3 RPM; Studio & Artists Recorders (Sunset Arts Building) 6087 Sunset - HI-8241 - Hollywood	
b. 94,  39002068550186	Cole Porter; Dub of MGM Production of "Kiss Me Kate"; Part 1 & 2; <i>1 Phonograph Record (12 inch disc)</i> Part 1: ( 1."From This Moment On" 2. "I'm Always True To You In My Fashion" 3. "Where Is The Life That Late I Led") / Part 2: ( 1." Too Darn Hot" 2. "Why Can't You Behave" 3. "Were Thine That Special Face" 4. "I Hate Men"); Long Play 33 1/3 RPM; Studio & Artists Recorders (Sunset Arts Building) 6087 Sunset - HI-8241 - Hollywood	
b. 94,  39002068550178	Cole Porter; Dub of Production of "Kiss Me Kate"; Part 1 & 2; <i>1 Phonograph Record (12 inch disc)</i> Part 1: ( 1."From This Moment On" 2. "I'm Always True To You In My Fashion" 3. "Where Is The Life That Late I Led") / Part 2: ( 1." Too Darn Hot" 2. "Why Can't You Behave" 3. "Were Thine That Special Face" 4. "I Hate Men"); Long Play 33 1/3 RPM; Studio & Artists Recorders (Sunset Arts Building) 6087 Sunset - HI-8241 - Hollywood	
b. 94,  39002068550137	Cole Porter; Interview; Dub; <i>1 Phonograph Record (12 inch disc)</i> Part 1; Glass; Radio Recorders; 7000 Santa Monica Blvd, Hollywood, California Hollywood 3917	
b. 94,  39002068550129	Cole Porter; "Voodoo"; October 26th, 1947; <i>1 Phonograph Record (12 inch disc)</i> Part 1, Part 2; Lateral 33 1/3 RPM; Mary Howard Recordings; 37 East 49th, Street, 17 New York	1947 October 26
b. 94,  39002126528216	Cole Porter; "Pirate Ballet"; Part 1 and Part 2 <i>1 Phonograph Record (12 inch disc)</i>	1947 August 13
b. 94,  39002126528224	Cole Porter; "Pirate Ballet"; Part 1 and Part 2 <i>1 Phonograph Record (12 inch disc)</i>	1947 August 13
b. 94,  39002126528232	"Love of My Life" <i>1 Phonograph Record (12 inch disc)</i>	undated
b. 94,  39002126528240	Koste 5:00 <i>1 Phonograph Record (12 inch disc)</i>	undated
b. 94,  39002126528257	Cole Porter; "When you wish upon a star"/I concentrate on you" <i>1 Phonograph Record (12 inch disc)</i>	undated
b. 94,  39002126528265	Cole Porter <i>1 Phonograph Record (12 inch disc)</i> Two labels found loose inside the sleeve. One says "Begin the Beguine" on Tune up Time. The second says "Tune Up Time" (Andre Kostelanetz) Cole Porter's " I Concentrate on You" Tony Maetin	1940 April 8- 1940 April 29

## Instantaneous discs (continued)

b. 94, [REDACTED] 39002126528273	Other Side 1) Easy To Love 2) It's Delovely 3) Love for Sale 4) In the Still of the Night 5) You're the Top 6) My Heart Belongs to Daddy <i>1 Phonograph Record (12 inch disc)</i>	undated
b. 94, [REDACTED] 39002126528281	Cole Porter; "Mack The Black"; Part 2 <i>1 Phonograph Record (12 inch disc)</i>	1947 May 27
b. 94, [REDACTED] 39002126528299	Cole Porter; "Mack The Black", Part 2 <i>1 Phonograph Record (12 inch disc)</i>	1947 May 27
b. 94, [REDACTED] 39002126528307	Cole Porter; "You Can Do No Wrong"/"Love of My Life - Reprise" <i>1 Phonograph Record (12 inch disc)</i>	1947 May 27
b. 94, [REDACTED] 39002126528315	Cole Porter; "You Can Do No Wrong"/"Love of My Life - Reprise" <i>1 Phonograph Record (12 inch disc)</i>	1947 May 27
b. 94, [REDACTED] 39002126528323	Cole Porter; "You Can Do No Wrong"/"Love of My Life - Reprise" <i>1 Phonograph Record (12 inch disc)</i>	1947 May 27
b. 94, [REDACTED] 39002126528331	[unknown] <i>1 Phonograph Record (12 inch disc)</i>  Hard to read. One side says "take 4 xxx [illegible] 78 RPM- Outside in". The Other side says "Outside in 98 RPM T4X"	undated
b. 94, [REDACTED] 39002126528349	Cole Porter; "Lotus Bloom" Part 1 and Part 2 <i>1 Phonograph Record (12 inch disc)</i>	undated
b. 94, [REDACTED] 39002126528356	"Hasta Luego"/"Ballet" <i>1 Phonograph Record (12 inch disc)</i>	undated
b. 94, [REDACTED] 39002126528364	"Always Knew" <i>1 Phonograph Record (12 inch disc)</i>  One side says "Soprano" and the other side says "Tenor"	undated
b. 94, [REDACTED] 39002126528372	"Teapot" <i>1 Phonograph Record (12 inch disc)</i>	undated
b. 94, [REDACTED] 39002126528380	Cole Porter with Ethel Merman Side 3 and Side 4 <i>1 Phonograph Record (12 inch disc)</i>	1964 January 26
b. 94, [REDACTED] 39002126528398	Cole Porter with Ethel Merman Side 1 and Side 2 <i>1 Phonograph Record (12 inch disc)</i>	1964 January 26
b. 94, [REDACTED] 39002134650010	Lotus Bloom <i>1 Phonograph Record (12 inch disc)</i>  Vocal, New Version, 91 X 1, Part 1; Lotus Bloom, 4 X, Part 2. International Artists Inc. Recording Studios. 78 RPM.	undated
b. 94, [REDACTED] 39002057146400	Mack the Black <i>1 Phonograph Record (12 inch disc)</i>  Part 2. Lateral 78 RPM. Mary Howard Recordings; 37 East 49th Street, 17 New York.	1947 May 27

## Appendix

Cole Porter materials have been given to the Beinecke Rare Book and Manuscript Library and to Manuscripts and Archives (Sterling Memorial Library) at various times. The following is a brief index to materials known to be in those repositories.

### Beinecke Rare Book and Manuscript Library

*Kiss me Kate*, libretto (New York: Alfred A. Knopf, 1953), 147 p. -- "First Edition."  
Beinecke Library: Za Sp3135 953K

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Newspaper clipping, *Variety*, August 5, 1970, review of "The Co-educated Cole Porter," musical revue produced at Long Wharf Theatre, New Haven, Connecticut.  
Beinecke Library: Za Misc. P8325

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*Gay Divorce* playbill, Apollo Theatre, Chicago, 1933.  
Beinecke Library: Za Misc. P8325

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*Kiss Me Kate* playbill, Shubert Theatre, Chicago, 1950.  
Beinecke Library: Za Misc. P8325

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*Can Can* playbill, Sam S. Shubert Theatre, New York, 1953.  
Beinecke Library: Za Misc. P8325

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"The Cole Porter Years" by Robert E. Kimball, *Yale Alumni Magazine*, Vol. XXXII, No. 6, March 1969.  
Beinecke Library: Za Misc. P8325

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### Manuscripts and Archives

Song: "Nowadays it's rather nobby ..."  
1 p. with carbon  
Manuscripts and Archives: Yale MSS misc P series.

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Songs composed for *Pot of Gold*  
Typescript carbon and 1 page in manuscript (Removed from scrapbook of William S. Innis, Yale '14).  
Manuscripts and Archives: Yale MSS misc P series.

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Letters to, from, and about Cole Porter, and other papers.  
Manuscripts and Archives: See registrar for collection: *John Berdan*, Yale Misc. Mss. B.

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## Selected Search Terms

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

### Subjects

Musicals  
Songs

### Names

Baruch, Bernard M. (Bernard Mannes),  
1870-1965  
Beaton, Cecil, 1904-1980  
Berlin, Irving, 1888-1989  
Colbert, Claudette, 1903-1996  
Goldwyn, Samuel, 1879-1974  
Hayes, Helen, 1900-1993  
Lieberson, Goddard, 1911-1977  
Logan, Joshua, 1936-1987  
Merman, Ethel, 1909-1984  
Porter, Cole, 1891-1964  
Porter, Linda Lee Thomas, d. 1954  
Rose, Billy, 1899-1966  
Spaeth, Sigmund, 1885-1965  
Woolley, Monty, 1888-1963