

Jule Styne:

An Inventory of His Collection at the Harry Ransom Center

Descriptive Summary

- Creator:** Styne, Jule, 1905-1994
- Title:** Jule Styne Papers
- Dates:** 1925-1965 (bulk 1950-1964), undated
- Extent:** 81 document boxes, 8 card boxes, 2 custom boxes, 6 oversize boxes (45.69 linear feet), 2 oversize folders (osf)
- Abstract:** The papers of the English-born American composer, producer, and director Jule Styne document his lengthy career in music, theater, and television. The papers include music scores, sheet music, scripts, correspondence, and production records chiefly for his Broadway musicals and plays from 1950 to 1964. Styne's collaborations with a variety of well-known actors, authors, composers, designers, directors, lyricists, musicians, performers, and producers are well-represented in his papers.
- Call Number:** Manuscript Collection MS-54097
- Language:** English
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Administrative Information

Acquisition: Gifts of Jule Styne, 1962-1965

Processed by: Joan Sibley and Amanda Reyes, 2017 **Note:** This finding aid replicates and replaces information previously available only in a card catalog. Please see the explanatory note at the end of this finding aid for information regarding the arrangement of the manuscripts as well as the abbreviations commonly used in descriptions.

Repository: [Harry Ransom Center, The University of Texas at Austin](#)

Biographical Sketch

Jule Styne (1905-1994) was one of Broadway's most prolific and successful composers. Born as Julius Stein in the East End of London, Styne acquired an early interest in the theater after an uncle took him to a stage production when he was just three years old. His family moved to the United States and Styne began studying at the Chicago College of Music before he was ten. In his career, which spanned five decades, Styne wrote over 2000 songs, publishing approximately 1500 of them. Roughly 200 of those songs became hits. Styne, who held an unwavering belief in the collaborative process, wrote songs with Sammy Cahn, the team of Betty Comden and Adolph Green, and Stephen Sondheim. These partnerships garnered several honors during his career, including an Oscar ("Three Coins in the Fountain," 1955) and a Tony (*Hallelujah, Baby!*, 1968).

While touring with the Ben Pollack Band and performing with the likes of Glenn Miller, Styne's first hit song "Sunday" arrived in 1926. Co-written with Bennie Krueger, Chester Conn, and Ned Miller, Styne said inspiration arose from trying to impress a girl. It did much more than that, leading Styne to Hollywood where he found work as a vocal coach for Twentieth Century Fox, training such notable actors as Shirley Temple. He also wrote songs for major film studios including Republic Pictures, where he met Sammy Cahn, and with whom he created some of his most memorable output, including several Frank Sinatra hits such as "I've Heard that Song Before." In 1947, the duo produced their first Broadway musical, *High Button Shoes*, featuring Jerome Robbins as choreographer. The production was a success, and Styne found that he had a real taste for the theater. Although he and Cahn continued to collaborate, Cahn ultimately decided to stay in Hollywood while Styne moved on to New York.

The 1950s is considered Styne's most prolific era and he provided music for the hit productions *Gentlemen Prefer Blondes* (1949), *Bells Are Ringing* (1956), and *Gypsy* (1959), which he co-wrote with Stephen Sondheim. Styne and Sondheim came to the production of *Gypsy* after Irving Berlin and Cole Porter declined the project and star Ethel Merman proposed Styne, with whom she had worked and who could tailor music to her unique vocal talents. Based on the life of Gypsy Rose Lee, this production was also the only time Styne worked with Sondheim. The musical was a resounding success, and Styne considered "Everything's Coming up Roses" to be one of the best songs he'd ever written.

Styne's strongest writing partners were probably lyricists Betty Comden and Adolph Green, with whom Styne collaborated on *Bells Are Ringing* (1956), *Peter Pan* (1954), *Do Re Mi* (1960), *Fade Out – Fade In* (1964), *Subways Are for Sleeping* (1961), *Say, Darling* (1958), and *Hallelujah, Baby!* (1967).

Styne was also a successful Broadway producer on *Will Success Spoil Rock Hunter?* (1955), which propelled then-unknown Jayne Mansfield into the spotlight, and *Mr. Wonderful* (1956) starring Sammy Davis, Jr. in a production tailored to introduce him to a wider audience. In 1959, Styne adapted Jane Austen's novel *Pride and Prejudice* into a musical titled *First Impressions*.

Although the 1960s were a bit quieter for Styne, he composed the music for the hit musical *Funny Girl* (1964), which made Barbra Streisand a huge star. His song "People" became a standard for the singer.

The inexhaustible Styne also worked in television, composing music for such disparate productions as *Ruggles of Red Gap* (1957), *Mr. Magoo's Christmas Carol* (1962), and cult favorite *The Dangerous Christmas of Red Riding Hood* (1965). He even composed music for *Freedomland U.S.A.* (1960), a production at a short-lived American history theme park, as well as music for a production at the 1964 World's Fair titled *Wonderworld*.

Styne was married twice (to Ethel Rubenstein, 1927-1952, then to Margaret Ann Bissett Brown, 1962-1994), and had four children (Stanley, Norton, Nicholas, and Katherine). He sometimes collaborated with his son Stanley. Jule Styne died of heart failure in 1994.

Sources:

Blau, Eleanor. "Jule Styne, Bountiful creator of song favorites, dies at 88." *New York Times*, 21 September 1994.

"Jule Styne: The Official Jule Styne Website." Accessed February 22, 2017.
http://www.julestyne.com/Jule_Styne.php

Suskin, Steven. *Show Tunes 1905-1985: The Songs, Shows and Careers of Broadway's Major Composers*. New York: Dodd, Mead and Company, 1986.

Suskin, Steven. *The Sound of Broadway Music*. Oxford: Oxford University Press, 2009.

Taylor, Theodore. *Jule: The Story of Composer Jule Styne*. New York: Random House, 1979.

Scope and Contents

Music scores, lyrics, scripts for plays, film, and television, correspondence, financial, legal, and business records, and production materials document the diverse professional career of the American composer, director, and producer Jule Styne. The papers are organized into four series: I. Works, 1943-1964; II. Letters, 1950-1960; III. Recipients, 1940-1965; and IV. Miscellaneous, 1936-1965. This finding aid replicates and replaces information previously available only in a card catalog. Please see the explanatory note at the end of this finding aid for information regarding the arrangement of the manuscripts as well as the abbreviations commonly used in descriptions. Four boxes of printed materials never described in the card catalog have been added as series V. Additional Materials, 1925-1964. The Jule Styne Papers were formerly a part of the Center's Theater Arts Manuscripts Collection, but now form a separate, discrete collection.

Series I. Works includes music written by Styne, chiefly for musicals, but also for television and for songs used in films. The works are arranged first by medium (stage productions, television, and songs), and alphabetically by production title, and then alphabetically by song title within that production. All production and song titles are included in the Index of Works in this finding aid.

Stage productions from 1944 through 1964 are each represented to some extent, but those dating from the years 1955 to 1964 dominate: *Bells Are Ringing*, *Do Re Mi*, *Fade Out – Fade In*, *Funny Girl*, *Gypsy*, *Say, Darling*, and *Subways Are for Sleeping*. Styne's music for an amusement park production, *Freedomland U.S.A.* and for a production at the 1964 World's Fair, *Wonderworld* are also present. His work for television in this series includes *The Dangerous Christmas of Red Riding Hood*, *Mr. Magoo's Christmas Carol*, and *Ruggles of Red Gap*. Also present are individual songs written for specific artists, such as "Now!" for Lena Horne, or used in films, including *All the Way Home*, *Carolina Blues*, *Living It Up*, *Tonight and Every Night*, *Romance on the High Seas*, *The West Point Story*, and *What a Way to Go*.

Series II. Letters contains Styne's outgoing correspondence, circa 1950-1960, to colleagues, peers, organizations, friends, and family. The letters are arranged alphabetically by the recipient's name. All correspondent names are listed in the Index of Letters included in this finding aid. Among the correspondents are Anne Bancroft, Harry Belafonte, Claire Bregman (Styne's sister), Nat King Cole, Betty Comden, Johnny Desmond, Eddie Fisher, Adolph Green, Ben Hecht, Judy Holliday, Evan Hunter, Vincente Minnelli, Billy Rose, Maurice "Maury" Stein (Styne's brother), Hal Wallis, and others.

Series III. Recipient consists of Styne's incoming correspondence, both professional and personal, circa 1940-1965. The correspondence is arranged alphabetically by the author's name. All names are listed in the Index of Recipients included in this finding aid. Styne's incoming mail ranges from files of business correspondence from the William Morris Agency, entertainment attorney Lee Moselle, MCA, and tax consultant Robert Young to letters or thank-you notes from a variety of show business collaborators, colleagues, organizations, and friends, including Steve Allen, Louis Armstrong, George Axelrod, Ralph Bellamy, Polly Bergen, Leonard Bernstein, Buddy Bregman (Styne's nephew), Abe Burrows, Sammy Cahn, Alvin Colt, Betty Comden, Joan Crawford, Sammy Davis, Jr., Robert Downing, Sammy Fain, Judy Garland, Hermione Gingold, Samuel Goldwyn, Oscar Hammerstein II, Lillian Hellman, Garson Kanin, Gypsy Rose Lee, Anita Loos, Jayne Mansfield, Johnny Mercer, Ethel Merman, Harold Prince, Terence Rattigan, Jerome Robbins, Richard Rodgers, Frank Sinatra, Oliver Smith, Stephen Sondheim, Isador Stein (Styne's father), Lee Strasberg, Elizabeth Taylor, Jerome Weidman, and Thornton Wilder along with many others.

Series IV. Miscellaneous encompasses the bulk of the Styne Papers, circa 1936-1965, and consists of works, correspondence, and production records created by third-parties. Materials are arranged alphabetically by creator name, with multiple items for a single creator subsequently arranged alphabetically by description. A detailed listing of the contents of this series is included in the Index of Miscellaneous in this finding aid.

Works by others in this series include music, lyrics, and a variety of scripts written for stage, television, or film by persons other than Styne. Most of these were either produced by Styne, sent for his review, or under consideration for production. Many of the scripts that were produced exist in various states with revisions and changes or as rehearsal or prompt copies. Among the authors, composers, and lyricists represented are George Axelrod (*Will Success Spoil Rock Hunter?*), Abe Burrows (*First Impressions*), Betty Comden and Adolph Green (*Bells are Ringing*, *Fade Out – Fade In*, and *Say, Darling*), Robert Emmett (*The Dangerous Christmas of Red Riding Hood*), Ben Hecht (*Hazel Flagg*), Larry Holofcener (*Mr. Wonderful*), Isobel Lennart (*Funny Girl*), Anita Loos (*Gentlemen Prefer Blondes*), Robert Merrill (*The Dangerous Christmas of Red Riding Hood*), Nate Monaster (*Something More!*), John O'Hara (*Pal Joey*), Richard Rodgers and Lorenz Hart (*Pal Joey*), David Shaw (*Ruggles of Red Gap*), and Frank Tashlin (*Will Success Spoil Rock Hunter?*). Other prominent authors represented include Blake Edwards, Christopher Fry, Aldous Huxley, William Inge, Arthur Laurents, Liam O'Flaherty, Neil Simon, and Preston Sturges among others.

Records are present for several of Styne's production companies: Jule Styne Productions; The Mr. Wonderful Company; The Darling Company (*Say, Darling*); The Proud Company (*First Impressions*); and The Success Company (*Will Success Spoil Rock Hunter?*). Much of this material is financial in nature, such as correspondence and bills from various businesses for items such as clothing, hats, and shoes, fabrics, furniture and props, or for services, including electrical work, hotel rooms, insurance, photography, printing, signs, transportation, and typists. Styne staffers Dorothy Dicker and Sylvia Herscher were frequently recipients of correspondence from such vendors and also fielded letters from agents sending lists of actors for casting. Additional types of production records are filed alphabetically by production company name. While each of the following types of materials are not necessarily present for each production, the records often include agreements, audition records, audit reports, bank statements, bills, box office receipts, budgets, cast and staff directories, casting notes, contracts, costume and prop plots, house seats lists, music breakdown and timings, opening night lists, partner lists, payroll, program credits, publicity, rehearsal and performance notes, royalty statements, staff notes, tax information, ticket requests and sales, and tour and travel itineraries.

Series V. Additional Materials, contains four boxes of printed materials dating from 1925 to 1964 that were never described in the card catalog. These have been organized to mirror the arrangement of materials in Series IV. Miscellaneous. More detailed descriptions for these items were interfiled into to the existing Index of Miscellaneous in this finding aid.

Sheet music and theater programs for Styne productions dominate this series, but also present are an award, a cast and staff directory, some casting head shots with resumes, contact sheets, costume design reproductions, financial records, photographs, a printed play, publicity materials, reviews, set designs, and ticket information.

Styne productions represented in this series include *First Impressions*, *Funny Girl*, *Gypsy*, *Mr. Wonderful*, *Say, Darling*, *Something More!*, *Subways Are for Sleeping*, *Two on the Aisle*, and *Will Success Spoil Rock Hunter?* The sheet music also represents stage and film productions by other composers and lyricists, including six by Rodgers and Hart, and two by Sammy Fain.

Related Material

Additional Jule Styne materials at the Ransom Center are located in the Joseph Abeles Studio Collection, the Robert Downing Papers, the Mel Gussow Collection (including a recording of an interview of Styne by Gussow now in the Sound Recordings Collection), and the Theater Biography Collection.

Index Terms

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Mansfield, Jayne, 1933-1967
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- Do re mi: Don't try to figure it out, duplicated arrangements for piano-conductor, 54 pages, undated -- 4.2
- Do re mi: Double juke box, handwritten music score, 5 pages, undated -- 4.3
- Do re mi: Double juke box – Part 2, handwritten music score for piano-conductor, 2 pages, undated -- 4.3
- Do re mi: Faraway home, handwritten music score, 3 pages, undated -- 4.4
- Do re mi: Fireworks, handwritten music score, 11 pages, undated. Included with this: orchestration by Henri René -- 4.5
- Do re mi: Fireworks, handwritten introduction score, 3 pages; handwritten arrangements for conductor and choir by Henri René, 11 pages; both undated -- 4.5
- Do re mi: Fireworks, printed music score with handwritten revisions and notations, 7 pages, 1960 -- 4.5
- Do re mi: Fireworks, duplicated arrangements for individual instruments, conductor and choir by Henri René, 89 pages, undated -- 4.6
- Do re mi: Gang waiting, handwritten music score, 4 pages, undated -- 4.4
- Do re mi: The great late late, handwritten music score, 13 pages, undated -- 4.4
- Do re mi: He's a V.I.P., handwritten music score, 23 pages, undated. Includes some All of my life -- 4.7
- Do re mi: He's a V.I.P., duplicated music score with handwritten insert, 19 pages, undated -- 4.7
- Do re mi: Host of others, handwritten music score, 8 pages, undated -- 4.4
- Do re mi: Hubie, I love you, handwritten music score, 1 page, undated -- 4.4
- Do re mi: Hubie's off again, handwritten music score, 3 pages, undated -- 4.4
- Do re mi: I am king, handwritten music score, 3 pages, undated -- 4.4
- Do re mi: I know about love, handwritten and duplicated music score for individual instruments, 49 pages, undated. Includes scores for prelude and tag and typescript / copy of dialogue and lyrics -- 4.8

- Do re mi: I know about love, handwritten conductor's arrangement, 4 pages, undated.
Arrangement by Henri René -- 5.1
- Do re mi: I know about love, duplicated musical arrangements for conductor and individual instruments by Henri René, 51 pages, undated -- 5.2
- Do re mi: I know about love, handwritten music score, 17 pages, undated. Included with this: orchestration by Henri René -- 5.1
- Do re mi: I know about love, duplicated music score, 4 pages, 20 December 1960 -- 5.1
- Do re mi: I know about love, handwritten orchestration, 8 pages, 2 November 1960.
Orchestrated by Luther Henderson -- 88.3
- Do re mi: Investigation, handwritten music score, 14 pages, undated -- 5.3
- Do re mi: It's legitimate, handwritten music score, 23 pages, undated. Included with this: handwritten orchestration by Henri René -- 5.4
- Do re mi: It's legitimate, handwritten conductor's score, 9 pages; handwritten piano-bass-rhythm guitar score, 4 pages; both undated; Arrangement by Henri René-- 5.4
- Do re mi: It's legitimate, duplicated music score, 10 pages, undated-- 5.4
- Do re mi: It's legitimate, duplicated musical arrangements for conductor and individual instruments by Henri René, 78 pages, undated -- 5.5
- Do re mi: Late into asking for you, handwritten and duplicated music score for individual instruments / incomplete, 32 pages, undated. Included with this: Let's have a dance, handwritten music score, 1 page; discarded part -- 5.6
- Do re mi: Late into asking for you, handwritten orchestration, 22 pages undated -- 88.4
- Do re mi: Let's have a dance, handwritten music score, 2 pages, undated -- 5.7
- Do re mi: Life's not that simple, handwritten music score, 4 pages, undated -- 5.7
- Do re mi: Listen, baby, handwritten music score, 14 pages, undated -- 6.1
- Do re mi: Listen, baby, 7 duplicated music scores of sketch, 8 pages each; handwritten and duplicated music scores for individual instruments and conductor, 55 pages, undated -- 6.2
- Do re mi: Listen, baby, handwritten orchestration, 24 pages, undated -- 88.5
- Do re mi: Little girl, 3 handwritten music scores, 4 pages each, undated -- 5.7
- Do re mi: Make someone happy, handwritten music score, 11 pages, undated -- 6.3
- Do re mi: Make someone happy, handwritten musical arrangements for conductor and vocal group by Henri René, 7 pages, undated -- 6.3
- Do re mi: Make someone happy, printed music score with handwritten revisions and notations, 7 pages, 1960 -- 6.3
- Do re mi: Miscellaneous odd pages, handwritten music / fragments, 24 pages, undated -- 5.7
- Do re mi: Mob talk, handwritten music score, 1 page, undated -- 5.7
- Do re mi: Oooo, baby, ow, baby, handwritten music score, 1 page, undated -- 5.7
- Do re mi: Overture, handwritten music score synopsis, 2 pages, undated -- 5.7
- Do re mi: Pancakes, handwritten music score, 2 pages, undated. Included with this: duplicated cello score -- 6.4
- Do re mi: Planning of Hubie Doom, handwritten music score, 1 page, undated -- 6.4
- Do re mi: Play off-Take a job, handwritten and duplicated music score for individual instruments, 21 pages, undated -- 6.4
- Do re mi: Play off-Take a job, handwritten orchestration, 2 pages, 31 October 1960 -- 88.6
- Do re mi: Remembering, duplicated music score for piano-conductor, 1 page, undated -- 6.4
- Do re mi: She doesn't understand me, handwritten music score, 1 page, undated -- 6.4
- Do re mi: Take a job, handwritten conductor's score, 5 pages, undated. Arrangements by Henri René -- 6.5
- Do re mi: Take a job, handwritten music score, 19 pages, undated. Included with this: orchestraton by Henri René -- 6.5
- Do re mi: Take a job, duplicated music score, 13 pages, 23 September 1960 -- 6.5
- Do re mi: Take a job, duplicated musical arrangements for conductor and individual

- instruments by Henri René, 47 pages, undated -- 6.6
- Do re mi: Take a job play off, handwritten music score for individual instruments, 21 pages, undated. Included with this: verse to Take a job, handwritten music score, 1 page -- 6.4
 - Do re mi: Take a job play-off, handwritten orchestration, 1 page, 1 October 1960 -- 88.7
 - Do re mi: Telephone No. 1, duplicated music score for piano-conductor, 1 page, undated -- 6.4
 - Do re mi: Telephone No. 2, duplicated music score for piano-conductor, 1 page; 2 duplicated music scores for violins, 1 page each; all undated -- 6.4
 - Do re mi: Throw me a Jap, handwritten and duplicated music scores for individual instruments, 26 pages, undated -- 6.7
 - Do re mi: Throw me a Jap, handwritten music score, 1 page, undated -- 6.7
 - Do re mi: Throw me a Jap, handwritten orchestration, 2 pages, undated -- 88.8
 - Do re mi: Waiting, handwritten music score, 8 pages, undated -- 7.1
 - Do re mi: What is a kiss?, handwritten music score, 8 pages, undated -- 7.1
 - Do re mi: What's new at the zoo?, handwritten music score, 6 pages, undated. Included with this: orchestration by Henri René -- 7.2
 - Do re mi: What's new at the zoo?, handwritten musical arrangements for conductor and vocal group by Henri René, 5 pages, undated -- 7.2
 - Do re mi: What's new at the zoo?, duplicated musical arrangements for conductor, vocal group and individual instruments by Henri René, 44 pages, undated -- 7.2
 - Do re mi: What's new at the zoo?, printed music score with handwritten revisions and notations, 7 pages, 1960. Duplicate copy included -- 7.2
 - Do re mi: Where's my break?, handwritten music score, 1 page, undated -- 7.1
 - Do re mi: Who gets the table?, handwritten music score, 18 pages, undated -- 7.3
 - Do re mi: Who gets the table?, handwritten musical arrangements for conductor, voices and individual instruments, 97 pages, undated. Instrumental arrangements by Luther Henderson, vocal by Buster Davis -- 7.3
 - Do re mi: Who gets the table?, duplicated musical arrangements for voices by Luther Henderson and Buster Davis, 254 pages, undated -- 7.5
 - Do re mi: Who gets the table?, duplicated musical arrangements for conductor and individual instruments by Luther Henderson, 68 pages, undated -- 7.4
 - Do re mi: You're my baby, handwritten music score, 1 page, undated -- 7.1
 - Fade out – fade in -- 8.2-3
 - Fade out – fade in: Call me savage, handwritten music score, 5 pages, undated -- 8.2
 - Fade out – fade in: Close harmony, handwritten music score workings, 6 pages, undated -- 8.2
 - Fade out – fade in: Dangerous age, handwritten music score, 9 pages, undated -- 8.2
 - Fade out – fade in: Fade out – fade in, handwritten music score, 8 pages, undated -- 8.2
 - Fade out – fade in: Fear, handwritten music score, 11 pages, undated -- 8.2
 - Fade out – fade in: The fiddler and the fighter, handwritten music score, 3 pages, undated -- 8.2
 - Fade out – fade in: A girl to remember, handwritten music score, 5 pages, 1963 -- 8.2
 - Fade out – fade in: Go home train, handwritten music score, 5 pages, undated -- 8.2
 - Fade out – fade in: I'm with you, handwritten music score, 6 pages, undated -- 8.2
 - Fade out – fade in: It's good to be back home, handwritten music score, 8 pages, undated -- 8.2
 - Fade out – fade in: Lila Tremaine, handwritten music score, 14 pages, undated -- 8.3
 - Fade out – fade in: My fortune is my face, handwritten music score, 6 pages, undated -- 8.3
 - Fade out – fade in: My heart is like a violin, handwritten music score, 5 pages, undated -- 8.3
 - Fade out – fade in: The nineteen thirties, handwritten music score, 7 pages, undated -- 8.3
 - Fade out – fade in: Notice me, handwritten music score, 5 pages, undated -- 8.3
 - Fade out – fade in: The usher from the mezzanine, handwritten music score, 5 pages, undated -- 8.3
 - Fade out – fade in: When it's tea time in Timbucktoo, handwritten musical revision fragment, 1 page, 31 March 1964. Written on typescript / copy of lyric -- 8.3

- Fade out – fade in: You mustn't feel discouraged, handwritten music score, 4 pages, undated -- 8.3
- Fight for sight, handwritten music score workings, 4 pages, undated -- 8.4
- Freedomland U.S.A. -- 8.5
- Freedomland U.S.A.: The Chicago fire, handwritten music score, 18 pages, undated -- 8.5
- Freedomland U.S.A.: Danny the dragon, handwritten music score, 4 pages, undated -- 8.5
- Freedomland U.S.A.: The jalopy song, handwritten music score, 6 pages, undated -- 8.5
- Freedomland U.S.A.: Johnny Freedom, handwritten music score, 4 pages, undated -- 8.5
- Freedomland U.S.A.: Little old New York, handwritten music score, 4 pages, undated -- 8.5
- Freedomland U.S.A.: On the show boat, handwritten music score, 5 pages, undated -- 8.5
- Freedomland U.S.A.: Pine country, handwritten music score, 4 pages, undated -- 8.5
- Freedomland U.S.A.: San Francisco Fran!, handwritten music score, 5 pages, undated -- 8.5
- Freedomland U.S.A.: Satellite City, handwritten music score, 3 pages, undated -- 8.5
- Freedomland U.S.A.: So long, Ma!, handwritten music score, 9 pages, undated -- 8.5
- Freedomland U.S.A.: That's the kind of dame I am, handwritten music score, 12 pages, undated -- 8.5
- Freedomland U.S.A.: Untitled number, handwritten music score, 3 pages -- 8.5
- Funny girl -- 8.6-9.2
- Funny girl: Blockparty, handwritten music score, 2 pages, undated -- 8.6
- Funny girl: Cornet man, handwritten music score, 19 pages, undated -- 8.6
- Funny girl: Cornet man, duplicated music score, 8 pages, undated -- 8.6
- Funny girl: Dance, handwritten music score, 2 pages, undated -- 8.6
- Funny girl: Don't rain on my parade, handwritten music score with workings, 22 pages; duplicated music score, 12 pages; duplicated music score / incomplete, 6 pages; all undated -- 8.6
- Funny girl: Eddie's 5th encore, handwritten music score, 2 pages, undated -- 8.6
- Funny girl: Find yourself a man, handwritten music score, 13 pages, undated -- 8.6
- Funny girl: Funny girl, handwritten music score, 3 pages, undated -- 8.6
- Funny girl: Henry Street, handwritten music score, 6 pages, undated -- 9.1
- Funny girl: His love makes me beautiful, handwritten music score, 4 pages, undated -- 9.1
- Funny girl: I taught her everything, handwritten music score, 3 pages, undated -- 9.1
- Funny girl: I think you're bluffing, handwritten music score, 5 pages, undated -- 9.1
- Funny girl: I want to be seen with you tonight, handwritten music score, 4 pages, undated -- 9.1
- Funny girl: If a girl isn't pretty, handwritten music score with workings, 12 pages, undated -- 9.1
- Funny girl: I'm the greatest star, duplicated music score with handwritten inserts, 12 pages, 28 October 1963 -- 9.1
- Funny girl: I'm the greatest star, handwritten music score, 25 pages, undated -- 9.1
- Funny girl: It's home, handwritten music score, 1 page, undated -- 9.1
- Funny girl: The music that makes me dance, handwritten music score, 9 pages, undated -- 9.2
- Funny girl: Nicky Arnstein, handwritten music score, 20 pages, undated -- 9.2
- Funny girl: People, handwritten music score, 10 pages, undated -- 9.2
- Funny girl: Private Schwarts from Rock-a-way, handwritten music score, 1 page, undated -- 9.2
- Funny girl: Rat tat tat tat, handwritten music score, 5 pages, undated -- 9.2
- Funny girl: Sadie, Sadie – married lady, handwritten music score, 7 pages, undated -- 9.2
- Funny girl: Who are you?, handwritten music score, 3 pages, undated -- 9.2
- Funny girl: You are woman, I am man, handwritten music score with workings, 19 pages, undated -- 9.2
- Funny girl: Unidentified fragment, handwritten music score, 1 page, undated -- 8.6
- Glad to see you: It is the most unusual weather (for this time of the year), duplicated music

- score, undated -- 9.3
- Gypsy -- 9.4-10.1, 87.1
- Gypsy: Duplicated musical arrangement for conductor and piano, 316 pages, undated -- 87.1
- Gypsy: Act II opening music, handwritten music score, 7 pages, undated -- 9.4
- Gypsy: All I need's the girl, handwritten music score, 1 page, undated -- 9.4
- Gypsy: The bloozy cooz, handwritten music score, 2 pages, undated-- 9.4
- Gypsy: Cow song, handwritten music score, 5 pages, undated -- 9.4
- Gypsy: Everything's coming up roses, handwritten music score, 11 pages, undated -- 9.4
- Gypsy: The exotic jerkess, handwritten music score, 2 pages, undated -- 9.4
- Gypsy: Figure eight waltz, handwritten music score, 3 pages, undated -- 9.4
- Gypsy: Gypsy rise to muff!, handwritten music score, 5 pages, update -- 9.4
- Gypsy: If I had three wishes for Christmas, handwritten music score, 4 pages, undated -- 9.4
- Gypsy: If Mama was married, handwritten music score, 12 pages, undated -- 9.4
- Gypsy: Let me entertain you, handwritten music score, 6 pages, undated -- 9.4
- Gypsy: Let's go to the movies, handwritten music score, 4 pages, undated -- 9.4
- Gypsy: Little lamb, handwritten music score, 8 pages, undated -- 9.4
- Gypsy: Mama's strip, handwritten music score, 33 pages, undated -- 9.5
- Gypsy: Mama's talkin' soft, handwritten music score, 5 pages, undated. Written with this: 1 page of Everything's coming up roses -- 9.5
- Gypsy: Miscellaneous segments, handwritten musical segments, 12 pages, undated -- 9.5
- Gypsy: Mr. Goldstone, I love you, handwritten music score, 27 pages, undated -- 9.5
- Gypsy: New lead sheet, handwritten music score, 3 pages, undated -- 9.5
- Gypsy: Presto, bingo, flip, handwritten music score, 2 pages, undated -- 9.5
- Gypsy: Small world, handwritten music score, 7 pages, undated -- 9.6
- Gypsy: Smile, girls, handwritten music score, 4 pages, undated -- 9.6
- Gypsy: Some people, handwritten music score, 29 pages, undated -- 9.6
- Gypsy: Surprise, handwritten music score / fragment, 2 pages, undated -- 9.6
- Gypsy: Together wherever we go, handwritten music score, 9 pages, undated. Included with this: handwritten manuscript / copy of lyrics -- 9.6
- Gypsy: Tomorrow's Mother's Day, handwritten music score, 7 pages, undated -- 9.6
- Gypsy: Train montages, 3 handwritten music scores, 13 pages, undated. Written with one: Burlesque montage scored through -- 9.6
- Gypsy: Vaudeville montage, handwritten music score, 3 pages, undated -- 10.1
- Gypsy: Who needs him?, handwritten music score, 6 pages, undated -- 10.1
- Gypsy: You either got it or you ain't, handwritten music score, 3 pages, undated. Written with this: Mama's blues, handwritten music score, 1 page, undated -- 10.1
- Gypsy: You gotta get a gimmick, handwritten music score, 15 pages, undated -- 10.1
- Gypsy: You'll never get away from me, handwritten music score, 11 pages, undated -- 10.1
- Hazel Flag: Act II, duplicated director's score, 102 pages, undated -- 89.1
- Hazel Flag: Workings, handwritten manuscript, 2 pages, undated -- 10.2
- High button shoes: Duplicated conductor's score, 171 pages, undated -- 89.2
- Horn of plenty, handwritten music score, 4 pages, undated -- 10.2
- In Trinidad, duplicated music score, 1 page, undated -- 90.1
- The magic age is seventeen, handwritten music score, 4 pages, undated -- 10.2
- Main attraction, handwritten music score, 1 page, undated -- 10.2
- Mr. Beebe, handwritten music score, 8 pages, undated -- 10.2
- Mr. Magoo's Christmas carol: Alone in the world, handwritten music score, 1 page, undated -- 10.3
- Mr. Magoo's Christmas carol: The Lord's blessing, handwritten music score workings, 3 pages, undated -- 10.3
- Mr. Magoo's Christmas carol: The plunderers, handwritten music score, 2 pages, undated --

10.3

- Now!, handwritten music score, 2 pages, undated -- 10.2
- Opening to Gene Kelly routine, handwritten music score, 4 pages, undated -- 10.2
- Peter Pan, duplicated conductor's score, 210 pages, undated. Loosely laid in: Oh, my mysterious lady, handwritten music score revision, 11 pages -- 89.3
- Rhapsody, duplicated music score, 11 pages, undated -- 90.2
- Ruggles of Red Gap -- 1.1, 90.4-91.10
- Ruggles of Red Gap: Alas and alack, handwritten music score, 2 pages, undated -- 1.1
- Ruggles of Red Gap: American button, duplicated piano-conductor score, 1 page, undated -- 90.4
- Ruggles of Red Gap: American picnic theme, duplicated piano-conductor score, 2 pages, undated -- 90.5
- Ruggles of Red Gap: Americans fanfare, duplicated piano-conductor score, 1 page, undated; arrangement by Buddy Bregman -- 90.6
- Ruggles of Red Gap: Bench scene (rainbow), duplicated piano-conductor score, 5 pages, undated -- 90.7
- Ruggles of Red Gap: Declaration theme I, duplicated piano-conductor score, 2 pages, undated -- 90.8
- Ruggles of Red Gap: Declaration theme II, duplicated piano-conductor score, 2 pages, undated -- 90.9
- Ruggles of Red Gap: Family's heart, 2 duplicated piano-conductor scores, 3 pages each, undated -- 90.10
- Ruggles of Red Gap: Finale, duplicated piano-conductor score, 4 pages, undated -- 90.11
- Ruggles of Red Gap: Harmonica, 2 duplicated piano-conductor scores, 2 pages each, undated -- 90.12
- Ruggles of Red Gap: I don't want to be a gentleman, duplicated piano-conductor score, 13 pages, undated -- 90.13
- Ruggles of Red Gap: I have you to thank, duplicated piano-conductor score, 4 pages, undated -- 90.14
- Ruggles of Red Gap: Main title – Paris, duplicated piano-conductor score, 1 page, undated -- 90.15
- Ruggles of Red Gap: Montage – Boat to Red Gap, duplicated piano-conductor score, 2 pages, undated; arrangement by Buddy Bregman -- 90.16
- Ruggles of Red Gap: Oh, those Americans, duplicated piano-conductor score, 11 pages, undated; arrangement by Buddy Bregman -- 90.17
- Ruggles of Red Gap: Overture, duplicated piano-conductor score, 1 page, undated; arrangement by Buddy Bregman. Written on verso: rehearsal notes -- 90.17
- Ruggles of Red Gap: Paris blues no. 2, duplicated piano-conductor score, 1 page, undated -- 90.19
- Ruggles of Red Gap: Pomp coda, duplicated piano-conductor score, 1 page, undated -- 90.20
- Ruggles of Red Gap: Pouring tea, duplicated piano-conductor score, 2 pages, undated -- 90.21
- Ruggles of Red Gap: Pursuit montage, duplicated piano-conductor score, 12 pages, undated -- 91.1
- Ruggles of Red Gap: Quiet Americans, duplicated piano-conductor score, 1 page, undated; arrangement by Buddy Bregman -- 91.2
- Ruggles of Red Gap: A ride on a rainbow, duplicated piano-conductor score, 8 pages, undated; arrangement by Buddy Bregman. Included with this: Ride rainbow – End Act II, 2 pages; Ride on a rainbow – chorus end credits, 4 pages -- 91.3
- Ruggles of Red Gap: Ruggles whistles, duplicated piano-conductor score, 1 page, undated -- 91.4
- Ruggles of Red Gap: Supper menu, duplicated piano-conductor score, 1 page, undated;

- arrangement by Buddy Bregman. Included with this: Cue – After supper, 1 page -- 91.5
- Ruggles of Red Gap: Terribly nice, duplicated piano-conductor score, 6 pages, undated; arrangement by Buddy Bregman. Included with this: Terribly nice – reprise, 3 pages -- 91.6
- Ruggles of Red Gap: Thank – utility, 5 duplicated piano-conductor scores, 3 pages each, undated; arrangement by Buddy Bregman -- 91.7
- Ruggles of Red Gap: Welcome home, duplicated piano-conductor score, 10 pages, undated. Included with this: Welcome home – utility, 3 pages -- 91.8
- Ruggles of Red Gap: We'll have music, duplicated piano-conductor score, 6 pages, undated. Combined with Pursuit of happiness -- 91.9
- Ruggles of Red Gap: When you dance in Paris, France, duplicated piano-conductor score, 10 pages, undated. Included with this: Reprise, 6 pages -- 91.10
- Say, darling -- 10.4
- Say, darling: Carnival song, duplicated music score / incomplete, 1 page, undated -- 10.4
- Say, darling: Dance only with me, handwritten music score, 3 pages, undated -- 10.4
- Say, darling: The husking bee, handwritten music score, 3 pages; duplicated music score, 4 pages; both undated. Included with these: Husking bee dance, 2 pages -- 10.4
- Say, darling: It's the second time you meet that matters, 2 handwritten music scores, 6 pages; 1 duplicated music score, 4 pages; 1 duplicated music score / incomplete, 2 pages; all undated -- 10.4
- Say, darling: Let the lower lights be burning, handwritten music score, 1 page, undated -- 10.4
- Say, darling: Miscellaneous sections, handwritten musical sections and workings, 35 pages, undated -- 10.4
- Say, darling: My little yellow dress, handwritten music score, 7 pages, undated. Included with this: 2 pages of duplicated copy -- 10.4
- Say, darling: My man blew, handwritten music score, 2 pages, undated -- 10.4
- Say, darling: Old man river, handwritten musical workings, 1 page, undated -- 10.4
- Say, darling: Say, darling 2 handwritten music scores, 5 pages, undated -- 10.4
- Say, darling: Somebody loves me, handwritten music score for viola, 1 page, undated -- 10.4
- Say, darling: Something's always happening on the river, handwritten music score, 1 page, undated -- 10.4
- Say, darling: Try to love me just as I am, handwritten music score, 2 pages, undated -- 10.4
- Subways are for sleeping -- 10.5-11.5
- Subways are for sleeping: Be a Santa, handwritten music score with workings, 25 pages, undated -- 10.5
- Subways are for sleeping: Coffee time, handwritten music score, 2 pages, undated -- 10.5
- Subways are for sleeping: Comes once in a lifetime, handwritten music score, 8 pages, undated -- 10.5
- Subways are for sleeping: Getting married, handwritten music score, 11 pages, undated -- 10.5
- Subways are for sleeping: Girls like me, handwritten music score, 5 pages, undated -- 10.5
- Subways are for sleeping: Gotta think of her, handwritten music score with workings, 59 pages, undated. Early title: Man with a plan -- 10.5
- Subways are for sleeping: Gotta think of her, Part II, handwritten and duplicated music score, 11 pages, 1961 -- 10.5
- Subways are for sleeping: Grand Central, handwritten music score with workings, 5 pages, undated -- 10.5
- Subways are for sleeping: Hey, Charlie, let's talk, handwritten music score, 15 pages, undated -- 10.6
- Subways are for sleeping: Hey, Charlie, let's talk, duplicated, 8 pages, undated. Adaptation of Listen, baby from Do re mi -- 10.6
- Subways are for sleeping: How can you describe a face?, handwritten music score, 6 pages, undated -- 10.6

- Subways are for sleeping: I hate this big town, handwritten music score, 2 pages, undated -- 11.1
- Subways are for sleeping: I just can't wait, handwritten music score, 10 pages, undated -- 11.1
- Subways are for sleeping: I know about love, handwritten music score with workings, 21 pages, undated -- 11.1
- Subways are for sleeping: I'm just taking my time, handwritten music score with workings, 23 pages, undated -- 11.1
- Subways are for sleeping: I'm just taking my time (reprise and time extension), 2 duplicated music scores, 6 pages, undated -- 11.1
- Subways are for sleeping: I said it and I'm glad, handwritten music score, 30 pages, undated -- 11.1
- Subways are for sleeping: I walk a little dog, 1 duplicated music score with revisions, 3 pages; 2 duplicated music scores with handwritten additions, 3 pages, 4 pages; 1 duplicated music score / incomplete, 2 pages; 1961 -- 11.1
- Subways are for sleeping: I walk a little dog, handwritten music score, 6 pages, undated -- 11.1
- Subways are for sleeping: I was a shoo-in, handwritten music score, 12 pages, undated -- 11.1
- Subways are for sleeping: Little girl, you're home, handwritten music score, 2 pages, undated -- 11.2
- Subways are for sleeping: A man of vision, handwritten music score with workings, 15 pages, undated. Included with this: duplicated music score / incomplete, 2 pages -- 11.2
- Subways are for sleeping: A man of vision, handwritten and duplicated music score, 19 pages; duplicated music score with handwritten addition, 17 pages; both undated -- 11.2
- Subways are for sleeping: March, handwritten music score, 2 pages, undated -- 11.2
- Subways are for sleeping: Museum dance, handwritten music score, 4 pages, undated -- 11.2
- Subways are for sleeping: Musical odds and ends, handwritten music / fragments with some synopses, 49 pages, undated -- 11.3
- Subways are for sleeping: Now I have someone, handwritten music score with workings, 8 pages, undated -- 11.4
- Subways are for sleeping: Opening of Act I, handwritten music score, 4 pages, undated -- 11.4
- Subways are for sleeping: Overture, handwritten music score with workings, 12 pages, undated -- 11.4
- Subways are for sleeping: Ride in the night, handwritten music score, 15 pages, undated -- 11.4
- Subways are for sleeping: Subways are for sleeping, handwritten music score with workings, 20 pages, undated -- 11.4
- Subways are for sleeping: Uptown, handwritten music score, 2 pages, undated -- 11.5
- Subways are for sleeping: We want pity, handwritten music score, 4 pages, undated -- 11.5
- Subways are for sleeping: What is this feeling in the air?, handwritten music score, 4 pages, undated -- 11.5
- Subways are for sleeping: When you help a friend out, handwritten music score with workings, 18 pages, undated -- 11.5
- Subways are for sleeping: Who knows what might have been?, handwritten music score, 10 pages, undated -- 11.5
- Subways are for sleeping: Who knows what might have been?, duplicated music score / incomplete, 5 pages, undated. Original title: What a strange quartette -- 11.5
- That's what I like about you, handwritten music score, 2 pages, undated -- 12.1
- There goes that song again, handwritten music score, 3 pages, undated -- 12.1
- Two lovers met in the night, printed music score, 6 pages, undated -- 90.3
- Two on the aisle: Two on the aisle, handwritten music score, 6 pages, undated -- 12.1
- Vict'ry polka, handwritten music score, 4 pages, undated -- 12.1
- Wonderworld -- 12.1
- Wonderworld: Age of rock – Rock of ages, handwritten music score, 4 pages, 1963 -- 12.1

- Wonderworld: Alfa Romeo, handwritten music score, 3 pages, undated -- 12.1
- Wonderworld: Coco palm tree island, handwritten music score, 2 pages, undated -- 12.1
- Wonderworld: Happy dogs, handwritten music score, 2 pages, undated -- 12.1
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Explanatory Note Concerning Manuscript Collections Cataloged in the Card Catalog

Prior to 1990 when archival cataloging procedures were adopted at the Ransom Center, all manuscript collections were described in a card catalog.

Organization of Collections:

- Manuscripts for each author collection were organized into four categories:
- **Works:** manuscripts by the author, arranged alphabetically by title;
- **Letters:** the author's outgoing correspondence, arranged alphabetically by recipient name;
- **Recipient:** the author's incoming correspondence, arranged alphabetically by the author of the letter; and
- **Miscellaneous:** all other manuscripts and correspondence, arranged alphabetically by creator.

Materials that did not fit into these categories, such as art, photographs, books, and near-print materials such as newspaper clippings, were dispersed to other Ransom Center collections for cataloging and storage.

Abbreviations Used in Descriptions:

The symbols below were used in combinations. For example **ALS** means autograph letter signed; **Tccms** means typed carbon copy manuscript, etc.

- **A** = autograph (i.e., handwritten)
- **T** = typed
- **S** = signed
- **I** = initialed
- **Ms** = manuscript
- **Mss** = manuscripts
- **L** = letter
- **FL** = form letter
- **N** = note
- **D** = document
- **C** = card
- **PC** = post card
- **cc** = carbon copy
- **p** = page
- **pp** = pages
- **l** = leaf
- **ll** = leaves
- **nd** = no date
- **inc d** = incomplete date