



New World Records

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FIFTY MILLION FRENCHMEN

MUSIC & LYRICS BY COLE PORTER
BOOK BY HERBERT FIELDS

CAST

In Order of Appearance

Peter Forbes.....	Howard McGillin
Looloo Carroll	Susan Powell
Michael Cummins	Jason Graae
May DeVere	Kim Criswell
Billy Baxter	Scott Waara
Mr. Emmit Carroll.....	James Harder
Joyce Wheeler	Karen Ziémba
Mrs. Gladys Carroll	Peggy Cass
Violet Hildegarde	Kay McClelland
Louis Pernasse	Jean LeClerc
Quartet	JQ and The Bandits

80417-2



FIFTY MILLION FRENCHMEN

OVERTURE (3:27)

ACT ONE

YOU DO SOMETHING TO ME (3:06)
Howard McGillin, Susan Powell

THE AMERICAN EXPRESS (1:10)
Company

YOU'VE GOT THAT THING (2:54)
Jason Graae

FIND ME A PRIMITIVE MAN (3:03)
Kim Criswell, JQ and The Bandits

I WORSHIP YOU (2:32)
Scott Waara

DO YOU WANT TO SEE PARIS? (3:35)
Howard McGillin, Peggy Cass, Kim Criswell, James Harder, Karen Ziémba, JQ and the Bandits

WHERE WOULD YOU GET YOUR COAT? (2:58)
Kay McClelland

AT LONGCHAMPS TODAY (1:50)
Company

THE BOYFRIEND BACK HOME (3:09)
Kim Criswell

I'M IN LOVE (2:28)
Susan Powell

PLEASE DON'T MAKE ME BE GOOD (3:11)
Karen Ziémba

YOU DON'T KNOW PAREE (2:25)
Howard McGillin

ACT TWO

ENTR'ACTE (:50)
JQ and The Bandits

Opening Act Two

SOMEBODY'S GOING TO THROW A BIG PARTY (1:02)

IT ISN'T DONE (1:27)

Jean LeClerc, JQ and The Bandits

THE QUEEN OF TERRE HAUTE (2:27)
Peggy Cass

LET'S STEP OUT (2:29) *
Susan Powell, Karen Ziémba

THE TALE OF THE OYSTER (2:35)
Kay McClelland

I'M UNLUCKY AT GAMBLING (3:09)
Kim Criswell

WHY SHOULDN'T I HAVE YOU? (1:37)
Jason Graae, Scott Waara, Kay McClelland, Karen Ziémba

PAREE, WHAT DID YOU DO TO ME? (1:37)
Company

*Piano solo, Evans Haile



HOWARD MCGILLIN starred in the Broadway and London productions of *Anything Goes*, for which he received both Tony and Drama Desk Award nominations. He was also nominated for these awards and won a Theatre World Award for his portrayal of John Jasper in *The Mystery of Edwin Drood*. McGillin made his Broadway debut in *Sunday in the Park With George* and appeared in Stephen Sondheim's *Follies: In Concert*. For his role in *La Bohème* with Linda Ronstadt at New York City's Public Theater he received a Drama Desk Award nomination. In addition to the stage, he has appeared extensively on television and in film.

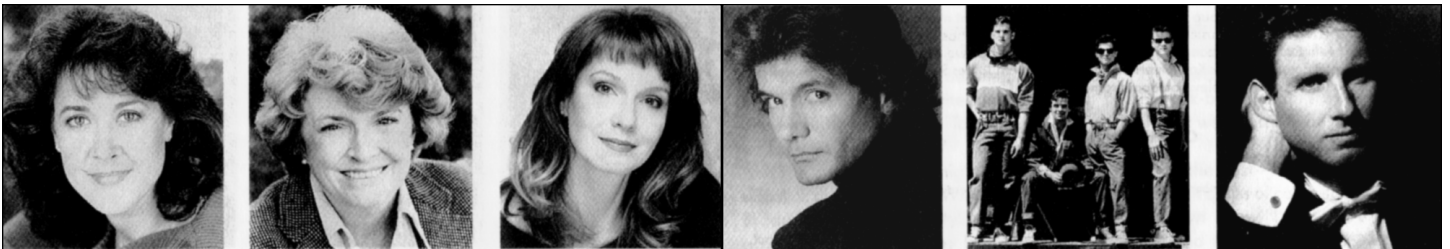
SUSAN POWELL made her debut with the Seattle Opera as Adele in *Die Fledermaus* two weeks after ending her reign as Miss America 1981. Since then she has starred in theaters, opera houses, and concert halls throughout the United States. She made her New York City Opera debut as Joanna in Harold Prince's production of *Sweeney Todd*. Powell also appeared in and is on the cast recording of Off-Broadway's *Olympus On My Mind*. She has performed in national tours of *Showboat*; *Promises, Promises*, and *The Desert Song*. Other credits include the title role in *The Merry Widow*, Musetta in *La Bohème*, Sarah in *Gays and Dolls*, Yum Yum in *The Mikado*, and Julie in *Carousel*.

JASON GRAAE has appeared on Broadway in *Stardust*, *Snoopy*, and *Do Black Patent Leather Shoes Really Reflect Up?* His Off-Broadway credits include *Forever Plaid*, *A Funny Thing Happened on the Way to the Forum*, *Olympus On My Mind*, *Showing Off*, and *Just So*. Graae was featured twice on PBS' *Evening at Pops* and performed with The American Ballet Theater as a vocal soloist in Twyla Tharp's *Everlast*. He has also been a guest artist for four seasons with the Minnesota Orchestra. Graae is featured on the New World recordings of *Babes in Arms* and *Sitting Pretty*. Other recordings include *Strike Up the Band* (Elektra-Nonesuch), *Annie Get Your Gun* (EMI-Angel), and *Forever Plaid* (RCA).

KIM CRISWELL has appeared around the world in recital, in theatrical engagements, and as a soloist with numerous orchestras. For EMI-Angel she has recorded principal roles in *Anything Goes*; *Kiss Me, Kate*, and the title role in *Annie Get Your Gun*. On Broadway she has appeared in *Nine, Baby*, *Stardust*, *The First*, with Sting in *The Threepenny Opera*, and in Los Angeles as Grizabella in *Cats*. Her one-woman show, *Doin' What Comes Naturally*, premiered at the Shaw Theater in London in September 1991. For her performance in *Side by Side by Sondheim* she received the Helen Hayes Award for Best Musical Actress. Criswell appeared in the concert version of *Sitting Pretty* at Carnegie Hall and *Girl Crazy* at Alice Tully Hall.

SCOTT WAARA was featured in the role of Jimmy Powers in the Tony Award-winning Broadway show *City of Angels*. He has also appeared on Broadway in *Welcome to the Club* and *The Wind in the Willows*. Off-Broadway he starred as Marvin in the William Finn/James Lapine musical *Falsettoland*, and made appearances in *The Dining Room*, *The Gifts of the Magi*, and *The Rise and Rise of Daniel Rocket*, which he repeated for PBS' American Playhouse. Waara toured as Lt. Cable in *South Pacific* with Robert Goulet, played *Candide* in Boston at the Huntington Theater, and originated title roles in the premieres of *Lucky Guy* and *Girl Foolkiller*.

JAMES HARDER has appeared in over 140 Broadway, Off-Broadway, and stock productions over the past 32 years. For his performance as the lead in the Broadway production of *Very Good Eddie*, he received a Drama Desk Award nomination. Off-Broadway roles include Frank in *The Kitchen*, the Captain in *Bonds of Interest*, Simon in *Isn't It Romantic*, and Michael Flaherty in *Playboy of the Western World*. Harder has been seen in numerous films, including *Bananas*; *Author Author*; *Paternity*; and *The Night They Raided Minsky's*. His television credits include *Search for Tomorrow*; *Stop, Thief*; *Captain Kangaroo*, and *The Doctors*.



KAREN ZIEMBA made her Broadway debut in *A Chorus Line* and later starred as Peggy Sawyer in *42nd Street*. She appeared in *Stardust* at Washington's Kennedy Center, played Alice Roosevelt in Broadway's *Teddy and Alice*, and portrayed five different roles in Jerome Robbins' *Broadway* during its Los Angeles run. She has appeared with the New York City Opera in *Candide*, *The Pajama Game*, and *The Most Happy Fella*. Off-Broadway, she has been seen in *Nunsense* and *The Gay Divorce*. Regional credits include the title role in *Annie Get Your Gun* at Connecticut's Ivoryton Playhouse. For her performance in Off-Broadway's Kander and Ebb revue *And The World Goes Round*, she received the 1991 Drama Desk Award.

PEGGY CASS made her Broadway debut in *Touch and Go*. Since then she has appeared in numerous productions, including *Bernardine* and *Ob, Men, Ob Women*. For her role of Agnes Gooch in *Auntie Mame*, Cass won a Tony Award; she was also nominated for an Oscar for her portrayal of the same role in the film version. Recently she has been seen in major revivals of *Light Up the Sky* and *The Front Page*. Other production credits include leading roles in *A Thurber Carnival*, *You Know I Can't Hear You When the Water's Running*, and *Plaza Suite*. She also appeared in *42nd Street* at New York City's Majestic Theater. Cass is well known to television audiences for her appearances on *To Tell the Truth*.

KAY MCCLELLAND originated the role of Bobbi/Gabby in Broadway's Tony Award-winning *City of Angels*. Her previous Broadway appearance was in the leading role of the *Baker's Wife* in the Tony Award-winning *Into the Woods*. She also appeared in the national tour of *Sugar Babies* with Mickey Rooney and Ann Miller, and *No Way to Treat a Lady* at the Hudson Guild Theatre. In regional theater, she has been seen in a wide variety of roles, including Petra in *A Little Night Music*, Countess Almaviva in *The Marriage of Figaro*, and Katherine in *The Taming of the Shrew*. Film and television credits include *The Equalizer*, *Another World*, and Neil Simon's *The Slugger's Wife*.

JEAN LECLERC is best known for his portrayal of Jeremy Hunter on ABC-TV's *All My Children*. On Broadway, he made his debut as the lead in *Dracula*. In his native Canada, he has performed in major productions of *The Lion In Winter*, *Becket*, and *Waiting for Godot*. He has also appeared with the Houston Symphony in Berlioz's *Lello* and in the concert version of *Babes in Arms* at New York City's Avery Fisher Hall. His film credits include Dean Koontz's *Whispers* and the made-for-cable-television suspense thriller *Justice Express*. On television, LeClerc has been seen in *T.J. Hooker*, *The Greatest American Hero*, *The Devlin Connection*, *One Life to Live*, and *As the World Turns*.

JQ AND THE BANDITS (Michael Taronto, Christopher May, David Montgomery, and Steven Katz) began singing a capella doo-wop on a Greenwich Village street corner more than five years ago. Since that time, their music has taken them around the world in over a thousand appearances, including performing for President and Mrs. Bush at the White House and the Duchess of York at London's Berkeley Square Ball. They have appeared in two feature films and numerous television commercials, including two for Levi's 501 Blues. Their music video, *Bandits of Love*, was the winner of the MTV Basement Tapes competition. The Bandits also appear on the New World recording of *Babes in Arms*.

EVANS HAILE has received international acclaim for both his theatrical productions and concert work. Haile produced and conducted the 1991 concert performance of *Fifty Million Frenchmen* at the French Institute/Alliance Francaise. A graduate of the Juilliard School, Haile has conducted ensembles and appeared as a soloist throughout the world, including two tours of the Soviet Union. He cofounded the award-winning New Amsterdam Theater Company, and has been active as both dramaturg and conductor with many of the major opera companies in America. Haile's concert version of Heitor Villa-Lobos's *Magdalena* is available on CBS Masterworks, and his production of Rodger's and Hart's *Babes in Arms* can be found on New World.

ORCHESTRA NEW ENGLAND, based in New Haven, Connecticut, is one of the Northeast's finest and busiest orchestras. O.N.E. has performed throughout the New England states, New York, New Jersey, and in Washington D.C. The group was founded in 1975 by its present music director, James Sinclair, a specialist and scholar of the music of Charles Ives. The Orchestra has recorded Villa-Lobos's opera *Magdalena* (with Evans Haile conducting) for CBS Records, and two Ives discs, one for Columbia Masterworks and a recent one for Koch International Classics (with James Sinclair conducting), as well as a number of soundtracks for PBS television docudramas.

James Sinclair, *Music Director*

Members of the Orchestra performing on this recording:

VIOLIN

Raphael Ryger, Concertmaster
Artemis Theodos, Ass't. Concertmaster
Daniel Cher
Diane Orson
Spring Berv

Robert Zubrycki, Principal
Kathleen Thomson

Heather Bixler
Svend Rønning

VIOLA
Donna Randall, Acting Principal
Katrina Smith

CELO
Eliot Bailen, Co-Principal
Steven Thomas, Co-Principal

BASS
Joseph Russo, Principal

**FLUTE /
PICCOLO**
Adrienne Greenbaum, Principal

OBOE
Nobuo Kitagawa

**SAXOPHONES
CLARINETS**
David Bixler
Woody Sadlon
Timothy Moran

HORN
Lisa Pike, Acting Principal

TRUMPET
Charles Bumcrot Principal
Richard Clymer
Dan D'Addio

TROMBONE
David Kayser

DRUM SET PERCUSSION
Patrick Smith

BANJO
Sue Burkhart

PIANO
Lawrence Yurman

ORCHESTRA ADMINISTRATION:
Sharon M. Desmond, General Manager
Marjan Wackers, Development Director

Joseph Russo, Personnel Manager
Alice Burnap, Administrative Assistant



HISTORY

When *Fifty Million Frenchmen*, "a musical comedy tour of Paris," opened in New York City on Thanksgiving Eve 1929, it instantly became one of Broadway's biggest hits. Robert Garland in *The Telegram* found it "rich, rowdy, and resourceful," while Brooks Atkinson in *The Times* pronounced it "brisk, crack-brained, smartly accoutred and modishly salacious." To critic Gilbert W Gabriel, it was "just the best thing of its sort in seven or so years."

The reviewers had high praise for the efforts of the cast—from the energetic slapstick of leading man William Gaxton to the deadpan quips of comedienne Helen Broderick to the song stylings of cabaret artist Evelyn Hoey. There were similar accolades for the snappy book by Herbert Fields and the impressive settings by Norman Bel Geddes, which included a huge slice of the Longchamps racetrack and a full-stage rendering of the Café de la Paix sidewalk. But the best notices were reserved for songwriter Cole Porter, who at the age of thirty-eight was enjoying his first musical comedy hit.

Although Porter was no stranger to Broadway in 1929, his theatrical career had been unorthodox and unsatisfying. Following the failure of his first Broadway musical, a misguided Americanization of Gilbert and Sullivan called *See America First* (1916), Porter had sailed abroad to participate in the work of the Duryea Relief Organization. In April 1918 he enlisted in the French Foreign Legion, and during most of the next decade, he lived primarily in Europe.

Much of Porter's songwriting during these years was done for the amusement of his friends, but occasionally some of his distinctive tunes would find their way back to New York. While sailing to the States in 1919, Porter was approached by producer Raymond Hitchcock, who had heard him playing the piano in the ship's saloon. Hitchcock immediately engaged Porter to provide the score for his annual Broadway revue. The *Hitchy-Koo of 1919* gave Porter his first song hit, "An Old-Fashioned Garden," but future outings proved less successful. A *Hitchy-Koo* follow-up in 1922 closed out of town, and Porter's contributions to the *Greenwich Village Follies of 1924*, largely overlooked by the critics, were all replaced by the time the show went on tour.

By the mid-1920s, Porter's Broadway prospects had scarcely improved. With a couple of flop shows to his credit and only one new hit song (the ebullient "I'm in Love Again"), he and his wife, Linda, contented themselves with more pleasure-seeking pursuits abroad. During that time, producer E. Ray Goetz encountered Porter at the Lido in Venice and persuaded him to

write a handful of songs for a "comedy with music" featuring Goetz's wife, Irene Bordoni. The half-dozen tunes that Porter contributed to the Bordoni vehicle, *Paris*, sparkled with originality, and instantly gave him new stature as a songwriter. (One of these, "Let's Misbehave," became a hit during the pre-Broadway tour; it was replaced prior to the New York opening by an even more successful number, "Let's Do It.") The same critics who had barely noticed Porter's Broadway contributions of the previous ten years now proclaimed him a significant force in the musical theater. Richard Watts, Jr. lamented, "It is the misfortune of musical comedy that [Porter] writes them so seldom," while Roland Kilbon predicted, "Someday. . . Cole Porter is going to give Broadway an entire musical show and, when he does, the Messrs. Rodgers and Hart had best look to their laurels."

That day came with *Fifty Million Frenchmen*, as Porter turned out a versatile and winning musical comedy score. In love songs such as "You Do Something to Me," he found a fresh approach to familiar sentiments, while his comedy numbers—including "Where Would You Get Your Coat?" and "I'm Unlucky at Gambling"—were as novel in premise as in execution. Fields's script centered around a group of rich American tourists unleashed in the Gallic capital, and Porter, who had long been one of the city's most hedonistic expatriates, responded with songs that celebrated Paris joyfully ("Paree, What Did You Do to Me?"), ruefully ("You Don't Know Paree"), and geographically ("Do You Want to See Paris?").

Porter's score contained, in fact an embarrassment of riches. Six songs (including "I Worship You," "Please Don't Make Me Be Good," and "The Queen of Terre Haute") were dropped during the pre-Broadway tryout while several new ones ("I'm in Love," "The Tale of the Oyster," and "You Don't Know Paree") were added. Musical changes continued even after the New York opening. As late as March 13, 1930, the *Cleveland Plain Dealer* reported, "Unable to amuse himself much in Africa, Cole Porter, loafing his way around the world, sat himself down and composed a new song, called 'Stepping Out.' ""Let's Step Out," as the number was eventually retitled, was added to the show within a fortnight.

Fifty Million Frenchmen achieved a run of 254 performances on Broadway and was filmed twice, first in 1931 as a nonmusical feature and again in 1934 as a musical two-reeler starring Bob Hope. Yet possibly because of the size of the original production (in addition to its twenty-three speaking roles, there were seventy-five in the chorus—plus several specialty acts), the show was never acquired by a theatrical rental library to be made available to stock and amateur com-

panies. Through the years, most of the original *Fifty Million Frenchmen* materials were thought lost—until the orchestrations surfaced in 1987 at the Tams-Witmark Music Library in New York City.

This discovery prompted a renewed interest in the show that culminated in a concert at the French Institute/Alliance Francaise in the spring of 1991. The concert included not only the songs performed on Broadway, but also many that were dropped in rehearsal and out of town. A script was pieced together from several drafts of Fields's libretto, preserving the original plot and dialogue while presenting Porter's score in its most complete New York showcase. This new adaptation, featured on this recording, downplays the original's lavish production values and emphasizes instead its remarkable score, which, as one critic noted in 1929, is indeed "a Cole Porter field day."

SYNOPSIS

The year is 1929, the month is June: the season when thousands of Americans invade Paris—and all the Parisians leave town. Among the first arrivals are Mr. and Mrs. Emmet Carroll, a pair of vulgar social climbers from Terre Haute, Indiana. On holiday with their daughter, Looloo, and her school chum, Joyce Wheeler, the Carrolls waste no time storming the Ritz Bar, the place where, according to Mrs. Carroll, everybody meets everybody else. Alas, the Carrolls arrive a full hour before cocktail time, and the bar is empty—except for three thirsty college boys on vacation. One of them, Peter Forbes, has been dragging his buddies, Michael Cummins and Billy Baxter, to every tourist trap in Paris in search of a beautiful girl he spotted on the boat coming over. Peter glances across the bar; and behold!—it's the girl from the boat: Looloo Carroll.

Before Peter has a chance to make his move, however, his pal Billy suggests a little wager: He bets Peter fifty thousand francs that he can't live in Paris without his line of credit and, at the same time, win Looloo's hand in marriage. At the end of one month—that would be July 4th—he must throw a party at the Chateau Madrid and announce his engagement. Peter, confident that his charm matters more to a girl like Looloo than his family fortune, accepts the bet. He then rushes to Looloo, introduces himself, and proposes marriage (*You Do Something to Me*). Much to her surprise, Looloo agrees to take his offer seriously.

Within a few days, Peter has found work as a tour guide (*The American Express*), but unfortunately, his schedule allows no time to call on Looloo. Michael, meanwhile, has taken a shine to Joyce and insists on

following her all over town (*You've Got That Thing*). Stopping at the American Express Company, he finds his friend Peter much in demand: first, by a discerning American lady named Violet Hildegarde, who's come abroad hoping to be shocked; then by an aspiring cabaret artist, May De Vere, whose mind is definitely not on her work (*Find Me a Primitive Man*).

Nearly a week passes before Peter catches up with Looloo, who, in his absence, has taken up with Billy. Forced by the conditions of the bet to keep his job a secret, he explains to Looloo that he has been busy taking people to places of interest. Looloo suggests some activities that appeal to her: the new revue at the Casino de Paris—or perhaps tea at the Crillon; or a drive through the Bois in an open barouche. But Peter, reaching into his empty pockets, realizes that he can only afford to meet Looloo on the corner later, a suggestion that sends her off in a huff. Seething, she allows Billy to flirt with her (*I Worship You*) while Peter returns to work (*Do You Want to See Paris?*).

At a bookstall along the Left Bank, Violet is hunting for a copy of a novel that's been banned in the States: *Ulysses*. Billy appears and turns on the charm, but his plea for companionship falls on deaf ears. He moves on, and Violet is left to reflect on the loose morals of the modern world (*Where Would You Get Your Coat?*).

The following Sunday, everybody is off to the races (*At Longchamps Today*). An American horse, Yankee Doodle, seems unbeatable, but Louis Pernasse, manager of the Hotel Claridge, informs Peter that the final race has been fixed: Horse number six, *Toujours Moi*, will win. May enters and spots Pernasse; knowing that he sometimes moonlights as maitre d' at the Chateau Madrid, she decides to audition her act for him (*The Boyfriend Back Home*). Pernasse offers her a job, then takes her money, along with Peter's remaining fifty francs, to place a bet on *Toujours Moi*.

Looloo has also chosen *Toujours Moi* to win the next race. When she bumps into Peter, and realizes that he has only fifty francs to his name, she gives him an additional two thousand to bet and assures him that he can pay her back at a later date. Peter wonders how Looloo can be so generous, and she confesses the reason (*I'm in Love*). As Peter heads for the betting booth, Joyce appears with a dilemma. Michael has proposed to her and told her that if she doesn't accept he'll commit suicide. Should she let him? Or marry him, and kill herself? Looloo insists that it's Joyce's decision, but expresses confidence that her friend will do the right thing (*Please Don't Make Me Be Good*).

At the starting gate, *Toujours Moi* is unveiled and revealed to be a scrawny old nag. As the race begins, Billy takes great pleasure in announcing how poorly *Toujours Moi* is running: a bad third, then a bad fourth,

then—suddenly all the other horses turn and run in the wrong direction. *Toujours Moi* gains the lead. As the horses head for the home stretch, *Toujours Moi* and *Yankee Doodle* are neck and neck, and as they approach the finish mark, the winner is—*Yankee Doodle*. Peter, more depressed than ever, tears up the tickets—but wait! *Yankee Doodle* is disqualified for running in front of *Toujours Moi*. Peter has a winning ticket—torn into bits. *Looloo* rushes in to celebrate their victory, but when Peter reveals his blunder, she refuses to believe him. It's true what her friends have said—he's merely after her money: He was planning on keeping the winnings for himself. *Looloo* rushes off, leaving Peter alone and inconsolable (*You Don't Know Paree*).

One week later, *Pernasse* and his staff are preparing a lavish reception for Mrs. Carroll (*Somebody's Going to Throw a Big Party/It Isn't Done*), who is scheming to improve her social status by marrying *Looloo* to an impoverished Grand Duke (*The Queen of Terre Haute*). When Mr. Carroll learns the cost of the festivities, he stumbles off to the nearest bar. *Looloo*, meanwhile, is as troubled as her father. Try as she may, she can't stop thinking about Peter—and certainly has no desire to wed a Russian aristocrat. She corners *Joyce* and suggests an alternative (*Let's Step Out*).

Later that evening, Mrs. Carroll bemoans the botched reception: Her husband arrived an hour late, drunk, and *Looloo* didn't bother to show up at all. Now she'll never get into proper society. *Violet*, amused by the evening's events, recalls another social climber she once knew (*The Tale of the Oyster*).

The Fourth of July arrives, and Peter; now working as a dancing man at the Chateau Madrid, is busily preparing a party there that will be the culmination of his month-long travails. The evening begins with *May's* triumphant debut (*I'm Unlucky at Gambling*). Then *Billy* and *Michael* arrive, still trailing after *Violet* and *Joyce* (*Why Shouldn't I Have You?*); this time, however; the ladies acquiesce. Finally, *Looloo* appears, and Peter, with only a few minutes till midnight proposes once again. *Looloo* struggles for an answer—until *Pernasse* appears and insists that Peter dance with one of the customers. With Peter's menial occupation revealed, *Looloo* steps away, hurt and embarrassed. Peter turns on *Pernasse*, but the Frenchman is primed for a fight: He is still smarting over the race tickets that Peter tore up. *Looloo* overhears and realizes that Peter was indeed telling her the truth that day about tearing up the tickets. She can trust him after all. As the clock strikes midnight, *Looloo* and Peter celebrate their engagement—and Peter collects fifty thousand francs (*Paree, What Did You Do to Me?*). —TOMMY KRASKER

Tommy Krasker is a musical-theater archivist who specializes in restoring shows of the Twenties and Thirties. In 1988, he received a grant from the National Endowment for the Arts to prepare a performing edition of *Fifty Million Frenchmen*.

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- Krasker, Tommy and Robert Kimball. *Catalog of the American Musical*. Washington, D.C.: National Institute for Opera and Music Theater; 1988.
- Porter, Cole and Robert Huler. *The Cole Porter Story*. Cleveland: World, 1965.
- Schwartz, Charles. *Cole Porter*. New York: Do Capo, 1979.

ORCHESTRATIONS

- Robert Russell Bennett: Find Me a Primitive Man
- Maurice B. DePackh: I'm Unlucky at Gambling
- F. Henri Klickmann: Overture; At Longchamps Today; I'm in Love; Please Don't Make Me Be Good; Why Shouldn't I Have You?
- Charles Miller: Where Would You Get Your Coat?
- Larry Moore: The Boyfriend Back Home (original orchestration was lost)
- Hans Spialek: You Do Something to Me; You've Got That Thing; I Worship You; Do You Want to See Paris?; Entr'acte; Somebody's Going to Throw a Big Party; It Isn't Done; Let's Step Out; Paree, What Did You Do to Me?
- Unknown: The American Express; You Don't Know Paree; The Queen of Terre Haute; The Tale of the Oyster