

**Guide to the Richard Barstow Papers, 1927-1977 and undated;
(Bulk Dates 1940-1977)**

JPB 04-37

Music Division

**The New York Public Library for the Performing Arts
New York, New York**

Contact Information

Contact Information:
The New York Public Library for the Performing Arts
Music Division
40 Lincoln Center Plaza – Third Floor
New York, New York 10023-7498
Phone: 212/870-1650
Fax: 212/870-1794
Email: musicdiv@nypl.org
Web address: <http://www.nypl.org/research/mus/mus.html>

Processed by: Camille Croce Dee
Date Completed: February 2005

Processed and encoded through a gift from Robert W. Wilson.

© 2005 The New York Public Library. Astor, Lenox, and Tilden Foundations. All rights reserved.

Descriptive Summary

| | |
|-----------------------|--|
| Title: | Richard Barstow Papers |
| Collection ID: | JPB 04-37 |
| Creator: | Barstow, Richard |
| Extent: | 5.5 linear feet (14 boxes) |
| Repository: | Music Division. The New York Public Library for the Performing Arts |

Abstract

This collection contains manuscripts, manuscript copies, printed scores, and parts belonging to choreographer, director, dancer, and composer Richard Barstow, whose varied career included directing for Ringling Brothers Barnum and Bailey Circus, industrial shows, and for stage, screen, and television.

Administrative Information

Access

Collection is open to the public. Photocopying prohibited. Advance notice may be required.

Publication Rights

For permission to publish, contact the Curator, Music Division.

Preferred Citation

Richard Barstow Papers, JPB 04-37, Music Division, The New York Public Library for the Performing Arts.

Custodial History

Donated by Richard and Edith Barstow to The Billy Rose Theatre Collection in 1981. Music scores were separated to the Music Division.

Processing Information

The collection was processed and cataloged in 2005.

Related materials note

Richard and Edith Barstow Papers. The New York Public Library for the Performing Arts, Billy Rose Theatre Collection.

Correspondence to Morgan James, 1958-1977. The New York Public Library for the Performing Arts, Billy Rose Theatre Collection. Call number *T-MSS 1981-013

Biographical Note

Choreographer, director, dancer, and composer Richard Barstow was born in Ashtabula, Ohio on April 1, 1908, the youngest of seven children of British immigrants. He began his varied show business career as a dancer, going on to direct and choreograph for the Ringling Brothers Barnum and Bailey Circus, industrial shows, and for stage, film, and television productions.

Born with a clubfoot, Barstow was pronounced fully “cured” by the age of six, after surgery and a determined course of physical therapy (including writing with his toes). During his convalescence, Barstow's older sister, Edith (1907-1960), would show him dance steps she was learning in ballet class at a dance school across the street from the family's home, by then in Seattle.

He attended school only through the second grade. By the time Richard Barstow was seven, he was appearing in a vaudeville dance act with his sisters, called “The Five Barstows.” The group played the Pantages vaudeville circuit on the west coast. After several years, only Barstow and his sister Edith remained in the act. Until Edith's marriage, the two continued to dance together in such places as Al Capone's saloons in Chicago, in vaudeville, on Broadway, and in Europe. Edith and Richard Barstow would continue to work together on numerous projects, such as the circus and industrial shows, throughout their careers.

Barstow settled in Chicago and found work at the Palmer House with Eddie Duchin's revue, learning choreography and directing. He also served in the U.S. Army during World War II, where he played the drums and wrote songs.

Although Richard Barstow had never even seen a circus, he was hired in 1949 by John Ringling North of the Ringling Brothers Barnum and Bailey Circus, to direct and choreograph. He continued in this capacity for twenty-nine years and even wrote a number of songs for the circus. Barstow also staged the circus production numbers for Cecil B. DeMille's Oscar winning film *The Greatest Show on Earth* (1952).

Barstow's Broadway credits include the choreography and musical staging for *Barefoot Boy with Cheek* (1947), a musical comedy by Sidney Lippman and Sylvia Dee, Leonard Sillman's revue, *New Faces of 1952*, featuring Robert Clary, Alice Ghostley, Eartha Kitt, Carol Lawrence, and Paul Lynde. (He also worked on the 1954 film version.) Richard Barstow also choreographed Broadway revivals of Noel Coward's *Tonight at 8:30* (1948) with Gertrude Lawrence, and Jerome Kern's *Sally* (1948).

His other stage work encompasses directing several musicals at the Jones Beach Marine Theatre, including *Song of Norway* in 1959 and *Annie Get Your Gun* starring Lucie Arnaz in 1978, staging a Latin Quarter nightclub show (1965), as well as a number of ice shows.

For Judy Garland, Barstow staged and choreographed two of her New York appearances: the first at the Metropolitan Opera House in 1959, the second *Judy Garland At Home at the Palace* (1967). He also choreographed and staged musical numbers for the 1954 version of *A Star Is Born*, considered one of Garland's most important films.

Richard Barstow's extensive work for industrial shows includes producing and directing several editions of *Motorama* in the early 1950s, and *Powerama* in Chicago, 1955, for General Motors. Barstow, a non-driver, also wrote a song "I Am Not Dreaming," adopted by Cadillac as its theme. Television personalities for whom Barstow worked include Fred Allen, Milton Berle, Eddie Cantor, Dave Garroway, Brenda Lee, Jane Morgan, Ed Wynn, and others.

He also produced and directed *M.O. D.* (a.k.a. *The Rainbow Years*), a star-studded event in 1958, marking the twentieth anniversary of the National Foundation for Infantile Paralysis, i.e., the March of Dimes. Performers such as Don Ameche, Eddie Cantor, Lillian Gish, and Rudy Vallee were featured. Barstow also directed and choreographed the *Symphony of Fashion* in 1950 in St. Louis, Missouri.

A number of unusual accomplishments--including walking four and a half miles on his toes in 1928 (winning \$500), and balancing himself with one toe stuck in a bottle--earned Richard Barstow a record number of mentions in Robert Ripley's *Believe It or Not* newspaper column. After a series of heart attacks, Richard Barstow died at Mount Sinai Hospital in New York City on May 2, 1981.

Scope and Content Note

The Richard Barstow Papers consist of manuscripts, manuscript copies, printed scores, and instrumental parts, including approximately two boxes of circus music. Materials include works by Barstow, both individually and with others. There are also works by other composers, including songs by John Ringling North. Much of the material is undated.

The bulk of the items appear to be works associated with some of the numerous productions on which Barstow worked. There are several typescripts relating to productions. Of particular note are scores for the General Motors industrial shows *Motorama* and *Powerama*, as well as for *M.O.D.* (a.k.a. *The RainbowYears*), a 1958 performance marking the twentieth anniversary of the March of Dimes.

Organization

The Richard Barstow Papers are organized in the following series:

Series I: Scores, 1940, 1943, 1956 and undated

Sub-series 1 – By Richard Barstow, 1940, 1943, and undated

Sub-series 2 – By Richard Barstow with Others, ca. 1940, ca. 1956,

and

undated

Series II: Circus Music, 1960-1977 and undated

Series III: Works by Others, 1927-1965 and undated

Series IV: Productions, 1950-1958

Series V: Oversized, 1958 and undated

Series Descriptions

Series I: Scores, 1940, 1943, 1956, and undated

3 boxes

This series consists of manuscripts, copies, and parts mostly for songs by Richard Barstow individually and in collaboration with others. It also contains works possibly by Barstow.

Sub-series 1 - By Richard Barstow, 1940, 1943 and undated

Sub-series 2 – By Richard Barstow with Others, ca. 1940, ca. 1956, and undated

Sub-series 1 - By Richard Barstow, 1940, 1943, and undated

1.5 boxes

Arrangement: Alphabetical by Title

This series is comprised mostly of undated parts for songs by Richard Barstow. Three songs, *Dancers Wanted*, *Gotta Dance*, and *I Certainly Do*, were possibly used in an ice show. (See also Productions series.) Also filed at the end of this series are works possibly written by Richard Barstow.

Sub-series 2 – By Richard Barstow with Others, ca. 1940, ca. 1956, and Undated

1 box

Arrangement: Alphabetical by Collaborator

This series contains works, mostly songs by Barstow and other artists, including his sister Edith. Three songs written with Harry Halper appear to have been written while the two were in the military.

Series II: Circus Music, 1960-1977 and undated

2.5 boxes

Arrangement: Alphabetical by Collaborator

This series consists primarily of lead sheets and vocal lines for circus music solely by Richard Barstow, as well as works with composer William Pruyn, with Barstow as lyricist. There are also a number of scores by unknown composers filed at the end of the series.

Series III: Works by Others, 1927 - 1956 and undated

3.5 boxes

Arrangement: Alphabetical by Composer

This series contains mostly reproductions of lead sheets, parts, scores, and vocal lines for works by other artists, including Vernon Duke, George Gershwin, Jerome Kern, Cole Porter, Richard Rodgers, Jule Styne, and Vincent Youmans. Of particular note are some fifteen songs by John Ringling North. Works by unknown composers are filed at the end of the series.

Series IV: Productions, 1950-1958

4 boxes

Arrangement: Alphabetical by Composer

The Productions series consists mostly of reproductions of scores, lead sheets, and instrumental parts for productions on which Richard Barstow worked. These include Fred Allen's NBC-TV show (1950), an ice show, probably featuring "Belita," industrial shows *Motorama '55* by Victor Young and *Powerama (More Power to You)*, for General Motors, and songs from the Judy Garland film *A Star Is Born* (1954). There are also scripts for *Symphony of Fashion* (1950) and *Cavalcade of Fashion* (1954).

The most thoroughly documented production is *M.O.D.* (a.k.a. *The Rainbow Years*) (1958), a performance marking the twentieth anniversary of the National Foundation for Infantile Paralysis (the March of Dimes). Richard and Edith Barstow produced and directed this event that featured celebrity performers such as Don Ameche, Eddie Cantor, Lillian Gish, and Rudy Vallee. There are piano, vocal, and conductor scores, as well as instrumental parts for two numbers from the show. There is also a script titled *The Rainbow Years*. A conductor's score for *M.O.D.* can also be found in the Oversized series.

Series V: Oversized, 1958 and undated

1 box

Arrangement: By Size

This series contains a photocopy of the piano and vocal score for Cole Porter's *Jubilee* and a conductor's score for *3 Shots for Louie* from *M.O.D.*

Series I: Scores, 1940, 1943, 1956, and undated

Sub-series 1: By Richard Barstow, 1940, 1943, and undated

| <u>Box</u> | <u>Fol</u> | | |
|------------|---|---|--|
| 1 | 1 | <i>All Through the Night</i> , undated (Parts for piano and violin; mss, ink.) | |
| | 2 | <i>Come Home Papa</i> , undated (Keyboard and violin parts; mss, ink, fragile condition.) | |
| | 3 | <i>Conversation Number</i> , undated (Piano, ms, ink and pencil.) | |
| | 4 | <i>Dancers Wanted</i> , undated (Piano-conductor and eight other parts, mss, ink and holograph reproductions; one page of dialogue, typescript; see also <i>Gotta Dance</i> and <i>I Certainly Do</i> , part of ice show in Productions series.) | |
| | 5 | <i>Dancing the Jelly Roll</i> , undated (Two parts for E flat version; eight parts for version in C; mss, ink.) | |
| | 6 | <i>Gotta Dance</i> , undated (Piano part, 11pp.; another arrangement, piano-conductor and viola parts, mss, ink and holograph reproduction; <i>Segue - Dancers Wanted</i> on one piano part; possibly part of ice show in Productions series.) | |
| | 7 | <i>Hilo March</i> , undated (Seven parts; mss, ink.) | |
| | 8-9 | <i>I Certainly Do</i> , undated (Nineteen parts; mss, ink; includes three pages of dialogue typescript; see also <i>Dancers Wanted</i> and <i>Gotta Dance</i> , probably part of ice show in Productions series.) | |
| | 1 | <i>I Want a Cave Man</i> , undated (Violin part; ms, ink.) | |
| | 2 | 2 | <i>I'm Not the Only Dummy in the Army</i> , undated (Song for voice and piano; ms, ink.) |
| | | 3 | <i>It's the Bunk</i> , undated (Song for voice and piano; ms, ink.) |
| | | 4 | <i>Keeping Up the Home Front</i> , 1943 Dec. 1 (Parts for piano, violins A and B, and I tenor; mss, ink.) |
| | | 5 | <i>Memories, Etc.</i> , undated (Piano part; ms, ink.) |
| | | 6 | <i>On the Double</i> , undated (Conductor and piano parts; mss, ink and pencil.) |
| 7 | | <i>Rhumba</i> , undated (Piano part; ms., ink.) | |
| 8 | | <i>Tango Delle Rose</i> , 1940 Mar. 28 and undated (Full score, ms., pencil; piano and violin-conductor parts, mss, ink.) | |
| 9 | | <i>There's a Latin in the Bunk Above</i> , undated (Conductor and piano-vocal parts; mss, ink.) | |
| 10 | | <i>Think I'll Write a Song</i> , undated (Piano and vocal score; ms, ink, lyrics in pencil.) | |
| 11 | | <i>Tonite's My Night</i> , undated (Two parts: piano and first trombone; mss, ink.) | |
| 12 | <i>Top Hat</i> , undated (Conductor and two piano parts; mss, ink.) | | |
| 13 | <i>We've Got the Rhythm</i> , undated (Three parts; mss, ink.) | | |
| 14 | <i>You Do! Or Don't You?</i> , undated (Song for voice and piano; ms, ink.) | | |

- Possibly by Barstow, Richard, undated
- 15 *The Bimini Knock Knock*, undated
 (Parts for piano, first violin, and drums; mss, ink.)
- 16 *Broadway Parts II-V*, undated
 (Keyboard, with some instrumental indications; mss, ink and holograph
 reproduction; Part II has “Eddie” and “Cantor” written on it.)
- 17 *Burglar Number*, undated (Piano and first violin parts; mss, ink.)
- 18 *Can't Show Them to You*, undated
 (Keyboard, incomplete; ms, ink; *Swane* (?) melody line (incomplete) written in
 pencil on back of ms.)
- 19 *Department Store*, undated (Lead sheet, 4 pp; ms, ink.)
- 20 *I Thought It Was the Moonlight*, undated
 (Piano score; ms, ink; includes one handwritten sheet of lyrics.)
- 21 *I'm the Fellow Who's Kissing Her Now*, undated (Piano score; ms, ink.)
- 22 *Let Me*, undated (Piano part; ms, ink.)
- 1-2 *Love Is Just a Game*, undated
3 (Piano score and fifteen parts, mss, ink; vocal score, different arrangement,
 four parts; mss, ink; one page of lyrics, typescript.)
- 3 *Pretty Girl - I Can't Make My Eyes Behave*, undated
 (Short score, 2 pp.; ms, pencil.)
- 4 *Sissy Sailor*, undated (Piano, 2 pp.; ms, ink.)
- 5 *You're Doin [sic] Alright*, undated (Piano and vocal score; ms, ink.)

Sub-series 2 - By Richard Barstow with Others, ca. 1940, ca. 1956, and undated

- Barstow, Richard and Edith Barstow, undated
- 6 *Devil and Deep Blue Sea*, undated (Drum part; ms, ink.)
- 7 *On His Toes*, undated
 (First Violin-conductor and four other parts; mss, ink with segments of a
 published orchestration for *I've Got a Feelin' You're Foolin'* pasted
 in.)
- 8 *Swingin' the Scale*, undated (Conductor and piano parts; mss, ink.)
- 9 *Whispering*, undated (Piano, violin, and drum parts; mss, ink.)
- 10 *Grossman, Samuel, lyrics by Richard Barstow. Jungle Rock and Roll*, ca. 1956 (Song for voice and piano; holograph reproduction.)
- Barstow, Richard and Harry Halper, ca. 1940
- 11 *I'm in L-O-V-E with a W-A-C*, ca. 1940 (Song for voice and piano; ms, ink.)
- 12 *Tonight's My Night to Howl*, ca. 1940 (Lead sheet, no lyrics; ms, pencil.)
- 13 *You Do - Or Do You?*, ca. 1940 (Song for voice and piano; mss, ink.)
- 14 *Douglas, Lew, Ed Webb, lyrics by Richard Barstow. In Spite of It All*, undated (Song for voice and piano; ms, ink.)
- Heiden, Bernhard, lyrics by Richard Barstow, undated
- 15 *Censored Letter*, undated (Song for voice and piano; ms, ink.)
- 16 *Right Now*, undated (Song for voice and piano; ms, ink.)

Series II: Circus Music, 1960-1977 and undated

Barstow, Richard, ca. 1976 and undated

- 4
- 1 *Big Bicentennial Jamboree*, ca. 1976 (Lead sheet; ms, ink.)
- 2 *The Big Parade*, undated (Lead sheet; ms, ink.)
- 3 *Cakewalk Jamboree*, undated (Lead sheet; ms, ink.)
- 4 *Celebration*, ca. 1976 (Lead sheet; ms, ink.)
- 5 *A Circus Christmas*, undated (Lead sheet; ms, ink.)
- 6 *The Circus Was Made for Me*, undated (Lead sheet; ms, ink.)
- 7 *The Happiest Place on Earth*, undated (Lead sheet; reproduction.)
- 8 *Happiness Is Believing*, undated (Lead sheet; reproduction.)
- 9 *Jump on the Bandwagon*, ca. 1976 (Lead sheet; ms, ink.)
- 10 *May All Your Days Be Circus Days*, undated (Lead sheet; ms, ink.)
- 11 *One Day We Discover*, undated (Lead sheet; reproduction.)
- 12 *Ringling Brothers Barnum and Bailey*, undated (Lead sheet; ms, ink.)
- Barstow, Richard and William Pruyn, lyrics by Richard Barstow, undated
- 13 *Children Are the Hope and Glory*, undated (Vocal line; reproduction.)
- 14 *The Circus Mardi Gras Samba*, undated (Vocal line; reproduction.)
- 15 *I'm Gonna Pull a Circus Right Out of My Hat*, undated (Vocal line; reproduction.)
- 16 *Round We Go*, undated (Vocal line; reproduction.)
- Unknown Composers, ca. 1960-1977 and undated
- 17 1968, 1969
 (Some organ scores, many for keyboard with other instruments indicated; some mss, pencil and ink, some reproductions.)
- 18 ca. 1960s, 1970
 (Keyboard with other instruments indicated; mss, pencil and ink, some pages reproductions.)
- 19 ca. 1971
 (Conductor parts and "A Copy of Dave Piano Book" "All Production Numbers;" reproductions.)
- 1-2 1975
5 (Keyboard with other instruments indicated; mss, pencil, ink, some pages reproductions.)
- 3-4 1976 (Blue Unit)
 (Keyboard with other instruments indicated; mss, pencil, some music pasted in.)
- 1 ca. 1977 (Organ scores for "Opening;" reproductions.)
- 6
- 2 undated
 (Keyboard with other instruments indicated; mss, pencil, some pages reproductions.)
- 3 undated
 (Mostly lead sheets; mostly reproductions with some reproductions of printed music.)

Series III: Works by Others, 1927-1965 and undated

- 4 Backman, George and Ray Sterling, 1965
 Don't Tell My Heart, 1965 (Lead sheet; reproduction.)
- 5 *You're Laughing at Me*, 1965 (Lead sheet; reproduction.)
- 6 Baker, David and David Craig. Dance Music for Estelle and Company, ca.
 1957
 (Piano scores; holographs; *Copper and Brass* on corner of mss.)
- 7 Berlin, Irving. Untitled fragment, *Automat Opening*, ca. 1932
 (Piano score, one typed sheet of lyrics inserted; mss, pen with some lyrics in pencil.)
- 8 Bosc, Auguste. *Rose Mousse*, undated
 (Violin part inside printed sheet music cover.)
- 1 Brooks, Shelton. *Some of These Days*, undated
 (Piano part, unknown arrangement; ms, pencil.)
- 7 Bundy, Rudy, undated
- 2 *Flying High*, undated (Lead sheet; reproduction.)
- 3 *If I Had a Dream*, undated (Lead sheet; reproduction.)
 Lyrics by E. Ray Goetz, undated
- 4 *My Goodbye*, undated (Lead sheet; reproduction.)
- 5 *Weary Nights*, undated (Lead sheet; reproduction.)
- 6 Douglas, Lew. *It Was Meant to Be This Way*, undated (Song for voice
 and piano; lyrics by Al Otto; mss, ink.)
- 7 Dreyer, Dave and Al Jolson. *Me and My Shadow*, 1927
 (Vocal line with chord symbols; ms, ink; possibly in the hand of Barstow,
 prepared for use in *Judy Garland at Home at the Palace*, 1967.)
- Duke, Vernon, 1945 and undated
- 8 *45 Plus*, 1945 (Vocal line, for two songs: *Born Too Late* and *Texas, Brooklyn &*
 Love, lyrics by Ogden Nash, unknown arrangement; mss, ink and pencil.)
- 9 *Poor As a Church Mouse*, lyrics by Howard Dietz, undated
 (Vocal line, unknown arrangement; ms, pencil, lyrics in ink; *Sadie Thompson*
 in corner of ms.)
- 10 Fields, Irving and Henry Tobias. *Jungle Nights - A Musical Jungle*
 Fantasy, undated (Lead sheet, ms, pencil.)
- 11 Gershwin, George. *Waltz Tonight (Excerpts)*, undated
 (Vocal line, unknown arrangement; ms, ink; *Pardon My English* in corner of ms.)
- 12 Hager, Franziska. *Mulberry Moon (Indian One Step)*, undated
 (Nineteen parts, some arranged by J. LaMonaca; mss, ink.)
- 13 Jacob, Dan and J. *It's Raining Champagne*, 1965 (Lead sheet; reproduction.)
- Kern, Jerome, undated
- 14 *Leave It to Jane!*, undated (Vocal line, unknown arrangement; ms, ink.)
- 15 *They Didn't Believe Me*, undated
 (Vocal line, unknown arrangement; note re: correct title; ms, ink, lyrics typed.)
- 16 Malneck, Matt and Frank Signorelli. *Park Avenue Fantasy*, 1935
 (Piano arrangement by D. Savino for printed score; parts, mss, ink.)
- Martin, Hugh, 1963 Dec. 13 and undated

- 17 *I Only Meant*, undated (Printed score for voice and piano; “Buster Davis”
stamped on music.)
- 18 With Timothy Gray. *Faster Than Sound* from *High Spirits*, 1963 Dec.
13 (Score for voice and piano; reproduction.)
- 19 Mann, W. Hastings *Under the Apple Tree - Phantasy*, undated
(Full score for orchestra, leader (first violin) and first violin, ms, ink and pencil;
conductor copy, keyboard with instruments indicated; mss, ink (two copies).)
- 20 Myrow, Josef. *The Girl Next Door*, 1951 May 7
(Selections, score for voice and piano; holograph reproductions.)
- North, John Ringling, 1952-1954 and undated
- 21 *Americana U.S.A.*, 1952
(Song for voice and piano; lyrics by E. Ray Goetz; holograph reproduction.)
- 22 *Birthdays*, 1954
(Song for voice and piano; lyrics by Irving Caesar; holograph reproduction.)
- 23 *Cherry Blossom*, undated (Lead sheet; lyrics by Tony Velona; ms, pencil.)
- 24 *Derby Day Honeymoon*, 1952
(Song for voice and piano; lyrics by E. Ray Goetz; holograph reproduction.)
- 25 *Dreamer*, undated (Lead sheet; ms, pencil.)
- 26 *Dreamland*, 1953
(Song for voice and piano; lyrics by Tony Velona; holograph reproduction.)
- 27 *Fiesta*, undated
(Song for voice and piano; lyrics by E. Ray Goetz; holograph reproduction.)
- 28 *Gone Are the Days*, 1952
(Song for voice and piano; lyrics by E. Ray Goetz; holograph reproduction.)
- 29 *Mama's in the Park*, 1954 (Song for voice and piano; holograph reproduction.)
- 30 *Masquerade Ball*, undated (Lead sheet; lyrics by Tony Velona; ms, pencil.)
- 31 *Minnehaha*, 1952
(Song for voice and piano; lyrics by E. Ray Goetz; holograph reproduction.)
- 32 *On Honolulu Bay*, 1954
(Song for voice and piano; lyrics by Irving Caesar; holograph reproduction.)
- 33 *Open the Window Wide*, undated (Lead sheet; lyrics by Tony Velona; ms,
pencil.)
- 34 *Rocket to the Moon*, 1953
(Song for voice and piano; lyrics by E. Ray Goetz; holograph reproduction.)
- 35 *Three Cheers for the Holidays*, 1954
(Song for voice and piano; lyrics by Irving Caesar; holograph reproduction.)
- 36 North, John Ringling and Tony Velona. *Those Maracas from Caracas*,
undated (Lead sheet; ms, pencil.)
- Porter, Cole, undated
- 1 *Just One of Those Things*, undated (Piano and vocal score; reproduction of
1930 printed music.)
- 2 *Panama Hattie*, undated (Selections: songs for voice and piano, typescript-
lyrics, 14 pp.; holograph reproductions.)
- 3 *What Do You Think About Men*, undated (Piano and vocal score for song from
Out of This World; holograph reproduction.)
- Rainer and Karner, undated
- 4 *Beguine*, undated (Short score; ms, ink.)

- 5 Bow Music, undated (Conductor, A-C violins, first trumpet, and guitar parts;
mss, ink.)
- Rodgers, Richard, undated
- 6 *Everybody Loves You*, undated
(Lead sheet for song from *I'd Rather Be Right*, unknown arrangement; ms, pencil;
one sheet of typed lyrics attached.)
- 7 *This Is My Night to Howl*, undated
(Lead sheet for song from *A Connecticut Yankee*, unknown arrangement; ms,
pencil.)
- 8 *Where the Hudson River Flows*, undated
(Lead sheet for song from *Dearest Enemy*, unknown arrangement; ms, pencil.)
- 9 *Zip*, undated
(Piano-conductor part for song from *Pal Joey*; holograph reproduction.)
- 10 Roy, William. *Maggie Selections*, undated
(Piano and vocal scores, some "vocal settings" by Maurice Levine; holograph
reproductions with some pencil markings.)
- Sarche, Ed , undated
- 11 *I Love My Coney Island*, undated
(Song for voice and piano; ms, ink with typed lyrics.)
- 12 *Poor New York*, undated
(Song for voice and piano; ms, ink with typed lyrics.)
- 13 Schwartz, Gene. *Shivery Blues*, undated
(Complete piano score; parts for two different versions; mss, ink.)
- 14 Sterling, Andrew, Alfred Solnian, and Arthur Langs. *Just a Letter*,
undated (Piano and vocal score, unknown arrangement; mss, ink.)
- Styne, Jule, 1958 and undated
- 15 *And a Host of Others!!*, undated
(Piano and vocal score, lyrics by Betty Comden and Adolph Green; holograph
reproduction.)
- 16 *Say Darling Selections*, undated
(Piano and vocal score, lyrics by Betty Comden and Adolph Green; holograph
reproduction.)
- 1 Tobias, Charles, William A. Dillon, and Henry Tobias. *I'm Just Another*
9 *Sweetheart*, ca. 1954 (Published lead sheet, Tobey Music Corp.;
reproduction.)
- 2 Tobias, Charlie, Harry Tobias, and Henry Tobias. *Moonlight Brings*
Memories, 1952 (Published vocal score, Tobey Music Corp.; reproduction.)
- Tobias, Henry, undated
- 3 With Bernard Gasso. (*What Do We Do*) *After the Show?*, undated
(Lead sheet; reproduction.)
- 4 With Bernard Gasso and Marcus Joyce. *Lie to Me*, undated
(Lead sheet; reproduction.)
- With Bernard Gasso and David Ormont, undated
- 5 *The Champagne Song*, undated
(Lead sheet; reproduction.)
- 6 *Hoot Mon*, undated (Published lead sheet, Patore Music Co.; reproduction.)
- 7 *Latin Quarter Revue Songs*, ca. 1965
(Lead sheets for songs; reproductions.)

- 8 With David Ormont. *Only Count the Sunny Days*, undated
(Published lead sheet, Patore Music Co; reproduction.)
- 9 With Don Reid and Harry Tobias. *There's the Same Old Lovelight in
Your Eyes*, undated (Lead sheet; reproduction.)
- 10 Velona, Tony. *The Lover's Waltz*, undated (Lead sheet; ms, pencil.)
- 11 Wayne, Bernie. *Ballad of Progress*, 1954
(Piano and vocal scores; holograph reproductions; "For the Barstows" on ms
corner.)
- 12 Whitney, Howard. *The Mouse and the Clock*, undated
(Miscellaneous parts; some mss, ink, some pages pasted in, and one page of
published sheet music, Carl Fischer, N.Y.)
- Youmans, Vincent, ca. 1930 and undated
- 13 *Before You Go*, undated
(Piano and vocal score, lyrics by Edward Eliscu and William Rose,
unknown arrangement; ms, pencil.)
- 14 *Hit the Deck Selections*, undated
(Vocal line and piano and vocal score; ms, pencil and holograph
reproduction.)
- 15 *I Can't Make My Heart Behave*, 1930
(Song for voice and piano, lyrics by William Rose and Edward Eliscu; ms,
ink; "Song for Gloria Swanson" on top of ms; "Vincent Youmans, Inc. -
Publisher" printed on ms.)
- 16 *Mais Oui*, undated
(Song for voice and piano from *Lollipop*, arrangement unknown; ms, pencil
stapled to holograph reproductions.)
- 17 *More Than Ever*, undated (Piano and vocal score, lyrics by Harold Adamson;
holograph reproduction.)
- 18 *On the Golden Trail*, undated
(Piano and vocal score for song from *Rainbow*; ms, pencil.)
- 19 *One Love*, undated
(Vocal line for song from *Great Day*, lyrics by Edward Eliscu and William Rose,
arrangement unknown; ms, pencil.)
- 20 *Say Young Man of Manhattan*, undated
(Vocal line for song from *Smiles*, lyrics by Harold Adamson, arrangement
unknown; ms, pencil.)
- Unknown Composers, undated
- 21 *Beautiful Eggs*, undated (Piano score; ms, ink.)
- 22 *Bring Back Those Minstrel Days*, undated (Lead sheet; reproduction, lyrics
revised in ink.)
- 23 *Gloom*, undated (Conductor, piano and violin A-B parts; ms, ink.)
- 24 *Happy Feeling*, undated (Lead sheet; ms, pencil.)
- 25 *On the Old Front Porch*, undated
(Five parts; mss, ink; "'Chappy' Chapman" on two parts.)
- 26 *Rhythm from These*, undated
(Conductor, piano, and first violin A parts; mss, ink.)
- 27 *The Sons of Every Nation*, undated (Ms, ink.)
- 28 *Soon*, undated
(Song for vocal solo and chorus; holograph reproduction.)
- 29 *There's Always Room for a Comic*, undated (Lyrics, typescript, 1p.)

- 30 *Touring Company*, undated
 (Skeleton score, possibly for auto show; ms, ink and pencil.)
31 *Vaudeville*, undated (Conductor and piano parts, mss, ink.)

Series IV: Productions, 1950-1958

- 1 Allen, Fred - TV NBC, 1950 Nov. 19
10 (Lead sheets for three numbers; holograph reproductions and ms, pencil.)
2 *A Cavalcade of Fashion*, ca. 1954
 (Typescript, 10 pp.; presented by The Fashion Group of St. Louis Honoring The
 Missouri Historical Society on the Sesquicentennial of the Transfer of the
 Louisiana Territory.)
3-4 *Ice Show*, undated
 (Lead sheet and twelve parts; mss, ink; eleven miscellaneous pages of typescript; see
 also Scores by Richard Barstow: *Dancers Wanted*, *Gotta Dance*, and *I
 Certainly Do.*)

 M.O.D. (a.k.a. *The Rainbow Years*), 1958
5-6 Scores, 1958
 (Piano, conductor, vocal scores, and some parts; holograph reproductions; see also
 Box 11, Folder 1, typewritten script, and Oversized series.)
1 Scores, 1958
11 (Piano, conductor, vocal scores, and some parts; holograph reproductions; see also
 Box 10, Folders 5-6, typewritten script, and Oversized series.)
2-5 *3 Shots for Louie*, 1958
 (Parts for violins, viola, trumpets, basses, piano, piano conductor, reeds,
 trombones, cello, and drum parts; mss, ink and holograph reproductions.)
6 *Louie Chaser*, 1958 (Twenty parts; mss, ink.)
7 *The Rainbow Years* (a.k.a. *M.O.D.*), 1958 Jan. 30
 (Script, typewritten reproduction, 12 pp., for *Twentieth Anniversary Celebration -
 National Foundation for Infantile Paralysis, Waldorf Astoria Ballroom.*)
Motorama '55 by Victor Young, 1955
1 Selections, 1955 (Short score, unbound; holograph reproduction)
12
2-4 Piano, Conductor, and Vocal Scores, 1955
 (Holograph reproductions; some lyrics by Edward Heyman; one page of typed
 lyrics for *Cloud of Joy*; *Cadillac* song possibly by Barstow.)
1 *Powerama (More Power to You)*, 1955
13 (Short score, bound; ms, ink, reproductions, and some music pasted in; includes one
 two-sided handwritten sheet listing show's pieces and number of pages.)
2 *A Star Is Born*, 1954
 (Songs for voice and piano, lyrics by Ira Gershwin; holograph reproductions of *Gotta
 Have Me Go with You*, *Green Light Ahead*, *I'm Off the Down Beat*, *It's a
 New World*, *(Lose That) Long Face*, *The Man That Got Away*, and *Someone
 at Last*.
Symphony of Fashion, 1950
3 Script, 1950 (Includes music, pp.2-80; reproduction.)
4 *Symphony of Fashion* Book, 1950 Feb 8 (Typescript, 23 pp.; reproduction.)

Series V: Oversized, 1958 and undated

- 14 1-3 *Jubilee* by Cole Porter, undated
 (Score for voice and piano for 1935 musical; reproductions.)
- 4 *M.O.D.* (a.k.a. *The Rainbow Years*), 1958
 (Conductor's score for *3 Shots for Louie*; ms, pencil; see also Productions series.)