

*T-Mss 1994-002

Guide to the Jay Gorney Papers, 1896-1993

Billy Rose Theatre Collection



The New York Public Library for the Performing Arts

New York, New York

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Descriptive Summary

Title:	Jay Gorney Papers 1896-1993
Creator:	Jay Gorney
Call Number:	*T-Mss 1994-002
Size:	7 linear feet ; 12 boxes
Repository:	The New York Public Library for the Performing Arts. Billy Rose Theatre Collection. New York, New York
Abstract:	Collection documents the life and career of musical theater composer, producer and teacher, Jay Gorney.
Languages Represented:	English

Administrative Information

Source:	The Jay Gorney Papers described here were a gift to the Billy Rose Theatre Collection of the New York Public Library from his widow, Sondra Gorney, in 1994 and 1995. They are part of a larger collection: The Jay Gorney papers, scores and sound recordings, held by the New York Public Library for the Performing Arts and divided into three groups. The papers are in the Billy Rose Theatre Collection, the musical scores are in the Music Division and the sound recordings are in the Rodgers and Hammerstein Archives of Recorded Sound.
Access:	Collection is open to the public. Photocopying prohibited. Advance notice required
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Preferred Citation:	Jay Gorney Papers, *T-Mss 1994-002. Billy Rose Theatre Collection, The New York Public Library for the Performing Arts.

Biography

Composer, producer, writer and teacher, Jay Gorney was born Abraham Jacob Gornetzky in Bialystok, Russia on December 12, 1896. In 1906 he and his family fled a pogrom and came to the United States, settling in Detroit, Michigan. While in high school, Gorney organized and led the school orchestra and played the piano in a local movie theater. In 1913, the year he graduated from high school, he became a U.S. citizen due to his father's naturalization. At the University of Michigan (B.A., 1917, LL.B., 1919) he studied music at the University's School of Music, organized and led a jazz band and wrote several of the school's musical shows. During World War I, he enlisted in the navy and led a band at the Great Lakes Training Center.

After a year of practicing law in Michigan, Gorney moved to New York to focus on his real love, songwriting. It was at this point that he changed his name legally to Abraham J. Gorney and professionally, to Jay Gorney. In the 1920s he wrote the scores for a number of Broadway shows including *Top Hole*, *Vogues of 1924* and *Merry-go-Round*. In the early 1930s he wrote music for Earl Carroll's *Vanities*, *The Ziegfeld Follies* and the Shuberts' *Americana*. For this last show he wrote perhaps his most famous song, the Depression anthem, *Brother, Can You Spare a Dime?* with lyrics by E. Y. Harburg. During this period, Gorney also worked for Paramount Studios in New York, coordinating musical stories and ideas, and wrote songs with lyricist, Howard Dietz.

In 1933 Gorney went to Hollywood to work at Fox Studios. It was here that he discovered Shirley Temple for whom, with Lew Brown, he wrote the song, *Baby, Take a Bow* which she sang in the movie, *Stand Up and Cheer*.

Gorney's greatest stage success was *Meet the People*, a revue he wrote and produced with Edward Eliscu and Henry Myers that opened in Hollywood in 1939 and on Broadway on Christmas night 1940. A number of performers who rose to

stardom including Nanette Fabray and Jack Gilford, began here. The revue was revived in 1943-1944 and again in 1955.

In the 1940s Gorney worked in both California and New York. He was a composer and producer for Columbia Pictures, writing the scores for *Hey, Rookie* and *The Gay Senorita*, among others. He also wrote *They Can't Get You Down*, a musical play and the Broadway musicals, *Heaven on Earth* and *Touch and Go*, the latter with sketches and lyrics by Jean and Walter Kerr. Gorney also did some television work as a writer-composer-producer.

Gorney began teaching his craft of writing for musical theater beginning in 1948 when he and his wife Sondra created a musical play department at the Dramatic Workshop of the New School in New York City. They ran the department for three years producing five student productions. In 1952 they joined the faculty of the American Theatre Wing's professional training program where they produced *On the Wing*, an original student musical. Gorney also taught writing for musical theater at Hunter College.

In 1953 Gorney was subpoenaed by the House Un-American Activities Committee where he declined to answer any questions invoking both the Fifth and the Sixth Amendments. Instead he serenaded the Committee with his musical version of the First Amendment, a song he called *The Bill of Rights*. For this he was blacklisted in the entertainment industry, fired from his contract at CBS-TV and from his position teaching writing for musical plays at Hunter College.

Gorney continued to teach, however, even setting up his own school, the Jay Gorney School of Musical Comedy which offered classes and private lessons in his Manhattan home. He also continued to compose musical scores including *The Happiest Girl in the World*, an adaption of the music of Offenbach with lyrics by Harburg, the children's shows *Kris Kringle Rides Again* and *The Geografoof* and he wrote the music for the NBC-TV 1961 series, *The Frontiers of Faith*.

Gorney received a number of awards including a special Tony Award for his dedicated teaching at the American Theatre Wing in 1962, a citation for 40 years of creativity from the Yale Drama School in 1965, the Songwriters Hall of Fame outstanding song award in 1976, and the ASCAP/Richard Rodgers Award for his outstanding contribution to the American musical theater in 1986.

Gorney was married twice. In 1922 he married Edaleine Rodin with whom he had one son, Roderic. They were divorced in 1942. On January 27, 1943 he married Sondra Karyl with whom he had two children, Karen and Daniel. Jay Gorney died on June 14, 1990 at the age of 93.

Scope and Content Note

Collection consists of personal and professional papers, production files and teaching materials documenting the life and career of composer Jay Gorney. The bulk of the collection consists of professional files relating to productions. The general files (personal and professional) contain biographical material, correspondence, legal documents, articles by Gorney, publicity, photographs, programs and certificates. Production files including correspondence, scripts, notes, lyrics, story ideas, contracts, photographs, programs and clippings illustrate Gorney's work primarily for theater and film, though there is also a small amount from radio and television. Teaching materials reflect Gorney's efforts to teach the writing of musical theater to others and include lectures, notes, correspondence, contracts, publicity and clippings. Oversized ephemera includes diplomas, certificate and posters.

Organization

The collection is organized into four series and nine sub-series. They are:

- Series I: General files
 - Sub-series 1: Personal papers
 - Sub-series 2: Professional papers
- Series II: Productions
 - Sub-series 1: Radio
 - Sub-series 2: Theater
 - Sub-series 3: Television
 - Sub-series 4: Film
 - Sub-series 5: Proposed, not produced
- Series III: Teaching
 - Sub-series 1: Schools
 - Sub-series 2: Teaching materials and lecture notes
- Series IV. Oversize materials

Series Descriptions/Container List

Series I. General files, 1913-1993

2 boxes

The general files consist of personal papers followed by professional material not connected to a specific production.

Sub-series 1. Personal papers, 1913-1990

12 folders

Personal papers include biographical material, an oral history interview with Gorney, personal correspondence, certificates, legal documents and passports, programs from his student days at the University of Michigan, a charcoal sketch and photographs of Gorney, photographs of his friends, and tributes to Gorney from his memorial service. Of interest is a photocopied letter to the *New York Times* by Gorney on his appearance before the House Committee on Un-American Activities that he never sent.

b. 1 f. 1

Biographical material on Jay Gorney, 1913-1990 and n.d.

Contains biographical information and articles, the program from his memorial service, and photocopies of certificates and legal documents on citizenship, army service, marriage, etc.

- b. 1 f. 2 Certificates received by Jay Gorney, 1957-1975
Originals.
- b. 1 f. 3 Transcription of oral history interview with Gorney, 1958
By the Oral History Research Office at Columbia University.
- b. 1 f. 4 Programs from the University of Michigan, 1917 and n.d.
Programs for musical comedies for which student A. J. Gornetzky wrote
some of the music. Covers illustrated in color.
- b. 1 f. 5 Letters to Gorney and other papers on University of Michigan reunions,
1956-1967
Includes a song Gorney wrote.
- b. 1 f. 6 Photographs of Jay Gorney and others, 1940s-1980 and n.d.
Includes undated portrait photo of Gorney, photos from various awards
dinners with his wife Sondra and others including Hubert Humphrey, a
photo in Gorney's garden in Beverly Hills in the 1940s with Henry Myers
and Edward and Stella Eliscu, a photo of Anya and Harold Arlen in their
California home in the 1940s, and a portrait of Audrey Wood signed to Jay
Gorney.
- b. 1 f. 7 Charcoal sketch of a young Gorney by Linda Cool, 1990
Done before his death probably from an old photograph, includes note
written on verso to his wife Sondra after his death.
- b. 1 f. 8 Passports of Jay Gorney, 1936-1975
Also includes passport photos, some from later in his life.
- b. 1 f. 9 Letters, personal, to Jay Gorney, 1945-1986 and n.d.
Mostly letters of thanks and appreciation.
- b. 1 f. 10 Letters from celebrities to Gorney, 1940-1976 and n.d.
Includes explanatory notes by Sondra Gorney.
- b. 1 f. 11 Letter to the Editor by Gorney, 1953 May 12
Photocopied letter to the *New York Times* on Gorney's appearance before the
House Committee on Un-American Activities was never sent.
- b. 1 f. 12 Tributes to Gorney from his memorial service, 1990 Sept. 10
Read by his son Roderic Gorney at the memorial service held at the Public
Theatre in New York City.

Sub-series 2. Professional papers, 1925-1993 and n.d.

1.5 boxes (22 folders)

Chronological, followed by published articles, subject files and
general publicity.

Professional papers include Gorney's correspondence with
music publishers, motion picture studios and the Soviet Union

over issues of international copyright and royalties, legal and financial papers of the Jay Gorney Music Corporation, material on songs he wrote especially *Brother, Can You Spare a Dime?* and including publicity for *Brother, Can You Spare a Dime?* Day in 1993, articles he published, general publicity, lecture notes, programs for lectures he delivered and photographs and programs from various awards dinners.

- b. 1 f. 13 Letters to Gorney from music publishers, 1925-1933
- b. 1 f. 14 Correspondence and ID cards from motion picture studios, 1933-1946
- b. 1 f. 15 Jay Gorney Music Corporation legal and financial papers, 1939-1941
Includes articles of incorporation, bylaws, stock certificates and tax and other financial records. Also a copy of the song *Mister Roosevelt, Won't You Please Run Again?* which the Corp. was trying to sell.
- b. 1 f. 16 Hollywood Theatre Alliance, 1941
Constitution, bylaws, royalties and brochure.
- b. 1 f. 17 "*Man and his world*" / Jay Gorney, 1966
Song written by Gorney for Expo '67 in Montreal.
- b. 1 f. 18 Songwriters Hall of Fame papers, 1969-1984
Correspondence, photographs, publicity, program and clippings.
- b. 1 f. 19 Trip to Soviet Union, 1971
Contains correspondence discussing the issues of international copyrights and royalties.
- b. 1 f. 20 File on the Soviet Union and the Universal Copyright Convention, 1973
- b. 2 f. 1 "*Brother, Can You Spare a Dime?*", 1973-1990
Clippings, programs and publicity on Gorney's most famous song written with Yip Harburg in 1932.
- b. 2 f. 2 "*In the Tammany Breadline*," n.d.
Parody of "*Brother, Can You Spare a Dime?*"
- b. 2 f. 3 "*Brother, Can You Spare a Dime?*" Day, 1992-1993
Publicity for the Nov. 18, 1993 event.
- b. 2 f. 4 Correspondence and proposals of the Committee for Contemporary Music of the National Music Council, 1974
- b. 2 f. 5 *Look to the Rainbow*, 1985
Correspondence, photographs, programs and clippings on a tribute to Yip Harburg.

- b. 2 f. 6 ASCAP's Richard Rodgers Award, 1986
Correspondence, photographs and publicity. Jay Gorney was the 1986 recipient of the award.
- b. 2 f. 7 National Academy of Television Arts and Sciences dinner, n.d.
Gorney's lecture notes and a flyer.
- b. 2 f. 8 Song by Song, n.d.
Contains publicity and photographs for the PBS monthly musical series on great American lyricists.
- b. 2 f. 9 Published articles by Gorney, 1959-1960 and n.d.
Typescript and handwritten.
- b. 2 f. 10 Published articles by Gorney, 1949-1967
Printed articles.
- b. 2 f. 11 File on the Jew in music, 1947-1983
Lecture notes, manuscript song, correspondence and clippings.
- b. 2 f. 12 File on Shirley Temple, 1949-1983
Jay Gorney is credited with discovering Shirley Temple for Fox Films in 1933.
- b. 2 f. 13 General publicity, 1926-1985 and n.d.
Mostly clippings; a few programs.
- b. 2 f. 14 Programs, 1956-1963 and n.d.
Programs are primarily for lectures by Gorney.

Series II. Productions, 1927-1979 and n.d.

7 boxes

Arranged by type of production, followed by ideas that were not produced.

The largest series in the Jay Gorney Papers, the productions series contains scripts, both clean and revised, notes, song lyrics, correspondence, memos, contracts, plans, story ideas, programs, photographs and clippings documenting Gorney's work in radio, the theater, television and film. The bulk of the material pertains to stage productions including *Meet the People*, *Heaven on Earth*, *They Can't Get You Down* and *Touch and Go*. There are also screenplays for *Gay Senorita*, *Hey, Rookie*, and *Serenade on the Seine*, scripts for the television series, *Frontiers*

of *Faith*, and over a box of drafts, stories, and synopses of ideas that were never produced.

Sub-series 1. Radio, 1929

2 folders

Chronological

Two scripts with song lyrics for the radio show *Eveready Hour*. Gorney was a writer and producer of the show.

b. 3 f. 1 *Eveready Hour* (Radio), 1929 Feb. 19
Script with song lyrics for *The Mayor of Hogan's Alley*.

b. 3 f. 2 *Eveready Hour* (Radio), 1929 Mar. 19
Script with song lyrics and notes for *Local Boy Makes Good*.

Sub-series 2. Theater, 1927-1979 and n.d.

4.5 boxes

Alphabetical by production title

Contains scripts, both clean and revised, notes, song lyrics, correspondence, memos, contracts, plans, programs, photographs and clippings. Productions include *Meet the People*, *Heaven on Earth*, *They Can't Get You Down* and *Touch and Go*.

b. 3 f. 3 *The Bright Lexicon of Age*, n.d.
Typescript with handwritten revisions.

b. 3 f. 4 *The Geografoof*, n.d.
Script marked for printer with drawings and notes on plot and character. Gorney wrote the music for this parable in one act.

b. 3 f. 5 *The Geografoof*, 1956-1959
Four typescript drafts.

b. 3 f. 6 *The Happiest Girl in the World*, 1961
Notes, programs and clippings. Book was by Fred Saidy and Henry Myers, music by Jacques Offenbach and lyrics by E. Y. Harburg. Gorney did musical research for the show.

b. 3 f. 7 Hasty Pudding Theatricals, *Right Up Your Alley*, 1966

Correspondence, contract, publicity and programs. Gorney was the musical director of the show put on by undergraduates at Harvard.

- b. 3 f. 8 *Hasty Pudding Theatricals, Right Up Your Alley, 1966*
Script with some notes.
- b. 3 f. 9 *Hasty Pudding Theatricals, Right Up Your Alley, 1966*
"2nd script" with notes.
- b. 3 f. 10 *Heaven on Earth, 1946-1948*
Correspondence. Book and lyrics by Barry Trivers, music by Jay Gorney.
- b. 3 f. 11 *Heaven on Earth, 1947-1948*
Contracts.
- b. 3 f. 12 *Heaven on Earth, n.d.*
Synopsis.
- b. 3 f. 13 *Heaven on Earth, 1948*
Clean typescript.
- b. 3 f. 14 *Heaven on Earth, n.d.*
Act I, clean.
- b. 3 f. 15 *Heaven on Earth, n.d.*
Act II, clean.
- b. 3 f. 16 *Heaven on Earth, n.d.*
Script, incomplete, with some handwritten notes.
- b. 3 f. 17 *Heaven on Earth, n.d.*
Script changes.
- b. 3 f. 18 *Heaven on Earth, n.d.*
Song lyrics.
- b. 3 f. 19 *Heaven on Earth, n.d.*
Programs.
- b. 3 f. 20 *Heaven on Earth, 1948*
Clippings.
- b. 4 f. 1 *Kris Kringle Rides Again, 1957-1966*
Correspondence. Libretto by Henry Myers and music by Jay Gorney.
- b. 4 f. 2 *Kris Kringle Rides Again, n.d.*
Stage guide.
- b. 4 f. 3 *Kris Kringle Rides Again, n.d.*
Typescript with handwritten notes and revisions.
- b. 4 f. 4 *Kris Kringle Rides Again, n.d.*
Typescript with handwritten and taped in revisions.
- b. 4 f. 5 *A Man Who, 1941*

Revised version of *Take Her, My Boy* by Henry Myers, Edward Eliscu and Jay Gorney. Typed synopsis with notes, registered with the Screen Writers Guild.

- b. 4 f. 6 *Marching with Johnny*, 1943
Contract, treatment, publicity and programs for the show by Henry Myers, Edward Eliscu and Jay Gorney.
- b. 4 f. 7 *Marching with Johnny*, 1943
Script with handwritten song inserted.
- b. 4 f. 8 *Meet the People*, 1939-1951
Legal correspondence and contracts.
- b. 4 f. 9 *Meet the People*, 1940-1963
Correspondence and memos.
- b. 4 f. 10 *Meet the People*, 1940 Feb. 20
Clean carbon typescript "corrected and revised by Sam Fischer."
- b. 4 f. 11 *Meet the People*, 1940 Feb. 20
Carbon typescript with some handwritten notes and changes. "Corrected and revised by Sam Fischer."
- b. 4 f. 12 *Meet the People*, 1940 Feb. 20
Carbon typescript with handwritten notes and changes. "Corrected and revised by Sam Fischer."
- b. 4 f. 13 *Meet the People*, 1941 Aug. 7
Radio script, mimeographed.
- b. 4 f. 14 *Meet the People*, 1940 and 1943
Script with lyrics, by Henry Myers, Edward Eliscu and Jay Gorney.
- b. 4 f. 15 *The New Meet the People*, 1943 Aug. 7
Script with lyrics. "Corrected to August 7, 1943 by Sam Q. Fischer."
- b. 4 f. 16 *Meet the People*, 1943
Sketches and lyrics with "plan for opening."
- b. 4 f. 17 *Meet the People*, n.d.
Lyrics for "*He Did All Right Here*" by Myers-Eliscu-Gorney.
- b. 4 f. 18 *Meet the People*, 1940 and n.d.
Photographs. Publicity, production and rehearsal shots
- b. 4 f. 19 *Meet the People*, 1940
Photographs of opening night parties, etc.
- b. 5 f. 1 *Meet the People*, 1940-1944 and n.d.
Programs.
- b. 5 f. 2 *The New Meet the People*, 1943
Programs.

- b. 5 f. 3 *Meet the People of 1944*
Programs.
- b. 5 f. 4 *Meet the People, 1939-1941*
Clippings.
- b. 5 f. 5 *Meet the People, 1943-1944*
Clippings.
- b. 5 f. 6 *Meet the People, 1947-1951*
Script and publicity for the Dramatic Workshop version.
- b. 5 f. 7 *Meet the People, 1955*
Correspondence on the 1955 show.
- b. 5 f. 8 *Meet the People of 1955*
Typescript with pencil revisions.
- b. 5 f. 9 *Meet the People of 1955*
Typescript with handwritten additions.
- b. 5 f. 10 *Meet the People, 1955*
Running orders.
- b. 5 f. 11 *Meet the People, 1955*
Legal and financial papers.
- b. 5 f. 12 *Meet the People, 1955*
Biographical information on the authors.
- b. 5 f. 13 *Meet the People, 1955*
Photographs.
- b. 5 f. 14 *Meet the People, 1955*
Cafe Theatre: programs, tickets, daily report.
- b. 5 f. 15 *Meet the People, 1955*
Clippings.
- b. 5 f. 16 *Meet the People, n.d.*
Film treatment, typed and handwritten.
- b. 5 f. 17 *Meet the People, 1967*
Expo '67 version of the script. Clean typescript.
- b. 6 f. 1 *Meet the People, 1968*
Programs and publicity from the production at the Festival Theatre at San Rafael High School in California.
- b. 6 f. 2 *Meet the People, 1975 Apr. 2*
Handwritten list of songs sent by Gorney to Edward Eliscu for the April 1975 show.
- b. 6 f. 3 *Merry-Go-Round, 1927*
Script with handwritten notes and two clippings of reviews of the musical

revue. Book and lyrics by Morrie Ryskind and Howard Dietz, music by Henry Souvaine and Jay Gorney.

b. 6 f. 4

One Damn Thing After Another, n.d.

Mostly clean typescript and program for a revue of revues conceived and assembled by Edwin Bronner and Gene Andrews. Includes some songs by Gorney.

b. 6 f. 5

These Are the Times, 1950 May 23

Letter to Gorney from Howard Dietz.

b. 6 f. 6

These Are the Times, n.d.

Mostly clean script with lyrics for the musical revue produced by Sondra and Jay Gorney.

b. 6 f. 7

These Are the Times, n.d.

Sketches and lyrics, typescript with some handwritten notes.

b. 6 f. 8

These Are the Times, n.d.

Program for the Dramatic Workshop & Technical Institute production. Music for the revue was by Jay Gorney.

b. 6 f. 9

These Are the Times, 1950

Pressbook and clippings of reviews.

b. 6 f. 10

They Can't Get You Down, 1941-1962

Correspondence, notes, songs, stock shares, photograph and program for *They Can't Get You Down*, a musical comedy by Henry Myers, Edward Eliscu and Jay Gorney. Also includes a mimeographed radio script of *This Is Our America*.

b. 6 f. 11

They Can't Get You Down, 1941

Promptbook with clippings pasted in. Play was filed at the Screenwriter's Guild under the title *A Man Who*.

b. 6 f. 12

They Can't Get You Down, 1941

Script with revisions, Act I & II.

b. 6 f. 13

They Can't Get You Down, 1941

Carbon script of Act I, with some handwritten revisions.

b. 6 f. 14

They Can't Get You Down, 1941-1942

Clippings of reviews.

b. 7 f. 1

Touch and Go, 1949-1951

Correspondence and notes on *Touch and Go*.

b. 7 f. 2

Touch and Go, 1979

Correspondence on the use of "*Great Dane A' Comin'*," a Gorney sketch about Hamlet from *Touch and Go*.

b. 7 f. 3

Touch and Go, 1949

Carbon promptbook with handwritten notes, cast list, property plot and ground plans. Jay Gorney wrote the music for the sketches and lyrics by Jean and Walter Kerr.

- b. 7 f. 4 *Touch and Go*, 1949
Lyrics by Jean and Walter Kerr for songs not composed, changes, or not in script.
- b. 7 f. 5 *Touch and Go*, n.d.
Programs.
- b. 7 f. 6 *Touch and Go*, 1949
Souvenir program with clippings taped in.
- b. 7 f. 7 *Touch and Go*, 1949-1965
Clippings of reviews.
- b. 7 f. 8 *Young Wives' Tale*, 1951-1958
Carbon typescript with a few handwritten notes and one letter. Play is by Henry Myers, Edward Eliscu and Jay Gorney.

Sub-series 3. Television, 1961-1962
5 folders

Alphabetical by script title

Mostly scripts, also some correspondence, notes and contract for the television program, *Frontiers of Faith*, for which Gorney wrote the music.

- b. 7 f. 9 *Frontiers of Faith* (television), 1961-1962
Correspondence, notes and contract.
- b. 7 f. 10 *Frontiers of Faith* (television), 1961
Script, mimeographed with some notations in pencil, called "First Draft" for *Adam in Wonderland: a Revue* by Bernard Reines.
- b. 7 f. 11 *Frontiers of Faith* (television), 1961 Jan.-Mar.
Scripts, "First Draft" to "Final" with some notations in pencil for *No Skin Off My Nose* by John W. Bloch.
- b. 7 f. 12 *Frontiers of Faith* (television), 1960-1961
Scripts, various drafts, with lyrics for *Rebirth* by John W. Bloch.
- b. 7 f. 13 *Frontiers of Faith* (television), 1961-1962
Scripts with lyrics for *Tongue in Cheek* by John W. Bloch and letter to Gorney who wrote the music for Bloch's lyrics.

Sub-series 4. Film, 1935-1946

9 folders

Alphabetical by film title

Screenplays, outlines and treatment, synopses, lyrics, correspondence, memos, contracts, financial papers and clippings document Gorney's work in film.

- | | | |
|------|------|---|
| b. 8 | f. 1 | <i>The Gay Senorita</i> , 1945
Correspondence, memos, budget, etc. |
| b. 8 | f. 2 | <i>The Gay Senorita</i> , 1945 Jan. 24
Screenplay for Columbia with handwritten notations called "First Draft." |
| b. 8 | f. 3 | <i>The Gay Senorita</i> , 1944-1946
Clippings. |
| b. 8 | f. 4 | <i>Hey, Rookie</i> , 1943 July 30
Screenplay, clean, for Columbia, called "Final Draft" by Henry Myers, Edward Eliscu and Jay Gorney. Also includes clippings. |
| b. 8 | f. 5 | <i>Redheads on Parade</i> , n.d.
Consists of lyrics by Don Hartman. Gorney wrote the music for the motion picture for Fox. |
| b. 8 | f. 6 | <i>Serenade on the Seine</i> , 1936 June 20 and n.d.
Synopsis and treatment. Original story by Franz Schulz and Jay Gorney. |
| b. 8 | f. 7 | <i>Serenade on the Seine</i> , 1936 Sept. 4
Screenplay, clean carbon. |
| b. 8 | f. 8 | <i>Tropicana</i> , 1942-1943
Outline and contract. |
| b. 8 | f. 9 | <i>Troubadour in Trouble</i> , 1935-1936
Synopsis and screenplay by Franz Schulz and Jay Gorney for Metro-Goldwyn-Mayer. |

Sub-series 5. Proposed, not produced, 1933-1952 and n.d.

1.5 boxes

Alphabetical by title. "Proposed musical projects" precede "Story ideas submitted, but not produced."

Mostly typescript stories and synopses for proposed musical projects and other ideas that were not produced, but that

Gorney worked on with usually at least one other person.
Includes some scripts, lyrics, notes and memos.

- b. 8 f. 10 Proposed musical project: *The Golden Woman*, 1952 and n.d.
Book, 1952, by Eric Hatch, synopsis and lyrics by Hatch and Gorney.
- b. 8 f. 11 Proposed musical project: *Honolulu*, n.d.
Synopsis of a musical play by Geza Herczeg and Jay Gorney.
- b. 8 f. 12 Proposed musical project: *Make Mine Manhattan*, 1938
Script (first draft), notes and lyrics for a musical revue by Donald Gibbs, Edwin Gilbert and Jay Gorney. Also includes a song, *He Was a Gentleman* by Don Hartman and Jay Gorney, c1970, and a poem, *A Testament of Gotham* by Lucius Beebe.
- b. 9 f. 1 Proposed musical project: *Miramar*, 1938 Apr.
Synopsis of a musical play by Geza Herczeg and Jay Gorney.
- b. 9 f. 2 Proposed musical project: *Puppet Show*, 1933 Aug. 29
Synopsis by Sig Herzig and Hector Turnbull, musical treatment by Jay Gorney.
- b. 9 f. 3 Proposed musical project: *The Waltz Dream*, 1939 May
Carbon script by Jay Gorney and Henry Myers with some handwritten notes and a memo by Alonzo Price.
- b. 9 f. 4 Story ideas submitted, but not produced: *Adios, My Love!*, n.d.
Mostly clean typescript by Jay Gorney and Hans Kraly.
- b. 9 f. 5 Story ideas submitted, but not produced: *All's Fair in Love*, n.d.
Typescript story by David Boehm and Jay Gorney.
- b. 9 f. 6 Story ideas submitted, but not produced: *Carnival in Rio*, 1939-1941
Proposal to Twentieth Century Fox by Jay Gorney and Franz Schulz, synopsis and screenplay called "revised first draft" by Jay Gorney and Arthur T. Horman.
- b. 9 f. 7 Story ideas submitted, but not produced: *The Daring Young Lady or The Flying Princess*, n.d.
Carbon typescript of synopsis by Alice D. G. Miller and Jay Gorney.
- b. 9 f. 8 Story ideas submitted, but not produced: *Empire in the Clouds*, n.d.
Typescript story by Jay Gorney and Franz Spencer.
- b. 9 f. 9 Story ideas submitted, but not produced: *Encore, Madelaine, Encore!*, n.d.
Typescript story by Franz Schulz, Jay Gorney and Max Magnus.
- b. 9 f. 10 Story ideas submitted, but not produced: *Extra! Extra!*, n.d.
Typescript by Geza Herczeg and Jay Gorney with a few pencil notations. Called "outline of an original story for Shirley Temple."
- b. 9 f. 11 Story ideas submitted, but not produced: *The Globe Trot*, n.d.
Typescript story by Franz Schulz and Jay Gorney.

- b. 9 f. 12 Story ideas submitted, but not produced: *I Love a Parade*, 1942 May-June
Synopsis by Jay Gorney and Henry Myers.

- b. 9 f. 13 Story ideas submitted, but not produced: *I Love As I Please*, 1937-1938 and
n.d.
Typescript story, different versions, by Leonard Praskins and Jay Gorney as
well as a one page synopsis. Also called *Heaven Below*.

- b. 9 f. 14 Story ideas submitted, but not produced: *The Lady in My House*, n.d.
Typescript story by Franz Schulz and Jay Gorney.

- b. 9 f. 15 Story ideas submitted, but not produced: *Little Miss Frost*, n.d.
Typescript story with additional typed notes by Jay Gorney and Dorian
Otvos.

- b. 9 f. 16 Story ideas submitted, but not produced: *A Million to One*, n.d.
Typescript synopsis and story by Guy Endore and Jay Gorney with a few
pencil notations.

- b. 9 f. 17 Story ideas submitted, but not produced: *Nickelodeon*, n.d.
Typescript story by Jay Gorney and Henry Myers.

- b. 9 f. 18 Story ideas submitted, but not produced: *Passport to Paradise*, n.d.
Typescript "tentative musical picture idea" by Jay Gorney.

- b. 9 f. 19 Story ideas submitted, but not produced: *Rhapsody in Red*, n.d.
Typescript story by Gertrude Purcell and Jay Gorney.

- b. 9 f. 20 *Summertime Sweethearts*, 1934-1938
Outline and various drafts, both typed and handwritten, for a proposed
movie by Jay Gorney and William Thiele. Includes letter and research
material.

Series III. Teaching, 1947-1971 and n.d.

2 boxes

Contains correspondence, contracts, publicity and teaching materials filed under a particular school or program followed by general material (lectures, notes and clippings) on teaching musical theater

Sub-series 1. Schools, 1947-1964 and n.d.

1 box

Arranged chronologically by starting year of Gorney's involvement and then alphabetically if same year.

This sub-series contains correspondence, contracts, publicity

and clippings relating to Gorney's teaching positions at various schools, as well as notes, lyrics, sketches and sheet music he used in teaching and production materials for *On The Wing*, a musical revue by his students in the American Theatre Wing professional training program. Also includes prospectus, rules and regulations and registration forms for specific programs including his proposed Academy of Musical Theatre and the Jay Gorney School of Musical Comedy.

- b. 10 f. 1 **Dramatic Workshop, 1947-1964**
Clippings on the Dramatic Workshop of the New School for Social Research, directed by Edwin Piscator. Gorney was on the faculty, heading the musical plays department.
- b. 10 f. 2 **American Theatre Wing correspondence and publicity, 1951-1962 and n.d.**
Mostly letters to Gorney who taught classes on writing for musical theater under the auspices of the American TheatreWing.
- b. 10 f. 3 **American Theatre Wing, n.d.**
Notes, lyrics and sketches.
- b. 10 f. 4 **American Theatre Wing, 1951-1960 and n.d.**
Gorney's teaching materials: synopsis, rules and regulations, lyrics, sheet music, scenes and programs.
- b. 10 f. 5 **American Theatre Wing, 1959-1964**
Printed programs.
- b. 10 f. 6 **American Theatre Wing's *On the Wing*, 1953-1954**
Correspondence and contracts, mostly letters to Gorney. Songs and sketches for the original musical revue, *On the Wing* were written in Gorney's Sketchwriters Workshop, part of the Professional Training Program of the American Theatre Wing.
- b. 10 f. 7 **American Theatre Wing's *On the Wing*, n.d.**
Sketches and lyrics for *On the Wing*.
- b. 10 f. 8 **American Theatre Wing's *On the Wing*, 1954**
Production materials for *On the Wing* including running orders, casting needs, costume chart, notes, budget, etc.
- b. 10 f. 9 **American Theatre Wing's *On the Wing*, 1954-1964**
Programs and clippings for *On the Wing*.
- b. 10 f. 10 **Prospectus for Academy of Musical Theatre, 1952-1953**
Proposed by Jay Gorney and his wife Sondra, the file contains correspondence, reports, publicity and estimated budgets.

- b. 10 f. 11 Teaching at Hunter College, 1952-1953
Correspondence, publicity and sheet music.
- b. 10 f. 12 Jay Gorney School of Musical Comedy, 1952-1953
Contract, correspondence and publicity.
- b. 10 f. 13 Jay Gorney School of Musical Comedy, 1953-1954
Registration forms and lists.
- b. 10 f. 14 Professional publicity for teaching, 1959-1963 and n.d.
Correspondence, credits, prospectus and flyers on Jay Gorney.
- b. 10 f. 15 Musical Theatre Academy of New York, 1961-1962
Correspondence and publicity.

Sub-series 2. Teaching materials and lecture notes, 1947-1971 and n.d.

1 box

Most of the material was labelled "materials on writing for musical theater classes." The material consists of lectures, notes and subject clippings not tied to any particular school or program.

- b. 11 f. 1 Lectures and lecture notes on musical theater, 1955-1956 and n.d.
Typescript and handwritten.
- b. 11 f. 2 Materials on writing for musical theater classes, 1948-1950 and n.d.
Lectures, notes and clippings on the history and theory of musical comedy.
Also a small amount of correspondence of Jay and Sondra Gorney on the subject.
- b. 11 f. 3 Materials on writing for musical theater classes, 1953-1954 and n.d.
Lectures and notes, both typed and handwritten, on writing for musical theater.
- b. 11 f. 4 Materials on writing for musical theater classes, 1962 and n.d.
Handwritten lyrics and lecture notes. Also a letter to Gorney on protecting copyright.
- b. 11 f. 5 Materials on writing for musical theater classes, 1951-1957 and n.d.
Lectures and clippings of theater reviews.
- b. 11 f. 6 Materials on writing for musical theater classes, 1954-1963
Clippings and printed material.
- b. 11 f. 7 Materials on writing for musical theater classes, 1955-1962
Clippings on musical theater.
- b. 11 f. 8 Materials on writing for musical theater classes, 1963-1971 and n.d.
Clippings on musical theater.

- b. 11 f. 9 Materials on writing for musical theater classes, 1948-1953 and n.d.
Clippings on dance concerts and vaudeville.
- b. 11 f. 10 Materials on writing for musical theater classes, 1947-1953 and n.d.
Clippings on personalities.
- b. 11 f. 11 Materials on writing for musical theater classes, 1948-1955
Clippings on popular songs.
- b. 11 f. 12 Materials on writing for musical theater classes, 1948-1955 and n.d.
Clippings of reviews of musical shows.
- b. 11 f. 13 Clippings on American musicals, 1950-1968

Series IV. Oversize materials, 1896-1993 and n.d.

1 box

Miscellaneous ephemera includes diplomas, certificate and posters.

- b. 12 f. 1 Certificate of membership, American Society of Composers, Authors and Publishers, 1925 Apr. 30
- b. 12 f. 2 Spoof of *Brother, Can You Spare a Dime?*, 1974 Nov. 10
Updated version by Yip Harburg called *Anthem for a New Depression*.
- b. 12 f. 3 Poster for the National Coalition for the Homeless' *Brother, Can You Spare a Dime?* Day, 1993
- b. 12 f. 4 Diplomas, 1917-1919
Gorney's undergraduate and law degrees from the University of Michigan.
- b. 12 f. 5 Theater posters, n.d.
Posters for *On the Wing* and *Touch and Go*.
- b. 12 f. 6 Photostat of the front page of the *New York Times* from the day Gorney was born, 1896 Dec. 12
