

"All the News  
That's Fit to Print"

# The New York Times

Late Edition

Weather: Cloudy and mild with a chance of drizzle today; continued cloudy and mild, drizzle possible tonight, tomorrow. Temperatures: today 50-55, tonight 45-50; yesterday 45-50. Details on page 17.

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## Scores Found of Musicals By Gershwin, Porter, Rogers

Continued From Page 1

as they wrote it, to examine draft after draft in the creators' own handwriting and to find the specific keys and orchestrations of the music. The entire score will be available rather than selected excerpts.

The discovery came to light yesterday in Miami when Don Rose, a Gershwin specialist, said at a news conference that as a finder of the material he had a right to arrange, conduct and record the works and receive 10 percent of any revenues if the unpublished music were sold.

Arnold Rosen, a spokesman for Warner, challenged this position, asking, "If I find your wallet in your office, do I have the right to ask you for 10 percent of the contents?"

Warner Brothers has been meeting since February with the estates of the composers to establish ownership of the works and to release them to the public.

Ronald Blanc, lawyer for the Rose Gershwin Testamentary Trust, executor of the Gershwin estate, said, "We are aware that there are original Gershwin manuscripts in the Secaucus warehouse, and we are presently discussing ownership of the material with Warner Brothers."

According to Ellis Rubin, a lawyer for Mr. Rose, everyone understands that the music belongs to the estates of the composers. "Mr. Rose just wants a 10 percent finder's fee, which is standard in such cases," Mr. Rubin said.

Mr. Rose's partner in the endeavor, Robert Kimball, a music scholar and a writer of musical news for several publications, also took issue with Mr. Rose's claim.

"It's not my property," Mr. Kim-

ball said. "It belongs to the writers and the music publishers. I have no legal right to any of it."

According to Mr. Kimball, Warner Brothers may have known of the crates for some years, but had little inkling of their value.

"About the time that silent films gave way to sound, Warner Brothers realized that they would have to have a music publisher to handle their sound material. So they bought several publishing houses, among them Max Dreyfus's Harms Publishing, which had signed Gershwin, Porter, Vincent Youmans, Sigmund Romberg and Rudolf Friml. Warner Brothers took on all the material that these companies owned, and the material has since been passing from warehouse to warehouse, office to office. Nobody seems to have known its value."

Apparently, a tentative list of the boxes' contents was made in 1977, but only since February has it been approached in a scholarly way. Mr. Kimball is the supervisor in charge of handling and cataloguing the work.

Mr. Rose had no official duties for the company but was looking for a rare Gershwin score with Warner's permission when he came across the crates.

In the discovery, there are manuscripts in pen and pencil as well as orchestrations, drafts, lyric sheets and songs by Rodgers not only with Oscar Hammerstein 2d, but also with Lorenz Hart.

Warner Brothers has moved all of the material to an undisclosed location for security.

Michael Feinstein, who works for the lyricist Ira Gershwin, said the crates would contain "a lot of revelations."



Cole Porter photo by Graphic House / Ed Carswell; George Gershwin photo of 1926 from "A Journey to Greatness"

Among the musical manuscripts and orchestrations found in a warehouse in Secaucus, N.J., were works by Cole Porter, right, and Richard Rodgers.

## Gershwin, Porter and Rodgers Scores Found

By TIM PAGE

A treasure-trove of musical manuscripts and orchestrations by George Gershwin, Cole Porter and Richard Rodgers has been discovered in a Warner Brothers warehouse in Secaucus, N.J.

The find — consisting of up to 70 crates — includes scores for many important works, as well as rare and unpublished songs. In addition, the crates contain drafts of original choruses, incidental music and much thematic material.

There are complete performing

scores of Gershwin's "Pardon My English" and Porter's "Gay Divorce," Fred Astaire's last Broadway musical, later filmed as "The Gay Divorcée." There is speculation that there may be a complete early Gershwin work, entitled "Half Past Eight," dating from 1918.

There are also many songs by Vincent Youmans and others.

According to Miles Kreuger, president of the Institute of the American Musical, the discovery is a "triumphant find — one of the monumental

discoveries in the history of American musical theater."

"Even in the case of many musicals as recently as the 1960's, we do not have the complete scores," he said.

It was the practice earlier in the century to publish only the few hit songs from each play, and these were often rearranged for easy home use. Not until the late 50's was the idea of recording complete scores turned into general practice, and as a result, a good amount of theatrical material, from even the most popular shows, is lost.

The find will offer an opportunity to encounter the music of the composers

Continued on Page 17, Column 3