

BMI

THE MANY WORLDS OF MUSIC

Robert Christgau

In this Issue: THE SCORE
The New BMI Documentary
The Men Who Write the Music
The Music on Discs



World Radio History



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EDWARD M. CHAMER
PRESIDENT

To our Readers:

With this issue of *The Many Worlds of Music*, BMI highlights the activities and accomplishments of a unique group of composers - those who write the music for television and the motion picture screen.

BMI, since its inception in 1940, has been keenly aware of the contributions of those who create the scores. This issue is our salute to them and a statement of faith on the bright future of their music.

While perspective is difficult, we may all - within the next decade - see the score truly come into its own to stand in the concert hall with the music from opera and ballet as an integral part of the repertory.

Toward that end, and toward awarding a relatively unsung creative form its due, BMI, some three years ago, began planning a special documentary on the art of the film score. Titled "The Score," the film was completed in 1973.

Dedicated to all writers of film music, "The Score" follows five representative writers, Hugo Friedhofer, Earle Hagen, Lalo Schifrin, Quincy Jones and Jerry Goldsmith, illuminating a highly creative, little known and complex art through their activities.

In addition to the complete script of "The Score," this issue features biographical sketches of almost 60 writers active in writing the music heard in films and on television. A lengthy discography of film music on LP discs has been included.

I invite you into the world of "The Score" and promise you an enlightening, interesting journey.

Sincerely,

A handwritten signature in yellow ink that reads "Edward M. Chamer".

EMC:mb

S E R V I N G M U S I C S I N C E 1 9 4 0

BMI

THE MANY WORLDS OF MUSIC

ISSUE 1, 1974

The BMI logo consists of the letters 'B', 'M', and 'I' in a bold, sans-serif font, each contained within its own square box. The boxes are arranged horizontally and are filled with a light blue color.

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BMI: THE MANY WORLDS OF MUSIC is prepared by the BMI Public Relations Department, 40 West 57th Street, New York, New York 10019; Russell Sanjek, vice president. Editorial/copy staff: Burt Korall, Howard Colson; Nancy Valentino and Christine Gulli, editorial assistants. Design by Irving Fierstein. The names of authors and composers whose music is licensed through BMI are indicated in boldface letters. Permission is hereby given to quote from or reprint any of the contents on the condition that proper copyright credit is given to the source. Closing date for this issue: February 1, 1974.

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BMI

PRESENTS

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THE SCORE

A film documentary which explores the process of composing music for T.V. and the motion picture screen.

*NARRATOR: OVER SHOTS OF
FRIEDHOFER, HAGEN, SCHIFRIN,
JONES, GOLDSMITH*

You are about to see a most unusual creative process . . . the scoring of music for television and motion pictures.

Music for film has come a long way since the days when someone dropped a needle on "The William Tell Overture" to heighten a flickering drama. It now transcends the screen . . . and reaches into our lives through its impact upon all of the music of our time.

Its creators are a uniquely gifted group of contemporary composers.

You will meet only five of them here. But Broadcast Music, Incorporated, the performing rights organization representing thousands of writers and publishers, dedicates this film to all writers of the score.

*INTO TITLES
CUT TO FRIEDHOFER
FRIEDHOFER: VOICE OVER*

I've often been puzzled as to why, after close to three-quarters of a century of motion pictures and

close to half a century of sound film, people still ask, "Why is there music in films?"

To convince anybody, all you have to do is play a silent piece of film, and then replay it with the addition of the score.

Film by itself is a fairly cold, two-dimensional medium, and the addition of music does something in a mysterious, almost magical sort of way for the enhancement and the emotional coloring of the film.

While it is true that the audience doesn't listen to music consciously, they are still absorbing it, subliminally . . . or through the pores.

NARRATOR: OVER FRIEDHOFER

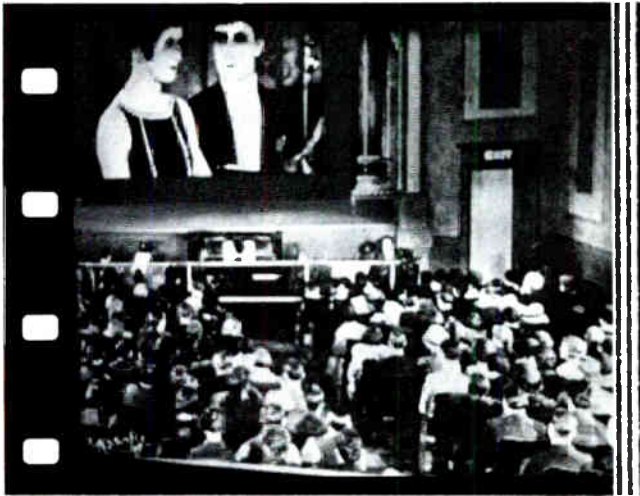
Hugo Friedhofer has seen and contributed to the whole evolution of the score. With an Academy Award and eight nominations and more than a hundred films to his credit, he is affectionately known as a "Boss," "The Dean," "The Old Fox."

FRIEDHOFER SYNC:

There's no question in my mind at least that film music does communicate and very definitely and very

Friedhofer: 'The Dean.'





'The Score' . . . in pre-sound days.

uniquely. And through so doing, it becomes as integral a part of film-making as is the script, the director, the actor, the set designer or any of the other ingredients that go to make up the film.

[*FRIEDHOFER: VOICE OVER FILMS,
SKETCHES, STILLS*]

Sixty-five years ago, the silent film was a fairly primitive affair. Although it did have music, the music, however, was also rather primitive. But as pictures grew in importance, the pianist at the battered upright was supplanted first by small orchestras and then by larger ones.

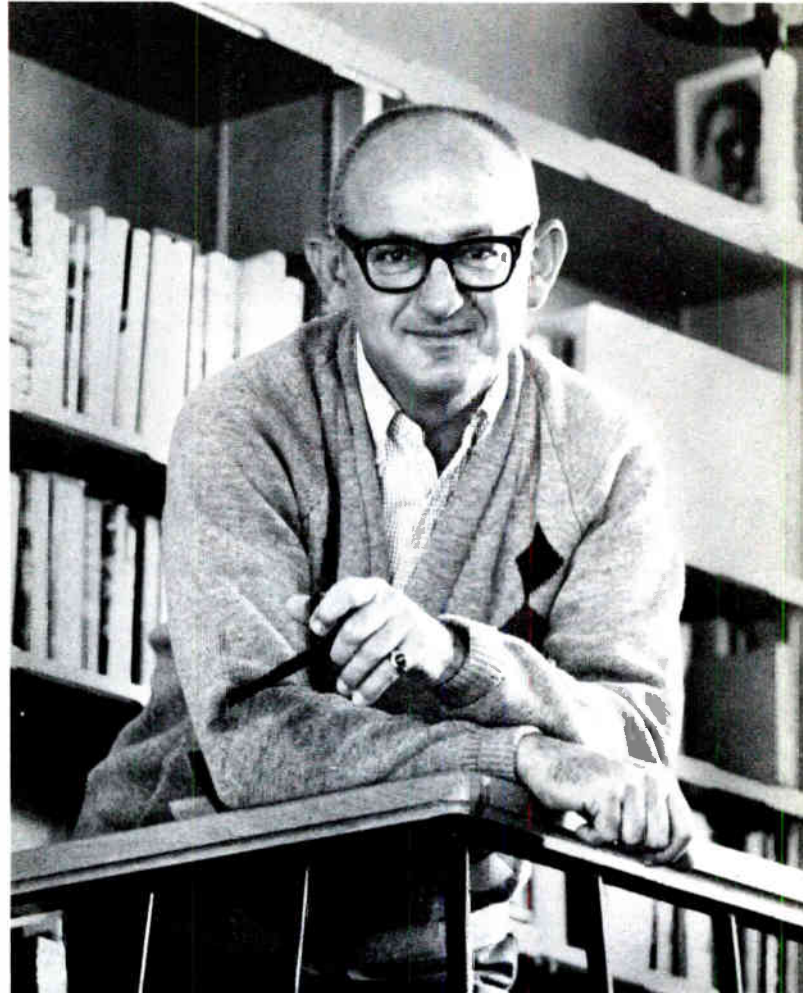
In 1927, the advent of the sound film, which was inaugurated by Warner Brothers with their production of "The Jazz Singer" starring Al Jolson, brought about a very, very radical change in the concept of film music—and the transference of music from the orchestra pit to the screen itself.

Scores, which were first largely confined to musicals, finally became part of the whole dramatic pattern. Such scores as "Captain Blood," "Anthony Adverse," "Elizabeth and Essex" exerted enormous influence.

Such men as Steiner, Newman and Korngold gave added impetus to this whole scene.

[*FRIEDHOFER SYNC:*]

Today the business of composing and recording music for films and television has become very, very big and very, very important indeed . . . It's not only important; it's tremendously demanding on the craftsman who practices this particular craft. Because while everybody else in the business is allowed a second guess the composer has to be right the first time.



Hagen: specialist in television.

[*NARRATOR: FOLLOWING CUE
FROM FRIEDHOFER, "RIGHT
THE FIRST TIME" AND
CUT TO HAGEN*]

For Earle Hagen, being right the first time is a matter of both ethics and everyday survival. His specialty—the television score—involves an unstoppable avalanche of deadlines that will wait for no one.

His music has been all over the tube since 1953. His many credits include "Mod Squad."

[*HAGEN: VOICE OVER SHOTS OF
GATHERING IN SCREENING ROOM*]

This is a session where we arrive at a meeting of minds as to what music is going to say.

I have my music editor, Ken Johnson, and Richard Newton, the associate producer.

The first step in scoring a motion picture is to really understand what the picture is about.

It's vital that a composer know the dramatic elements in a picture before he starts to worry about the notes.

First, you spot the music.

The spotting of music in a film, which is where the music starts and stops, is not only a hard step to take but it is the most critical because you are saying, "I'm going to be effective here, right now, in this place." If you put music in the wrong place, you can change the value of the picture to the audience and you can lean on emotional values that have nothing really important to say in the film.

What works in one film will not work in another; and the only way that a composer can determine these very critical values is to search himself. He asks himself, "Why, why should there be music?" And if he can convince himself that emotionally there must be music, the next question would be, "Well, where in the scene?"

This particular picture was an episode of "Mod Squad," called "What Ever Happened to Linc Hayes?" The principal actor was mugged in the beginning of the show and became amnesiac. There were many flash-back sequences that started with hallucinations and it became the responsibility of the music to carry these hallucinations back into whole flash-back scenes.

[HAGEN, NEWTON SYNC:]

HAGEN: Ah, Dick, the pattern that started with the hallucinating with the subliminal, then it goes to flash cuts and flash-backs . . . does that continue to . . .

NEWTON: . . . yeah, yeah. You're going to have it all the way through. You're going to have lots of music.

HAGEN: The flash cuts are so short and they come inside the cues and I'd like to accommodate them by doing some kind of reverse track tricks or something of that kind to keep them alive . . . so that they become part of the pattern . . . reverse tracks and that kind of thing over . . . there would be a master track to carry the scene, but then we would use all of these techniques that would drift in and out with the film . . . that could be stunning.

NEWTON: I don't know that you're talking about . . . (general laughter) . . . but if you say so . . .

HAGEN: Believe me, right now I don't . . . yet. But . . . May we have reel two, please?

[HAGEN: VOICE OVER]

The responsibility for actually breaking this film down into increments of seconds and hundredths of



Johnson, Newton and Hagen

seconds belongs to the music editor. His function is to deliver to me cue sheets that will give me every piece of action and camera angle and dialogue from the start of the music to the finish of the music, which I have indicated for him.

When I have the cue sheets, I can determine what shape the music is going to take.

After the music is written, he has the responsibility of cutting this into the picture.

Music performs an emotional function.

It is no accident that when you get into a jet aircraft that the cabin is flooded with soft music; that restaurants will subscribe to musical backgrounds to give a classier environment; companies program selected tapes if you want to step up your production. And these tapes are selected by psychologists. Effectively, this is exactly what the composer is. He is a skilled psychologist in the use of selective, deliberate musical stimuli. If he's good at his function, he will know what ingredients will make the audience respond to special events that happen in this film.

In every event, his responsibility, and one which all of us feel very deeply, is to make the picture more effective.

[CUT TO SCHIFRIN SEQUENCE
NARRATOR: OVER SCHIFRIN
AND RICHARDS AS THEY INSPECT
PART OF THE LATTER'S
HUGE COLLECTION OF
PERCUSSION INSTRUMENTS]

One doesn't always just sit down and start writing. One thinks . . . profusely . . . or does things that some might consider . . . strange. But for Lalo Schifrin and others, this is serious research, the prelude to invention. He has just been commissioned to score "The Hellstrom Chronicle."



Schifrin: serious research—prelude to invention.

[*SCHIFRIN: VOICE OVER*
(Note: This mixes with his
and Richards' sync sounds)]

SCHIFRIN: You see, what I'm trying to do here is . . . I have to do my next assignment, which is a theatrical documentary about insects, with incredible close-ups.

V.O.: This is what I call the pre-compositional stage. It is not really composing, but collecting elements.

SCHIFRIN: Because I have an idea, which is a combination of ethnic music . . . according to . . . for instance, if there are termites in Africa, I would like to use African music like this kind of . . . you know . . . and combine with electronic, and maybe avant-garde strings and . . . you know, If I can make a sort of mental catalogue of them, then I'll use them in the score.

V.O.: "The Hellstrom Chronicle" requires a large amount of music because of the nature of the picture itself and the twilight zone between sound effects and the music . . .

Most of the sounds, including insects eating, I'm going to produce them with electronic instruments.

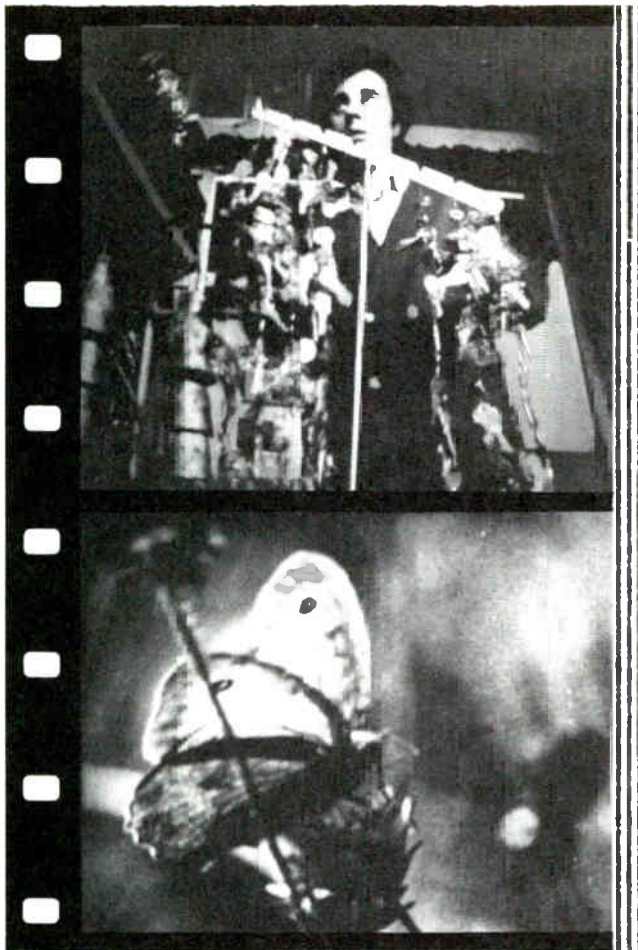
On the other side, this collection of exotic percussion instruments that Emil Richards has here . . . he goes to junk shops . . . he collects pots and makes twelve-note scales out of them; or he travels to India, Pakistan, Iran, Southeast Asia to see ethnic instruments . . . so he's really helping me to make a very large field of sounds.

These sounds should be unusual and this is what I'm trying here. This is the ultimate decision I have to make, based on my own taste and my own instinct. I follow no laws. I have to follow my intuition in this case.

There is something about the world of insects which is, of course, very different from our world . . . like,



Schifrin and Richards



Schifrin at the key tree and (below), a scene from 'The Hellstrom Chronicle.'

it's very microcosmic. So we have to find, also, small sounds . . . something that would be happening between . . . in a very small range, and there's a whole sound universe in that and . . . usually should be high-pitched.

What is the world of insects? I try to augment it and enlarge it to the dimensions of human perception. That is the challenge I have and it is really an artistic contribution that music can make to this picture.

RICHARDS: Sounds that simulate the insects, eh?

SCHIFRIN: Well, in way, yes. No . . . it's not to simulate, but to convey the contrast between our worlds. Like, for instance, they have a scene in which there is a couple in the grass . . . you know . . . a love scene, and two horrible . . .

RICHARDS: I want you to hear this . . . (stroking a hanging mass of house keys).

SCHIFRIN: Amazing.

V.O.: There are sequences like metamorphosis . . . the butterflies . . .

RICHARDS: . . . they'll play in any key . . .

V.O.: . . . the ringing quality of the keys . . . will make a good marriage between this sound and what is going on on the screen.

RICHARD: Real delicate, you know?

SCHIFRIN: Yes. I wonder what would happen if you have tree bells playing with it?

V.O. (as Schifrin plays both bells and keys): I would have to add other instruments and then start to bring the keys ringing through it. I would be also conveying the idea of metamorphosis . . .

[*FADE TO
METAMORPHOSIS SEQUENCE
CUT TO RICHARDS' HOME
NARRATOR: OVER SCHIFRIN/
RICHARDS ACTION WITH
PERCUSSION INSTRUMENTS*]

Schifrin is into everything from jazz to classics . . . from live concerts to theatrical features and television, most notably, for television, "Mission: Impossible" and "Mannix."

[*SCHIFRIN: VOICE OVER ACTION*]

I can hardly wait to go to work. The ideas sometimes come faster than I can put them on paper. Everything is sort of bubbling there, you know.

Most of the time I have a conviction about what I'm doing. I have a little insecurity, but an insecurity is healthy because it's like a stop sign. Don't go further than you're doing now.

Working for pictures is dangerous, unless you have a great feeling for this kind of . . .

This is a work of pleasure.

A work of love.

I don't know if I could do anything else.

[*CUT TO JONES SEQUENCE*]

[*NARRATOR: OVER SHOTS OF JONES
IN RECREATION/WORKROOM*]

With almost everything man creates come riptides of love, joy, laughter . . . blood, sweat, tears. To get the ink flowing, that is the hard part. Sometimes you look at the picture again and again before you get it; before you can squeeze from your gut those thousands of notes, and then "hear" all the instruments that should play them, and then blend all those instruments together so the music can communicate. Quincy Jones is doing



Jones: searching for the new element, the new color.

it. He's been doing it since "The Pawnbroker." He's doing it now for the feature film, "In Cold Blood."

*JONES: VOICE OVER SHOTS AT WORK
WITH PIANO, MOVIEOLA, ETC.*

It's . . . every time it's sweat, you know. It's painful.

I think that composers that really care about what they're doing, they really dig in deep. And they're trying to find that new element. That new color. That new way to say the same thing.

When composers get started on a film, I think they spend the roughest parts of it scraping away, ah, the bullshit, you know, in their life. Their interpretations . . . they have to really scrape away so there's nothing left but the truth. Because I don't think you can write . . . you can't create anything without dealing right with the truth.

Even with a bad film, you have to find something to grab hold of to believe in, or you can't write. I can't say this is Format Number So-and-So; this will be good enough. You can't do that. You have to believe that this is the event of the decade right now, or your senses won't react.

There's a group of young composers that—we refer to each other kiddingly as "The Rollers." Guys that roll around all under the piano, crying and chewing up rug, trying to find that back door to that world we're talking about.

You make a desperate escape to get down into the subconscious, which I really think all the goodies come from.

In the beginning, sometimes you don't hear anything. You feel you'd be better off as a plumber.

The instruments are cold. I can't feel the textures.

Then, something happens. And it's usually at nighttime. You seem to pass a superficial wall, and you just float right through it.

You've mesmerized yourself into that other world.

Relax . . . and look for the goodies.





... into the soil of the story.

At that point you hear everything. The orchestra is just beaming and roaring in your head—every part of it.

Before I was in music I was in art. I became very color conscious. Not socially. And I relate sounds to colors. The colors are all wrapped up with associations. It's a haze at first. And I guess the biggest battle is to bring those colors into focus.

It took about three months to examine and bring to fruition the score to "In Cold Blood." I can't think of a film that I wanted to do more.

It was a very different kind of an experience because we had to deal with a non-fiction book, and it's hard to deal with a non-fiction story, using over-melodramatic elements, musically.

You have to dig down into the soil of the story and try to find out what the people are all about, and understand how the two boys, that eventually turned out to be murderers—how their lives got twisted and distorted. Crawling inside the demented minds and trying to imagine the kind of kaleidoscopic associations that formed the final human being.

The colors had to be dark and brooding and very neurotic; but at the same time, colors that had compassion.

Low basses, low celli, the contra woodwinds, the contra bass clarinet, and the synthesizer . . . very subliminal, like garlic salt, salt and pepper.

The electric harpsichord that would ring, and still have a kind of hardness about it, but still gentle lines . . . and still that dark snake that was always present.

And two bass players . . . pizzicato bass players . . . to be like the counterparts of the two killers because a

bass can be angry, sensual, funny . . . the widest range of expression to identify character.

There was something about the character of the two killers that somehow unraveled an earthy kind of quality that seemed to suggest using musicians playing human sounds with their hands and mouths that would feel organic. I think when you can tie it all up so you can get an organic relationship. That contributes to believability.

We had Emil doing a mouth pop with his finger, like: pop-pop-pop.

And all different registers of the palm . . . slapping the palm like: slap-slap-slap.

Or even pants slaps, you know, like with their hands on their pants.

Even more than the musical background and facility there's a much greater consideration.

Composers have to be able to totally relate to the material they're dealing with. Almost to the point of becoming chameleon-like.

And you have to assault your senses to really become all of the elements that are involved in that film. Victim and murderer.

When you're involved with neurosis and killers, you get so deep at one point emotionally, that you really ask yourself, "Could I kill another human being in cold-blooded murder?"

You have to really dig in and become a genuine demented mind when you're writing music for that.

If you become the person, the music will come out to fit your emotional needs at that moment.

And it gets very strange sometimes.

[CUT TO GOLDSMITH SEQUENCE]

[NARRATOR: VOICE OVER
GOLDSMITH CONDUCTING
AT SCORING SESSION]

The Acid Test. For the first time a composer can hear the results of a labor that may have taken days or weeks or months. Jerry Goldsmith is conducting his own work for "The Mephisto Waltz." His past is laced with scores for "Patton," "Tora! Tora! Tora!" and "The Sand Pebbles."

[GOLDSMITH SYNC:]

Look. Can you start the flutes softer? Much lighter.

[NARRATOR: VOICE OVER]

From the depth of him has come music for more than fifty theatrical films and a host of TV shows. But there still is, and there always may be, that feeling.

[GOLDSMITH: VOICE OVER
(Note: this mixes with
his sync sound)]

Butterflies. And all the apprehensions. And nervousness. The anticipation and the worry.

Is it okay? Is it right? Is it wrong?

I'm sick the night before. My stomach's upset. I sweat.

Because I spend a lot of time creating it, I want it to be right for the screen.

Facing the orchestra is the moment of truth.

Now we hear whether it is good, or bad, or indifferent.

I know on "Mephisto Waltz" I wasn't quite sure about how many things would sound because there was a combination of instruments that I never put together before. I had anticipated what they would sound like. I heard the sound. But I couldn't be sure because there was so much electronic amplification and a lot of electrical instruments.

GOLDSMITH: Can I get in bar twenty-nine, Hal, a little sharper on that rim shot? It sounds like a flat . . . that's fine. Give me the snare drum and the two together . . . the both of you together . . . that's what I want . . . yeah.

V.O.: Get the rim shot right! The performance is fifty per cent of it all. I can only put my ideas on paper, and then I'm at the mercy of the people who play it . . .

The music's very difficult. You can't expect, even though these are marvelous musicians, for them to sit down and play a perfectly balanced, perfect performance to my specifications the first time through.

It takes a lot of patient work with never enough time to do it in because the clock is ticking, and that's a very expensive proposition when you have an orchestra of fifty-five to sixty musicians, and to sit there and woodshed over one bar. And yet as an artist one has a feeling of professionalism and perfection that satisfy the requirements of the drama . . .

It's a tedious job but the end results are rewarding enough for the effort put in.

I've written an entirely original score for this film. But yet I have paraphrased Lizst.

"Mephisto Waltz" is about a group of people who were doing business with the devil and the open strings—pa-pa-pa—is the way Lizst depicts the devil. Mephisto

The Acid Test: For the first time, the music is heard on the sound stage.





Goldsmith: closing out a successful recording session (r.) and (above), at work with the dubbing technicians.



topheles, tuning his instrument. And I took that little bit out of the actual waltz and tried to relate in the picture the forces of good and evil.

Lionel Newman, the head of the music department at 20th Century-Fox. He has the unpleasant task of keeping it within the framework of a certain budget. His responsibility, of course, is to the producer, to the studio, to recommend to them who he thinks is the best for the job. He has always liked me, I love him . . .

I recorded for three days on this picture.

This film had a lot of music because much of which had to be said wasn't in the script, wasn't in the action. It's a supernatural process that was occurring and had to be somehow conveyed in the language of music.

GOLDSMITH (conducting): Big crescendo . . . yes . . . Vinnie, this is one spot . . . see if you're getting the violas in. We'll make it . . . this is bar one-fifty-six.

V.O.: I was so shocked by the fact that this whole collage of sound, this whole mixed-up, crazy, sick sound had come out of my mind.

GOLDSMITH: Alright Vin, let's make it . . .

GOLDSMITH (as recording concludes): That should be it. That should be it . . . thank you all very much (to orchestra).

ORCHESTRA: Bravo, Bravo (applause)

GOLDSMITH: You gave three days of blood!

V.O.: The challenge of writing for motion pictures is the ever, unending pressure that's constantly upon you as an artist. The drive to keep it fresh, alive, and to progress.

It's too easy to become settled in your ways and your successes and your laurels. But it's much more exciting to keep inventing new ideas; developing new ideas; looking for new paths. So with all the complaining we do, and the lack of time—the lack of understanding—it's still an opportunity to express ourselves that few composers that have preceded this era have ever had . . .

Growing as a creator—that's what is exciting about what I do.

[CUT TO DUBBING STAGE GOLDSMITH
AND TECHNICIANS AT MIXING CONSOLES
GOLDSMITH: VOICE OVER
(Note: this mixes with his sync sound)]

GOLDSMITH: That one's out.

TECHNICIAN: Let's do that again.

GOLDSMITH: You've got to bring that sweetener track way down.

V.O.: After you finish recording there's a strange, terrible let-down. I've spent an awful lot of my life—six weeks, two months, pouring it into this particular project.

The emotional excitement . . . the whole joy of creativity . . . is now gone.

After the scoring stage, you go into the dubbing, the mechanics, your creativity reduced to being an accompanying factor . . . everyone has an opinion now on how the music should be treated. It always happens in the dubbing stage.

By now the music cutter has prepared the tracks that contain the music so that they will synchronize with the rest of the film.

Essentially what we're doing is adding all the elements . . . sound, music and dialogue, into one track.

You have a mixer for the music, you have a mixer for the sound effects, you have a mixer for the dialogue. Each man's function is to blend with the other so there's a total composite effect in the end. We go over and over certain scenes to get the balance of sound and dialogue and music before making a composite track. And sometimes we can spend as much as a whole day in doing ten minutes of a picture.

On "Mephisto Waltz" I think we spent almost two working weeks dubbing the film.

On this score I had certain sweetener tracks that were done by slowing down the tape or recording certain musical effects backwards and those are superimposed over the actual orchestra recording.

Since the music is recorded on six different tracks . . . percussion are on one track, the woodwinds on another track, the strings are somewhere else, pianos are somewhere else—I can rebalance the music according to what the demands are on the screen.

In the case of "Mephisto Waltz," the producer, Quinn Martin, is present the whole time and happens to be a very sympathetic man toward music.

He afforded me the opportunity of spending a great deal of time trying things that normally wouldn't happen in a picture. He even went so far as to eliminate some dialogue so it wouldn't obscure the structure of the music.

GOLDSMITH (to technicians as dubbing ends): I thought we got everything out of it . . . the proper amount of menace and yet it's sensuous . . . good . . . it happened to be pretty, to top it all.

V.O.: I don't know how many times I haven't been satisfied with things I've done and everyone else was delighted. And many times I've been the opposite. I've been absolutely thrilled and nobody else dug what I was doing.

That's got to be strange, but that's the world we live in. How to get everyone to love you and what you do is one of the massive problems of mankind. We're all seeking it, but we rarely achieve it.

[END TITLES:
Producer/Director: John Hynd
Writer/Editor: Elizabeth Miller
Assistant Producer/Director: Elizabeth Miller]

'The Score' is available on a limited basis for non-commercial screening by qualified educational organizations. Information may be obtained by writing Justin Bradshaw or Russell Sanjek, Broadcast Music, Inc., 40 West 57th Street, New York City, 10019. An abridged 30-minute version of 'The Score' is also available.



THE SCORE:

The Writers in Profile

A Musical Who's Who for Today

BMI affiliated composers are a dominant force in the TV and motion picture industry. Most of the prime-time TV shows and many films bear their mark. The music, diverse in style, tells us a bit about them. What follows will fill in the background.



ALBERTINE, CHARLES The youngest of three children, Albertine was born in Rutherford, N.J., just outside New York City. Music became important to him early. His mother went shopping one day and impulsively bought a piano. Albertine was playing by ear at five. At nine, he began work on the clarinet. As a teenager he studied saxophone with a member of Jimmy Dorsey's orchestra, later becoming facile on oboe and

English horn as well. He taught himself composing and arranging from books, then went on to work with composition teachers. As a professional musician, Albertine has had widespread experience. He has played and written for Broadway show bands and for units as different in style as Sammy Kaye and Sauter-Finegan. While working at Radio City Music Hall and studying with Stefan Wolpe in the early 1950s, he met Les and Larry Elgart. The affiliation with their band was important to the progression of his writing career. Note: one of his originals for the Elgarts was used for years as the theme of Dick Clark's *American Bandstand*. Other memorable recording projects: a suite for the Elgarts called *Impressions of Outer Space* and a set of original ballet pieces, *Music for Barefoot Ballerinas*. As time passed, Albertine spread out, arranging and composing for Harry James, The Three Suns, Nat King Cole and Neil Sedaka. He did some radio and TV commercials and started collaborating with lyricists on songs. Albertine made the move to California in 1964 and, like many former New Yorkers, turned his attention to TV

and films. TV credits: *Hazel*, *Days of Our Lives*, *Grindel*, *Gidget*. Two recorded Albertine originals have been used for TV movie shows. Films: one of his songs was heard in *To Sir With Love*. At present, Albertine is working on concert pieces, songs, film and TV assignments. He attends a songwriter's seminar and continues his composition studies. Teachers: George Tremblay and his current mentor, Albert Harris.

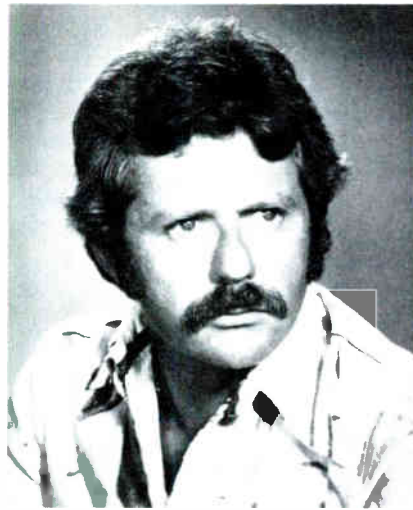
BARKER, WARREN A native Californian, Barker has spent much of his life in the Sunshine state. At UCLA he studied composition with Mario Castelnuovo-Tedesco and orchestration with Carmen Dragon. During World War II, Barker served with the United States Air Force Band then, upon separation from the service, returned to Dragon—to work as an arranger on the *Drene Show* and *Old Gold Show* on radio. Later he became chief arranger for *The Railroad Hour* and for a number of daytime shows, including *The Jack Carson Show* and *The Rusty Draper Show*, the latter heard five days a week. Active in the recording industry, running the gamut from jazz-oriented albums for Marty



Paich and the King Sisters and music from 77 *Sunset Strip* to excursions into "Pacific actuality," with William Holden, using Oriental instruments owned by the actor, he also became more and more involved in TV. His first shows, done in the mid and late 1950s, were *The Man and the Challenge*, *Klondike* and *King of Diamonds*. Other series for which Barker has since turned out music: *Bewitched*, *Iron Horse*, *Room 222*, *The Ghost and Mrs. Muir*, *Here Come the Brides*, *My World and Welcome to It*, *Bat Masterson*, *Sea Hunt*, *Adventures in Paradise*, *That Girl*, *The Flying Nun*, *Batman* and *Daktari*. Also among his credits: the orchestrations for the motion picture *Hello Dolly*. Barker is married, with two offspring. He lives in Red Bluff, Calif., 650 miles from the business center Hollywood.

BERNARD, IAN Born in Windsor, Ontario, Bernard began his career as a singer and tap dancer in vaudeville. At the age of 14, he and his family moved to Hollywood where he appeared in several films, the last being *The Bachelor and the Bobby Soxer*. At about that time, music became a primary interest. He began to play piano with teenage bands. After graduation from high school, he went on the road with name bands: Tommy Dorsey, Freddie Slack, Skinney Ennis. A man who does a variety of things, he went on to be rehearsal pianist at Paramount studios; the job developed, eventuating in assignments as a composer. He was with Eddie Cantor for three years. As

musical director he was employed by Vic Damone, Rosemary Clooney, Ann Sothern, Connie Russell. More evidence of diversity: He has written special material for NBC's *Colgate Comedy Hour*, screenplays (*Oh Dad Poor Dad . . . Synanon*), an off-Broadway play (*Chocolates* starring Gabe Dell) and music for several TV shows, most notably *Laugh-In*. Other TV work: *The Dinah Shore Show*, *The Arte Johnson Special*, *The Grammy Awards* and *Manhunt*. Bernard also has involved himself in TV and film production. His credits include *The Margaret Whiting Show* and *Vampira*. A well-schooled musician, he studied composition with Mario Castelnuovo-Tedesco, piano with Joseph Previn and con-



ducting with Felix Slatkin. Bernard, who lives with his wife and two children in Laguna Beach, teaches writing and motion picture making at University of California's outlet at Irvine.

BERNSTEIN, ELMER Born and raised in New York City, Bernstein made his mind up at 12 to become a concert pianist. Aaron Copland heard him and recommended study under one of his own pupils. Bernstein attended the Juilliard School of Music and studied composition under Stefan Wolpe and Roger Sessions. Serving in the Army, he was assigned to the Armed Forces Radio Service and, among other assignments, penned arrangements for the Major Glenn Miller Army Air Force Band. On being mustered out, he served three years with the United Nations Radio Wing scoring musical shows. His film



career began in 1950 and his earliest efforts were heard in *Saturday's Hero*, *Boots Malone* and *Sudden Fear*. An Oscar winner for his original score for *Thoroughly Modern Millie*, his screen credits include *The Man With the Golden Arm*, *The Ten Commandments*, *Sweet Smell of Success*, *The Magnificent Seven*, *To Kill a Mockingbird*, *Hud* and *Hawaii*. He is president of the Screen Composers Guild and his most recent TV credits include *Owen Marshall* and *The Rookies*.

BETTS, HARRY A violinist at eight, turning to trombone six years later, Betts initially made his reputation on the slip horn. He studied music privately and, for a year, at Fresno State (Calif.) College. Six months after Pearl Harbor he went into the Air Force and played with a series of bands at Fort MacArthur and other bases. It was in the service that Betts began composing and arranging. In 1946, after receiving his discharge papers, he went to live in Los Angeles. The following year, he joined ex-Les Brown trumpet star Jimmy Zito's band—a unit that featured four trombones and the leader's horn. Betts wrote for the band as well. He became a member of the Stan Kenton trombone section in 1948 and spent the next five years as a member of this orchestra, with brief periods off to work with Charlie Barnet, Les Brown and Harry James. Constant travel with bands made staying in one place quite appealing and Betts left Kenton for studio work in radio, rec-

ords, TV and motion pictures in 1953. As time passed, he got more and more deeply into writing, devoting much of his day to that. He studied with composition teacher Albert Harris. Eventually, because of the pressure of writing commitments, Betts played less and less. At last report he hadn't professionally performed in three years. Instead, he scored over 10 motion pictures, including *The Big Mouth*, starring Jerry Lewis; wrote themes for TV's *Sunday Night at the Movies* and *Wednesday Night at the Movies*. He created the theme for ABC-TV's *Wide World of Entertainment* and musically annotated industrial films and on-screen "promos" for ABC. Betts, in addition, composed and/or arranged for top pop artists Jack Jones, Lainie



Kazan and Doc Severinsen, and for band leader-drummer Buddy Rich. In the recording field, he is remembered for an LP, *Bossa Nova Goes to the Movies*, which he arranged and conducted.

BRANDT, CARL A A California product, Brandt began his career in music as a performer. His instruments: violin, viola, woodwinds and saxophone. For a period of time he played with the well-known Dick Jurgens band in and around Chicago and on the road. While primarily an instrumentalist, Brandt also became involved with theory and orchestration, studying in Chicago with Sigvart Hofland. Later he pursued his education in Los Angeles with the guidance of composition teachers Ernest Kanitz and George Tremblay. After playing in a dance



band during World War II, Brandt took residence in Los Angeles, put aside his horns, and began working as an orchestrator and composer for motion pictures. He received assignments from most of the major studios—for a while he was employed as a staff orchestrator by Walt Disney and Warner Brothers—and also devoted time to writing for radio and recording sessions. His experience has been widespread, particularly over the last decade or so in TV. He provided music cues for *The Johnny Carson Show* when it was a local Los Angeles program. Among the series for which Brandt has written music are *77 Sunset Strip*, *Hawaiian Eye*, *Mod Squad*, *Room 222*, *Nanny and the Professor*, *Arnie*, *Mayberry R.F.D.*, *The Andy Griffith Show*, *That Girl*, *Gomer Pyle*, *My Friend Tony*, *I Spy*, *Mr. Magoo*, *Dick Tracy* and *The Danny Thomas Show*. Included in Brandt's list of composing and/or arranging credits for films are *Gypsy* and *PT 109*.

BRICUSSE, LESLIE An Academy Award-winner for his song, "Talk to the Animals," from *Doctor Dolittle*, Bricusse also was nominated to receive the coveted little golden man for his scores for *Dolittle* and *Goodbye, Mr. Chips*. He first established himself in the London and Broadway theater. His initial success: *Out of the Blue*, a revue which he wrote, produced, directed and appeared, in London's West End during his last year at Cambridge University. Then he developed material for and played in *An Evening*

with *Beatrice Lillie*. Films and TV work followed, including a season as host of the BBC-TV series, *Line Up For Tonight*. He wrote the musical *Lady at the Wheel* in 1958, the same year he met Anthony Newley. Out of the Newley-Bricusse association: *Stop the World—I Want to Get Off*, *The Roar of the Greasepaint—The Smell of the Crowd* (Broadway musicals), the theme for *Goldfinger* and recently the score for *Willie Wonka and the Chocolate Factory* (films), and such songs as "What Kind of Fool Am I?," "Gonna Build a Mountain," "Feeling Good." On his own, Bricusse created the lyrics for the Broadway-London success, *Pickwick*. In collaboration with John Barry: songs for such films as *Thunderball*, *You Only Live Twice*,



The Knack. He also has co-authored title songs, with Henry Mancini, Jerry Goldsmith and John Williams, for *The Sand Pebbles*, *How to Steal a Million*, *Two for the Road* and *In Like Flint*.

CADKIN, EMIL Born in Cleveland, Ohio, Cadkin was reared in California, having moved there at the age of nine. He is known primarily for his work as an arranger-composer. For a time, however, he played (saxophone, clarinet, piano) in local Los Angeles bands. A music major at Los Angeles City College, Cadkin also studied composition/orchestration privately. During World War II, he held an important post: chief arranger for the Radio and Motion Pictures Unit of the Army Air Force. Cadkin went to work in radio soon after separation from the

service. He wrote original music and arrangements for *The Red Skelton Show*, *The Ford Hour*, *The Tony Martin Show*, among others. Late in the 1940s, he signed on as a composer-orchestrator at Eagle-Lion Studios in Hollywood. In 1954, he moved over to Columbia Pictures to head the music editing department, where he remained for a decade. Over the years, Cadkin has provided music for many motion pictures. Among them: *T-Men*, *Walk a Crooked Mile*, *Cagliostro*, *Love From a Stranger*, *Reign of Terror*. His presence on the recording scene is to be noted. He has written backgrounds for such singers as Tony Martin, Connie Haines and Anita Ellis. From 1954 onward, Cadkin also left his mark in television. His credits



include: *Hazel*, *The Fugitive*, *Dennis the Menace*, *I Spy*, *Father Knows Best*, *Ben Casey*, *Tarzan*, *Animal World*, *The Donna Reed Show*, *Naked City*, *The Untouchables*, *Wild Kingdom*, *Playhouse 90* and numerous others. Cadkin works for Project 7, a company involved in motion picture production, TV and music publishing.

COBERT, ROBERT A native of New York City, educated at CCNY (pre-med), Columbia, the Juilliard School of Music (one year—on scholarship), Cobert played saxophone and clarinet during the early part of his career—in bands at Manhattan nightclubs and hotels and at upstate resorts as well. He began work as writer of music in radio at 23. In the years separating then and now, Cobert has composed



for recordings, movies and television. He is best-known for his work in TV, particularly for musically annotating daytime panel and quiz programs: *To Tell the Truth*, *Password*, *Missing Link*. Cobert also has enhanced his reputation by creating music for dramatic productions, both in the day and night-time schedules of the medium. Among them: *The Light That Failed*, *The Young Marrieds*, *The Defenders*, *Ben Casey*, *The Strange Case of Dr. Jekyll and Mr. Hyde*. Also to his credit: music for *The Armstrong Circle Theater*, *The Dupont Show of the Month*, theme music for *The Festival of Performing Arts* and the *Family Classics*—the latter including *The Heiress*, featuring a Cobert score. Out of *Dark Shadows*, a five-afternoons-a-week ABC series, with backgrounds provided by the composer, came “Quentin’s Theme.” Originally devised for the “Jekyll and Hyde” program, it drew enormous mail response when added to the afternoon show, resulting in a hit record of the theme by the Charles Randolph Greane Sounde. A versatile writer of music, Cobert has created successful extended concert pieces—“Mediterranean Suite,” a work in five sections—and a folk opera based on the Frankie and Johnny theme, titled *Frankie and Johnny*. Among Cobert’s film assignments: *Lady Bug*, *Lady Bug*.

COSTER, IRWIN Born in New York City, Coster grew up in California. His family was quite musical: father was a singer who recorded for RCA;

Modest Altschuler, his uncle, organized and conducted the Russian Symphony of New York. Coster studied cello and composition privately. He also attended the Neighborhood School of Music (Los Angeles) for several years on scholarship. His first employment as a professional musician: playing the cello. In 1940, he joined the music department at Republic Studios in Hollywood and went to work in the music library which he eventually headed. Staying on until 1955, arranging material, preparing music for use on the soundtrack, sometimes writing songs for use in pictures, he moved on to Screen-Gems to head that company’s music library. 1958 marked another job change. He assumed the head music librarian post



at MCA-Universal, where he has remained, doing what he does best: musical research, development of songs for films, arranging, some original composition and preparation of music for use on the soundtrack. In order to do this kind of work, Coster has accumulated an enviable knowledge of diverse types of music. In the process, he put together one of the largest collections of folk songs on the West Coast. A man who spent almost his entire life working with music, he has become interested in all styles and schools. One of the many areas outside films in which he has functioned: concert music. Among his compositions: “Variations on a Spanish Theme” for string quartet and solo cello and “Essay” for string orchestra. His TV contributions include arrange-

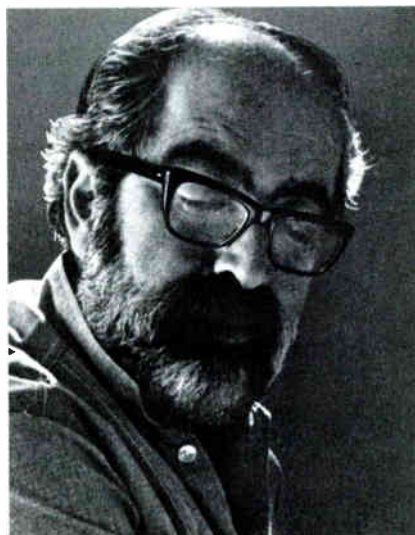
ments and original music for *The Virginian*, *Wagon Train*, *Alias Smith and Jones* and *The Name of the Game*.



COURAGE, ALEXANDER Raised in New Jersey, conservatory-trained at the Eastman School of Music, Courage graduated in 1941. "just in time for the war." He was in the Army for five years, culminating his stint as a warrant officer. Almost immediately he began writing for radio: *The Camay Hour*, *Sam Spade*, *Screen Guild Players* (CBS) and, for five years, the successful detective show *Broadway Is My Beat*. 1948 was the year Courage went to work for MGM as an orchestrator. In ensuing years, he often combined talents with André Previn: i.e. *Les Girls*, *Porgy and Bess*, *Inside Daisy Clover*. A frequent nominee for Academy Awards, Courage has continued to work in motion pictures. But much of his time has been expended in TV, orchestrating and composing original material for a variety of series, notably at 20th Century-Fox. His credit sheet includes *Peyton Place*, *Daniel Boone*, *Voyage to the Bottom of the Sea*, *Judd for the Defense*, *Lost in Space*, *Felony Squad*, *The Waltons* and, of course, the famous *Star Trek*.

ELLIOTT, JACK The city of his birth and youth: Hartford, Conn. At seven, he began studying piano but his interest in music didn't blossom until the service. He played in the 314th ASF Band, the unit that replaced the Glenn Miller Army Band. Highly motivated, Elliott embarked on a program of

study after discharge from the Army, earning bachelor and master's degrees in composition at the Hartt College of Music (Hartford), where he also taught. His education was continued at Columbia University, the Hebrew University School of Sacred Music (Stephen Wise Free Synagogue, New York City) and at Tanglewood. Elliott also studied composition privately with Lucas Foss, Bohuslav Martinu and Arnold Franchetti. In the 1950s he played piano in and around New York, heading his own group at the famed Embers; he also lived in Paris and London, worked for Phillips Records and as Jacqueline Franco's composer-conductor. Before moving to California in 1963 to concentrate on TV and films, Elliott was dance arranger for such Broadway shows as *Fiorello!*, *Tenderloin*, *She Loves Me* and for the Ed Sullivan and Perry Como TV shows. His first assignment in Hollywood: dance arrangements for the *Judy Garland* series. Though heavily into TV and film scoring, Elliott, in addition, has conducted in various media (TV, clubs, concerts, recordings) for a number of artists: Andy Williams (three seasons on TV), Jack Benny, Judy Garland, Dionne Warwick, Peggy Lee, the Osmond Brothers, Anthony Newley, Juliet Prowse, Joey Heatherton, Robert Goulet, among others. His TV credits include: *Banacek*, *The New*



Dick Van Dyke Show, *The Rookies*, *Daniel Boone*, *McHale's Navy*. Feature films include: *The Happiest Millionaire*, *Where's Poppa?*, *The Comic*.



ELLIS, RAY A Philadelphia product, Ellis became completely captivated with music at age 13 after his mother bought him a saxophone. Highly motivated to excel on the instrument, he practiced a great deal and played with local bands. Ellis began to experiment with arranging while in an Army band during World War II. By the time he was discharged he had written the band's entire library. Returning to Philadelphia in 1946, Ellis took the Schillinger course in harmony and composition and joined the studio orchestra at WCAU, the city's CBS affiliate. Also, he worked as a sideman in the orchestra for the Paul Whiteman Show for teenagers, broadcast over WFIL-TV. Ellis moved to New York in 1955 and immediately made a reputation as an arranger. For his first recording session, with The Four Lads, he did the chart for "Moments to Remember." The record became an enormous hit. Ellis' career blossomed. He held several important Artist and Repertoire posts with major record companies: Columbia, MGM and RCA. He produced sessions and wrote arrangements for such artists as Lena Horne, Barbra Streisand, Johnny Mathis, Paul Anka, Bobby Darin, Tony Bennett and Maurice Chevalier. His activity as an arranger-composer extended as well to commercials. For the past five years, Ellis has concentrated on writing TV themes and backgrounds. Motion pictures currently are his interest, too. TV credits: themes for *The Today Show*, *Monday Night*

at the Movies, *Saturday Night at the Movies*; backgrounds for such cartoon series as *Sabrina* and *The Hardy Boys*. Films: *They First Make Mad*. A songwriter, in addition to all the other things, Ellis has fashioned material for Connie Francis and Johnny Mathis.



FOX, CHARLES Born and raised in New York City, musically educated in his home city and in France, Fox has played piano in Latin bands—Tito Puente and Ray Barretto—arranged for entertainers like Roberta Sherwood, involved himself in jazz, enhancing his work in the latter area by studying with Lennie Tristano. Progressively TV and motion picture writing became his primary interest. First TV assignment: “The Tonight Show Theme” for Skitch Henderson; initial film assignment: score for 20th Century-Fox’s *The Incident*. Since then, Fox has provided the theme for *NFL Monday Night Football* and theme and backgrounds for the successful series, *Love, American Style*. His theme for the show, written with lyricist Arnold Margolin, won an Emmy (1969-70 season) and his scores earned Emmy recognition three years later. Theatrical film credits: *Goodbye, Columbus*, *Barbarella* (Bob Crewe, co-composer), *Making It*, *Pufnstuf*, *Star Spangled Girl*, *A Separate Peace*, *The Last American Hero*, *The Laughing Policeman*. TV films: *The Weekend Nun*, *Dying Room Only*, *Women in Chains*. Fox is also known for his songs, done in collaboration with Norman Gimbel, notably “Killing Me Softly With His Song.”

FRIEDHOFER, HUGO To date, he has composed the complete scores for some 70 films and contributed to the scores of a like number. Born in San Francisco, Friedhofer, while majoring in art, dropped out of school at 16 to work in a lithographic firm. His cellist father had introduced him to the instrument at 13, but it was not until 18 that he began to study music seriously and soon was earning his living as a professional. His real interest, however, was in orchestration and he studied harmony, counterpoint and composition under Domenico Brescia. He first worked in films as the arranger for *Sunny Side Up* and then spent a number of years as an orchestrator of major film scores, among them Max Steiner’s *The Charge of the Light Brigade* and Erich Korngold’s *Captain Blood*. His first full-length score was *The Adventures of Marco Polo*. He is an Oscar winner for his score for *The Best Years of Our Lives*. Among his long list of credits: *The Lodger*, *Lifeboat*, *Wing and a Prayer*, *Gilda*, *Body and Soul*, *Broken Arrow*, *Ace in the Hole*, *Vera Cruz*, *The*



Harder They Fall, *Boy on a Dolphin*, *The Sun Also Rises*, *The Young Lions*, *One-Eyed Jacks* and *Richtofen and Brown*. Friedhofer is prominently featured in BMI’s recent film, *The Score*.

FRONTIERE, DOMINIC Introduced to the violin at the age of two by his father, concert master of the New Haven (Conn.) Symphonette, Frontiere, by four, was also studying the piano and accordion. His proficiency on the latter instrument led him to



professional appearances, study with accordion teacher Joe Biviano, and a concert debut at 12. Concert appearances followed and at 16 he was named the world’s champion accordionist in an international open competition. In 1949 he joined the Horace Heidt band as featured performer and on a trip to Hollywood decided on a career in film music. He studied conducting with Dr. Frederick Zweig and Dr. Albert Sendry, composing with Mario Castelnuovo-Tedesco and arranging with Russ Garcia and Bobby Van Eps. His first encouragement in scoring and arranging for films came from Alfred and Lionel Newman. Among his film credits: *Popi*, *Hang ‘Em High*, *Billie*, *The Right Approach* and *Number One*. Long active in TV, his scores and themes have been heard season after season. The credits include *12 O’Clock High*, *Branded*, *Iron Horse*, *Rat Patrol*, *The Invaders*, *The Flying Nun*, *That Girl*, *The Name of the Game*, *The Young Rebels*, *The Immortal*, *Search*, *Stony Burke*, *Outer Limits*, *The New Breed* and *The Killy Challenge*. Too, he has written concert pieces, including symphonies.

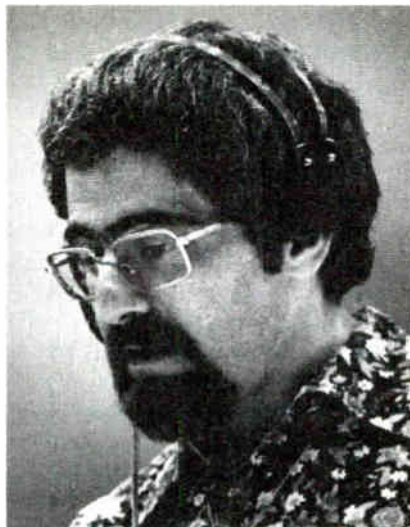
GELLER, HARRY A Canadian by birth, Geller emigrated to Los Angeles at 10. His prodigal talent for music became apparent early; he gave concerts on the violin from age seven. At 13, he added guitar and trumpet to his study schedule. After high school he enrolled at Compton Junior College. Composition was his primary subject; he pursued it further in graduate courses with Arne Oldberg at Northwestern University. Particularly

active on the music scene in the 1930s, he played trumpet with Benny Goodman and Artie Shaw. During this period he studied composition, emphasizing a mathematical approach, with Joseph Schillinger. Later he continued his musical education with Mario Castelnuovo-Tedesco, Ernst Toch, Arthur Honegger, Nadia Boulanger, George Tremblay (composition) and Fritz Zweig and Jeanne Fournier (conducting). Before and after World War II, Geller worked in radio and the recording industry, in the latter area heading A&R departments of three major record companies. His TV experience, scoring and conducting, has been widespread. For five years he was associated with *The Tennessee Ernie Ford Show*. Over the last decade, he has composed and conducted for virtually every dramatic and comedy show emanating from Hollywood: *Wild, Wild West*, *Baileys of Balboa*, *Gunsmoke*, *The Patty Duke*



Show, *The New People*, *The Odd Couple*, *Bracken's World*, *Hawaii Five-O*, *Mission: Impossible*, *Arnie*. In 1969 he won first prize at the Cannes Film Festival for his jazz background score for *Above It All*.

GOLDENBERG, BILLY Born in Brooklyn and raised in Long Island, a product of a highly musical environment—his father was the world-renowned percussionist, Moe Goldenberg; his mother, a highly professional violin and viola player—he began studying piano and composing at age four. At 13, he attended Music and



Andy Sackheim

Art High for a year, graduating from Bayside (Long Island) High School. Goldenberg went on to Columbia and temporarily changed direction. His college major: statistics. After graduation, he was employed as an actuary by the Travelers Insurance Company of Hartford. Music, however, was too powerful a force to be denied. Goldenberg studied with composer Hall Overton and played club dates as a pianist while working for the Insurance company. Finally, in 1959, he left the business world behind, going to work at Tamiment, a resort specializing in musicals, in the Pocono Mountains of Pennsylvania. Later he worked on the dance music for a number of Broadway and Off Broadway show entries: *High Spirits*, *Let It Ride*, *Greenwillow*, *Best Foot Forward* (with Liza Minnelli). Progressively he broke into TV, working either as a rehearsal pianist, dance music creator or developer of material. Among his New York TV credits: CBS specials starring Leslie Uggams, Barbra Streisand, and Arthur Godfrey. Also, *That Was The Week That Was*. After moving to Hollywood in 1966, Goldenberg became deeply involved as a composer in TV and films. TV shows: *Night Gallery*, *McCloud*, *Circle of Fear*, *Alias Smith and Jones*, *Sixth Sense*, *Columbo*, *Ghost Story*, *Banacek*, *Kojak*. TV movies: *Don't Be Afraid of the Dark*, *Double Indemnity*, *Horror on the Beach*, *Queen of the Stardust Ballroom*. Motion pictures done for theatres: *Change of Habit*, *Play It Again, Sam*, *The Last Of Sheila* and *Red Sky at Morning*.

GOLDSMITH, JERRY Los Angeles born-and-educated, Goldsmith majored in music at the University of Southern California and studied piano with Jakob Gimpel. In 1950, he joined the music department of CBS' west coast headquarters—as a clerk typist—but his musical talent was soon apparent and he was assigned composing and conducting chores on various CBS radio programs. By the end of the 1950s he was established as a writer of TV scores, his work heard on *Playhouse 90*, *The Twilight Zone*, and *Climax*. He garnered Emmys for his work on *Thriller* and *The Man From U.N.C.L.E.* and his theme for *Dr. Kildare* became a hit in its own right. He took another Emmy in 1973 for his score for *The Red Pony*. Among his initial film scores was *Lonely Are the Brave*, bringing him critical attention. His growing list of film credits now includes *Seconds*, *Freud*, *The Sand Pebbles*, *The Mephisto Waltz*, *The*



Robinson Photography

Blue Max, *Planet of the Apes*, *Sebastian*, *Lillies of the Field*, *Tora! Tora! Tora!*, *A Patch of Blue* and *Patton*. The latter film, three hours in length, features a score of only 35 minutes, a reflection of Goldsmith's feeling that films can do with less music, but rightfully placed. Through the years, Goldsmith has continued his TV work and his scores have been heard on *The Waltons*, *Room 222*, *Anna and the King* and *Barnaby Jones*. The composer is prominently featured in BMI's recent film effort, *The Score*.

GOLSON, BENNY A piano student at age nine, this Philadelphia-born musician switched to saxophone five years later, eventually making his reputation on the tenor saxophone. Golson attended Howard University, majoring in music education, before playing with a series of small and large bands through the 1950s: Bull Moose Jackson, Tadd Dameron, Lionel Hampton, Earl Bostic, Johnny Hodges, Dizzy Gillespie. Progressively he emphasized the writing side of his talent, particularly after forming his own group, The Jazztet, with trumpeter Art Farmer in 1960. In 1963, Golson began a free-lance career in New York. He recorded on his own and wrote for artists in both the pop and jazz areas: i.e. Ray Charles, Connie Francis, Benny Goodman. In 1967 he moved to Hollywood. Since then most of his time has been devoted to scoring for TV and motion pictures, with the emphasis also placed on com-



mercials and composing/arranging for recordings. Three TV specials showcasing his music have been presented abroad—one in England, another in Sweden, another in Denmark. Among his TV credits: *Ironsides*, *Room 222*, *It Takes a Thief*, *Mannix*, *Longstreet*, *Run For Your Life*, *M*A*S*H*, *The Young Lawyers*. Feature films: *Where It's At*, *Crazy Driving*, *Skifascination* (Germany) and *The Disappearing Women* (France). "Whisper Not" and "Stablemates" are among Golson's most widely-known and heard compositions.



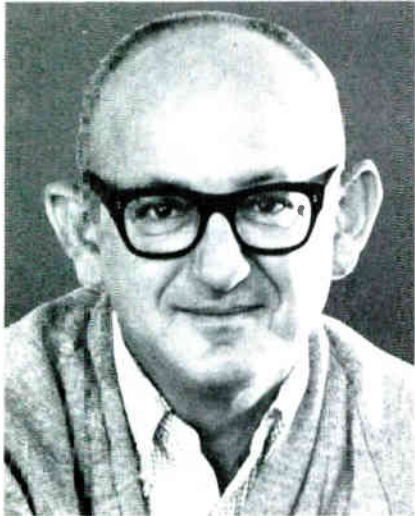
GREELEY, GEORGE Scion of a family actively engaged in making music for three generations, he has carried on in the tradition—as pianist and composer-arranger. Born in Westerley, R.I., he studied at Juilliard and graduated (1939) from Columbia University, going on to play with orchestras headed by Tommy Dorsey, Abe Lyman, Glen Gray and Leo Reisman. He spent much of World War II in the Army, then became a California resident. His interest—radio and motion picture work. In 1946 he scored his first film, *Not Wanted*, for Ida Lupino and simultaneously became active as a conductor and writer and pianist in radio: *The Carnation Hour*, *The Elgin Hour*, *The Borden Milk Hour* and *Kay Kyser's College of Musical Knowledge*. A musical director for Capitol Records for several years, he also was under contract to Columbia Pictures where he worked on about 200 films. Among them: *Born Yesterday*, *From Here to Eternity*, *The Eddy Duchin Story*, *The Jolson Story*, *On the Waterfront*, *Picnic*, *Sadie Thompson*. Now involved in TV as well as motion pictures, he has scored the *My Favorite Martian* series, provided music for *Living Doll*, *Nanny and the Professor*, *Love Story*, *The Chevrolet Special*, *The Texaco Theater*, *The Chicago Symphony Hour* and *The Ghost and Mrs. Muir*. His interest in the piano has remained constant. He has recorded many albums, with great success, and concertizes during the months when his TV and film commitments make the fewest demands on his time.

GRUSIN, DAVE A man who has made his mark as a pianist and conductor, as well as a composer for TV and motion pictures, Grusin was born in Denver (1934) and majored in music at the University of Colorado, going on to the Manhattan School of Music, briefly, after a stint as a Navy pilot. From 1958 into the middle 1960s, he worked as pianist and musical director for Andy Williams. His time was split, during this period, between recording work in New York and his multiple commitments with the singer. Working in California with Williams on his TV show motivated a move to Hollywood and, a bit later, involvement in TV and motion picture projects of his own. To break up his Hollywood TV and film schedule, he has taken on diverse assignments outside his two basic areas of endeavor, including conducting for Sergio Mendes in Brazil, writing and conducting for singer Caterina Valente in Holland



and playing jazz piano in Los Angeles clubs. He also writes songs and, when time permits, "serious" works—a piano suite and a folk mass. Undeniably, however, his primary time is spent composing and orchestrating for TV and films, work he enjoys doing. His motion picture credits include: *Candy*, *The Scorpio Letters*, *Winning*, *The Graduate*, *Halls of Anger*, *Pursuit of Happiness*, *Tell Them Willie Boy Is Here*, *The Heart Is a Lonely Hunter*, *The Friends of Eddie Coyle*, *Fuzz*. Among his TV credits: *Gidget*, *The*

Farmer's Daughter, Dan August, The Name of the Game, Funny Face, The Bold Ones, The Sandy Duncan Show. Also: *Maude, Assignment in Vienna, It Takes a Thief, The Girl With Something Extra and Roll Out!*



HAGEN, EARLE A Chicagoan, Hagen has spent most of his life in California. His basic training (trombone and arranging) was taken with Ben Pollack, Tommy Dorsey, Benny Goodman and Ray Noble and he penned "Harlem Nocturne" while with Noble. During his service stint, he put aside his trombone and began a serious study of writing. Returning to civilian life, he free-lanced, worked at Columbia and signed with 20th Century-Fox at the urging of Alfred Newman. In 1953, he turned to TV and, to the present, has scored well over 2,000 episodes of top rated shows. His credits in the medium include *The Danny Thomas Show, The Ray Bolger Show, I Spy* (an Emmy award winner), *The Janis Paige Show, The Jeanie Carson Show, Guestward Ho, The Andy Griffith Show, My Sister Eileen, The Dick Van Dyke Show, That Girl, Rangó, Gomer Pyle, Mod Squad, Mayberry RFD, My Friend Tony* and *The New Perry Mason Show*. Hagen has had formal training with Ernst Toch and George Tremblay and, in turn, has held informal classes in the mechanics and psychology of scoring for fellow composers. As a result of teaching, he wrote "Scoring for Films" (E.D.J. Music, Inc., 1971) a definitive text on the art. Hagen is featured in BMI's recent documentary, *The Score*.

HAZARD, DICK Born in Trenton, N.J., he grew up in Bucks County, Pa., where he first studied piano. Not until after graduating from Lehigh University, Bethlehem, Pa., with a bachelor's degree in chemistry, did Hazard turn to professional music-making. He played piano in a youth band on a Hoagy Carmichael NBC radio variety show. Hazard initially made his reputation working with singers—as accompanist, arranger and conductor—in various media. Former Duke Ellington singer, Herb Jeffries, was the first to avail himself of Hazard's talents. Subsequently Peggy Lee, Andy Williams, Liza Minnelli and Barbra Streisand called upon him for musical assistance. He also has arranged for Sergio Mendes. Active in scoring films since the late 1940s, he remained primarily an accompanist-conductor and arranger for singers until breaking into TV during the last decade. His TV credits include *Mission: Impossible, Mannix, Harry-O* (a Warner Bros. pilot starring David Janssen). Hazard films:



Stan Levy Photographs

Company of Killers—a Universal TV Movie of the Week, released abroad in theaters and *Some Call It Loving, Disc Jockey*, an exploitation musical, was one of his early picture efforts.

HEMRIC, GUY Born and educated in North Carolina, Hemric took residence in California in the late 1950s. He is most widely known for his collaborations with Jerry Styner. Beginning in 1964, the team wrote songs for a highly successful series of films for Ameri-



can International Pictures, including *Beach Party, Thunder Alley, Muscle Beach Party, How to Stuff a Wild Bikini* and *Ski Party*. The latter, made in Czechoslovakia in 1966, marked the first time American songwriters had worked behind the Iron Curtain. Other film credits: title song for *Zig Zag* (with Mike Curb and Robert Enders), six songs for *The Big Bounce* (with Mike Curb and/or Jerry Styner), title theme for *Dagmar's Hot Pants* (with Jimmie Haskell), three songs (with Don Costa) for *Soul of Nigger Charley* and five songs (with Jerry Styner) for *Super Lion*. TV credits: two specials—*Christmas Is* and *Easter Is*. With Jimmie Haskell, Hemric created the book and songs for Lion Country Safari's live puppet show. Other opportunities to exercise his writing talent: developing English lyrics for songs by foreign composers. He has worked on songs by Danyel Gerard, Loulu Gaste and provided English words for four full-length American International animated features. Ironically one of Hemric's best known works, "What Good Does It Do Me" ("Ne Joue Pas"), (melody: R. J. Marotta), a former number one song in France and now a standard there, is not widely known here. In recent years, in addition to writing, he has worked as an administrator of music publishing concerns.

HERRMANN, BERNARD At home in all areas of composition, Herrmann's first film score was written for *Citizen Kane*. His second, for *All That Money Can Buy*, won him an Oscar. From a



John Engstread

non-musical family, he was born in New York and began his career with music lessons from local teachers. At 12, he won a prize for a song he'd written and at 18 was earning a living as a musician, had written a ballet for a Broadway show and formed a chamber orchestra to give concerts of avant-garde composers. Studies in composition were pursued at the New York University and the Juilliard School of Music. His work in composing and conducting for various CBS dramatic and documentary shows, among them many of the famed Orson Welles presentations, led to his first film scoring assignment. His screen credits include: *The Magnificent Ambersons, Jane Eyre, Hangover Square, Anna and the King of Siam, The Ghost and Mrs. Muir, The Day the Earth Stood Still, Five Fingers, Prince of Players, The Kentuckian, The Trouble With Harry, The Man in the Gray Flannel Suit, The Man Who Knew Too Much, The Wrong Man, A Hatful of Rain, Vertigo, The Naked and the Dead, North By Northwest, Journey to the Center of the Earth, Psycho, Fahrenheit 451, The Bride Wore Black, Tender is the Night, Mysterious Island* and *Marnie*.

HOPKINS, KENYON The son of a Baptist minister, born in Kansas and raised in the central portion of the country, Hopkins was musically educated at Oberlin College and Temple University (graduate work) and studied privately with Stefan Wolpe at New York's Contemporary School of Music.

A writer whose work covers a wide range, he arranged for dance bands early in his career (Goodman, Miller, Dorsey), larger ensembles (André Kostelanetz, Mark Warnow, etc.) and for such radio shows as *Your Hit Parade* and *The Bell Telephone Hour*. His Hollywood credits, both creative and administrative, include directorship of music, Paramount TV (1970-73) and a host of motion picture and TV credits. Films: *Baby Doll, This Property Is Condemned, Wild River, Mr. Buddwing, The Hustler, Lilith, The Fugitive Kind, A Lovely Way to Die*. TV: *East Side-West Side* (for which he received an Emmy nomination), *The Reporter, The Hawk*. Among his TV specials: *Faulkner's Mississippi, The Undersea World of Jacques Cousteau, Everyman's Dream*. On what he deems as his "legitimate side" are symphonies, string quartets and music for ballets. At present, Hopkins, is devoting all his time to writing after the trio of years as a music executive. He has scored



John Neal

segments for Paramount's TV entry, *Love Story* and is involved in Dave Wolper's series of specials for Texaco, based on American history: *American Heritage*—with other pictures and TV assignments lining up for the future.

JOHNSON, J. J. Master of the modern jazz trombone, Johnson was born in Indianapolis, Ind. He began playing piano at eight, turning to trombone six years later to fill an opening in the local high school band, for which he also wrote arrangements. His first significant job—with the Clarence Love



Charles Stewart

band in 1942—preceded stints with Snookum Russell, Benny Carter, Count Basie, Woody Herman, Illinois Jacquet, Dizzy Gillespie, Oscar Pettiford, Miles Davis and other leaders of large and small groups. In the modern vanguard in the 1940s, he brought a new fluency to the trombone and heightened its expressiveness. Before turning most of his attention to writing, Johnson achieved his most widespread popularity, co-heading a group with trombonist Kai Winding: "Jay and Kai." As a composer and arranger, he has evidenced great versatility. His arrangements have been heard on many TV variety shows including *The Sammy Davis Show*. As vice president of Marc Brown's MBA Music in New York, he created musical annotation for radio and TV commercials and industrial films. He has composed extended works, many of which were commissioned: "Perceptions" (commissioned by Dizzy Gillespie). "Scenario for Trombone and Orchestra" (commissioned by BMI for the First International Jazz Festival, Washington, D.C.) and "Poem for Brass." In 1970, Johnson moved to Los Angeles to involve himself in writing and conducting for TV and films. He has since remained busy in these areas, occasionally taking the horn out and playing in public for appreciative musicians and audiences. His TV credits include: *Barefoot In the Park, The Bold Ones, That Girl, Make Room for Granddaddy, Mayberry RFD* and *Roll Out!* Among his motion picture scoring credits to date are: *Cleopatra Jones, Man and Boy, Across 110th Street, Willie Dynamite*.



JONES, QUINCY A composer with roots reaching into music of various kinds, notably jazz, Jones grew up in Chicago and Seattle. He played a number of instruments and wound up on scholarship at Seattle University and the Berklee School of Music in Boston. Particularly after working as a trumpeter-arranger for Lionel Hampton in the early 1950s, he became increasingly active on the jazz scene. Singers Peggy Lee, Sarah Vaughan, Dinah Washington and band leaders Count Basie, Ray Anthony and Dizzy Gillespie—for whom he also played trumpet—were among those who availed themselves of his writing talent. Prior to gravitating to film and TV scoring, Jones studied with composition teacher Nadia Boulanger in France and led his own band here and abroad. His central focus since 1965 has been writing for the big and small screen. And he has assembled an impressive listing of credits. Motion pictures: *The Pawnbroker*, *In the Heat of the Night*, *Bob and Carol and Ted and Alice*, *For the Love of Ivy*, *Mirage*, *Cactus Flower*, *Enter Laughing*. TV: *Sanford and Son*, *Ironside*, *The Bill Cosby Show*, *Hey! Landlord*. All the while he has continued to write for recordings, his own and those of other artists. Jones is featured in the BMI film, *The Score*.

KARLIN, FRED An abiding interest in tennis gave way to a growing concern about music at age 15. The catalyst: the motion picture *Young Man With a Horn*, featuring trumpeter Harry James on the soundtrack. Karlin blew his way through high school

in Chicago. He then went on to Amherst College and majored in English literature. After hearing Hindemith's "Mathis der Maler," he switched to music composition. Following graduation, he returned home to the Windy city to play his trumpet at Jazz Ltd., a well-known jazz club, and to write for a variety of rehearsal bands. Additional study with Arnold Jacobs (brass) and Bill Russo (composition) preceded his move to New York, where he was hired by Ray Wright, musical director of Radio City Music Hall, as an arranger. By 1960, the second year of his 11-year stay, Karlin had become increasingly busy balancing his work at Radio City with writing for the Benny Goodman Tentette and conducting studies with Tibor Serly. Gradually he worked himself into commercial scoring, then into



films. His first assignment: *Up the Down Staircase*. Others have followed: *Yours, Mine and Ours*, *The Stalking Moon*, *The Sterile Cuckoo*, *The Take*, *Harry Spikes*, *Good Night Jackie*, *Chosen Survivors* and *Westworld*. His music, and wife Tylwyth Kymry's lyric for *The Baby Maker* won the couple a 1971 Academy Award nomination in the best original score category. Karlin received the Oscar (also in 1971) for his music for "For All We Know," the song from *Lovers and Other Strangers*. He shared the little golden Oscar with two men, lyricists Robb Royer and James Arthur Griffin.

LEWIN, FRANK A composer, teacher and writer on music and related subjects, Lewin was born in Breslau, Germany. He knew what he wanted early

and equipped himself to obtain it. Having studied at the New York College of Music, at the Brooklyn Conservatory and the Baldwin Conservatory, he received his bachelor's degree from Yale in 1951. Almost immediately he went to work at Film Sounds, Inc., editing film music then writing original music for such TV series as *The Defenders* and *The Nurses*. His score for *Textures and Finishes for Aluminum*, a semi-abstract film for Alcoa, shown throughout the world at industrial shows and on TV, brought the composer recognition. The annual Christmas special for the CBS-TV Children's Theater, *J.T.*, is another important Lewin TV contribution. A man who applies his talent beyond TV, he has written scores for theatrical productions and for motion pictures: i.e. *Harry*, *The Angel Levine*. In the concert area, he also has distinguished himself. His "Requiem for Robert Kennedy" was premiered at Princeton in 1969 and received an excellent critical reception. A few years earlier, Lewin conducted his "Music at the White House," (A Cantata On Music Of America's Past), at the executive mansion in Washington for the late President Johnson and an audience of dignitaries. Other compositions of note: "Concerto for Harmonica and Orchestra" (for John Sebastian) and musical settings for the poems of William Blake and Thomas Nash. Recently completed: *Gulliver*, a mixed media opera developed by three composers for the Minnesota Opera. Opera Today will mount the first production. Lewin is currently



working on a bicentennial musical project for his home state, New Jersey, scheduled for presentation, beginning in 1976. Some three years ago, Lewin joined the faculty of the Yale School of Music, a post that he holds today.



LOOSE, WILLIAM Like many musicians, Loose got the call quite young. He studied the reed instruments, concentrating on saxophone and clarinet, through junior high and high school in Michigan. Before going on to college at Western Michigan University, where he received a bachelor of arts in public school music, he headed a dance band. Jobs with the staff orchestra at Station WOW (Omaha) and with the Stan Myers' band in Chicago preceded military service during World War II. Loose played with the Army Air Force Orchestra under Harry Bluestone, based in New York and attached to an entertainment troupe which included actor William Holden. In 1945, Loose moved out to Hollywood to stay. He did some writing for the Ted Fio Rito band to start—all the while studying—with composition teacher Dr. Wesley LaViolette and at UCLA, where he earned his master's degree. Loose progressively amassed an interesting set of credits. In 1951, with Axel Stordahl, he did arrangements for *Your Hit Parade*, starring Frank Sinatra and Doris Day. Capitol Records employed him to create five hours of music for industrial films and for record dates, featuring such notables as Johnny Mercer, Andy Russell and Margaret Whiting. He spent much

of 1954 on the road with Eartha Kitt as the entertainer's musical director. Over the years Loose has become deeply enmeshed in the TV and motion picture scoring field. The TV shows that have benefited from his musical presence include: *The Untouchables*, *Wanted—Dead Or Alive*, *Trackdown*, *The Texan*, *The Donna Reed Show*, *The Lawless Years*, *The Best of the Post*, *Dennis the Menace*, *Wild Kingdom*, *Animal World*, *Hollywood Squares*, and *The Doris Day Show* (for which he was both composer and conductor). Among the pictures featuring his scores are *The Vixen*, *Happy As the Grass Was Green*, *The Wrestler* and *Vanishing Wilderness*.

MATZ, PETER Winner of an Emmy award for his work on *The Carol Burnett Show*, Matz was born in Pittsburgh, Pa., and studied at UCLA and the Paris Conservatory. Active as an arranger, accompanist and conductor, he has, through the years, worked with Kay Thompson, Noel Coward, Ginger Rogers, Dorothy Collins, Lisa Kirk and Dusty Springfield. He has made records with Anita Ellis and Carol Lawrence. Away from the recording studio and the nightclub floor, Matz has composed and scored ballet music for a number of Broadway shows, among them *Jamaica* and *House of Flowers*. He penned an original score for a musical version of *Scaramouche*. In recent years, Matz has specialized in music direction, helming a variety of shows in that capacity. His credits



include: *Flip Side*, *The Jimmy Dean Show*, *Christmas With Lorne Greene*, *My Name is Barbra*, *Color Me Barbra*, *Kraft Music Hall*, *Hullabaloo*, *Class of '67* and specials featuring Soupy Sales and Sammy Davis Jr. Among his most recent screen credits: *Marlowe* and *Bye Bye Braverman*.



MAY, BILLY A man who first made his reputation as a trumpeter and arranger for Charlie Barnet and Glenn Miller in the late 1930s-early 1940s, May has gone on to pursue a highly diversified career in popular music. It has extended from his beginnings in Pittsburgh (1930s) to his big band work through writing and playing in radio (1940s)—*The Red Skelton Show*, *The Kraft Music Hall*, *Duffy's Tavern*, *The Ozzie and Harriet Show*—to heading his own distinctive-sounding big band in the 1950s. May got into TV via *The Milton Berle Show* (1958). He made an indelible impression with his theme for *Naked City*—later developed into a song called "Somewhere in the Night"—and backgrounds for the long-running series. Subsequently he has done work on *Mod Squad*, *The Green Hornet*, *Batman* and *Emergency*, while also writing for a number of recording projects, some of which are his own. In recent years, May has scored several theatrical films, including *Sergeants Three*, *Tony Rome* and *The Secret Life of an American Wife*, gotten involved with teaching—a seminar at Ohio State University—and flirted with the idea of launching another of his highly individual bands.

MELLE, GIL A California native who returned to the West Coast in 1964, after making a reputation as a jazz saxophonist and composer in New York. Melle is an increasingly busy score creator for films and TV. His first film effort, *My Sweet Charlie*, starring Patty



Duke, shown on TV and in presentation theaters, opened the way for the variety of work with which he is currently involved. In recent years, he's done 15 to 20 movies for TV—the award-winning *That Certain Summer*, starring Hal Holbrook, *A Cold Night's Death*, *Lieutenant Shuster's Wife*, *Partners in Crime*. TV shows for which he's done themes and/or backgrounds include *Columbo*, *Night Gallery*, *The Bold Ones*, *Tenafly* and *The Six Million Dollar Man*. Among the theatrical films Melle has scored are *The Organization*—the Sidney Poitier vehicle, *You'll Like My Mother* and *The Andromeda Strain*. Originally deeply involved with jazz, Melle has through the years widened his scope and vision, enhancing his techniques, for a time emphasizing electronic elements, while never turning away from the craft's roots.

MONTENEGRO, HUGO His three-pronged career as an arranger-composer-conductor was preceded by intensive study of percussion, composition and orchestration. The son of a weekend drummer, Montenegro did not gravitate to music until he was 13. His inspiration: a high school teacher, Mr. Neikrug. With only minimal training—high school harmony—he wrote arrangements for a school band, and for

his own band, which worked at the Stardust Ballroom in the New York City borough, the Bronx. A two-year hitch in the U.S. Navy came next for this native New Yorker. He signed on at 17. During the stint, he continued to arrange, notably for the base orchestra at Newport, R.I. Feeling much in need of study after the service, Montenegro simultaneously worked with a teacher who taught 19th-century harmony and a disciple of the Schillinger System. He spent some time with Mario Castelnuovo-Tedesco in California and at the Manhattan School of Music, studying with Vittorio Gnanini, among others. Over a 12-year period, Montenegro polished off his education in composition with Tibor Serly. As a professional, Montenegro has run the gamut. He wrote for bands: Benny Goodman and Red Nichols. Radio's John Gart utilized his arranging talent, as did Harry Belafonte and André Kostelanetz. TV has claimed his time, more and more. First, he created material for *The Arthur Godfrey Show* and *The Paul Winchell Show* and *Chance of a Lifetime*. Later he provided scores for such programs as *The Outcasts*, *I Dream of Jeannie*, *Camp Runamuck* and *The Partridge Family*. He has been quite active in motion pictures: *Hurry Sundown*, *Lady in Cement*, *The Ambushers*, *The Wrecking Crew*, *Charro*. With equal felicity, Montenegro has created distinctive orchestral LPs. His treatments of themes from films notably, *The Good, the Bad and the Ugly*, became quite popular here and abroad.



MORTON, ARTHUR A Hollywood veteran who has enjoyed an enduring and productive career, having come to the California entertainment center in 1935, Morton was born and reared in Minnesota. His family felt a law career would be most appropriate for him. Morton opted for music while at the University of Minnesota and was the pianist in the campus jazz band. (He had been playing piano and cello by ear since the age of four.) In Hollywood, after eight years as a professional musician, he made his breakthrough, scoring the film version of Thorne Smith's *Night Life of the Gods*. As a staffer at the Hal Roach Studio, he worked on *Swiss Miss* and many other Laurel and Hardy films. He also provided the music for *Princess O'Hare*, the film based on the Damon Runyon story. Morton went on to amass an impressive number of credits as a motion picture orchestrator and composer, free-lance and while working for extended periods at 20th Century-Fox and Columbia. Among the films that bear the Morton touch as a composer and/or arranger are: *Laura*, *Home in Indiana*, *The Jolson Story*, *Picnic*, *From Here to Eternity*, *Pushover*, *Our Man Flint*, *Patton*, *Planet of the Apes* and *Papillon*. In recent years, Morton has filled his schedule with TV commitments. He scored the *Bus Stop*, *Shirley Temple Storybook* and *Peyton Place* series. Other TV shows: *The Waltons*, *Medical Center*, *Shannon*, *Black Saddle*, *Daniel Boone* and *Nanny and the Professor*.



MULLENDORE, JOSEPH There was never much doubt that Joseph Mullendore would become a musician. Beginning as a pianist at seven, he attended the Philadelphia Conservatory. Later he studied composition with Arnold Schoenberg, Ernst Toch and Mario Castelnuovo-Tedesco. Only when Mullendore had to choose between an appointment to the U.S. Naval Academy and music, did he falter slightly. But then he quickly resumed his stride and gave his complete attention to music. For a period, he led a dance band at the Covered Wagon in Philadelphia before leaving for New York, where he wrote for bands (Bunny Berigan and Mal Hallett) and began work in radio. He fashioned music for Paul Whiteman, *The Chesterfield Show* and for Leo Reisman (the program for Rheingold Beer), both on NBC. In 1937, he went to Hollywood for the first time, remaining only a year before returning to New York. During World War II, like many other musicians, he was able to put to use his experience and training. At one point, he headed the 408th Air Force Band. Mullendore returned to Hollywood in 1945. His first assignments were as an orchestrator. In that capacity, he worked on *Carmen Jones* and *The Moon Is Blue*. Later he wrote original music for *New York Confidential*. TV, however, has proven to be the key medium for him. He has to his credit over 500 shows. Among them: *Felony Squad*, *Star Trek*, *Lancer*, *Land of the Giants*, *Mannix*, *Honey West*, *Wanted—Dead or Alive*, *Zane Grey Theater*, *The Dick Powell Theater*, *Walt Disney Presents*, *Daniel Boone*

and *Voyage to the Bottom of the Sea*. In 1963, Mullendore was nominated for an Emmy in recognition of his contributions to *The Dick Powell Theater*.

NELSON, OLIVER Piano student at five, saxophonist at 10, Nelson played his first professional job before he was out of grade school. Desire for thoroughgoing knowledge of his subject led to mastery of several reed instruments and to the study, both privately—i.e. with Elliott Carter—and on the university level—Washington University and Lincoln University—of theory, composition, etc., culminating in the receipt of a master's degree. After playing in local St. Louis bands—George Hudson, Nat Towles—he garnered an enviable list of saxophone sideman credits: Louis Jordan, Erskine Hawkins, Louis Bellson, Duke Ellington, Count Basie, Quincy Jones. He created scores for many of the bands with which he worked, while developing large-scale works of his own. Though he continues to perform as an instrumentalist and fields a big band on occasion, Nelson devotes most of his time at present to writing; in the recording medium, for himself and other artists—i.e. Ray Charles, Jimmy Smith, the Temptations. His major works have brought recognition: "Afro-American Sketches," "The Kennedy Dream," "Sound Piece for Jazz Orchestra" and "Jazzhattan Suite 1967"—a BMI commission. His primary area of activity, since the mid-1960s, has been TV and films. Such



Buddy Children

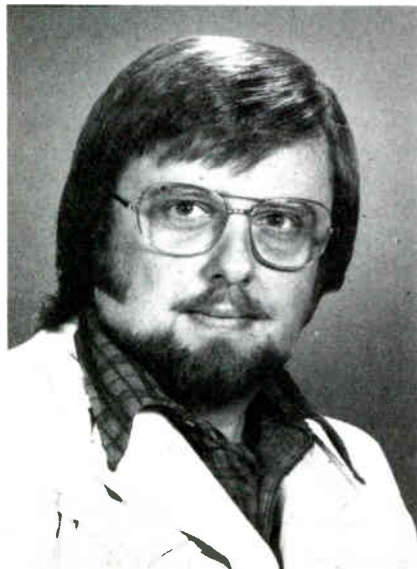
series as *Mr. Broadway*, *Ironside*, *It Takes a Thief*, *The Name of the Game*, *Night Gallery*, among others, have borne his mark. His motion picture credits include, among others, *Death of a Gunfighter* and *Skullduggery*.



NEWMAN, LIONEL General music director for 20th Century-Fox in Hollywood in charge of all music for motion pictures and television. Newman retains a precarious balance—that of executive-administrator and creator. Long a composer and conductor, he began his career as a rehearsal pianist for Earl Carroll in New York, a few months short of 16. Work as a pianist with shows on the road was superceded by arranging and conducting for Earl Carroll and Nils T. Granlund and for such stars as Mae West, Gypsy Rose Lee and Wini Shaw. Newman migrated to California in the mid-1930s, where his brother Alfred was already established as a leading composer for films. Before going to work for Fox in 1940, he wrote and arranged for Betty Grable and Shirley Temple. First a rehearsal pianist at the motion picture studio, he progressively got into all aspects of music for movies, later taking over musical leadership of Fox from brother Alfred. The younger Newman has received 11 Academy Award nominations. His credits include the scoring of over 200 films. Among them: *How To Marry a Millionaire*, *Love Me Tender*, *North to Alaska* and *The Last Wagon*. *Gentlemen Prefer Blondes*, *Move Over Dar-*

ling, *Cleopatra*, *The Agony and the Ecstasy* and *The Sand Pebbles*, to mention but a few, benefited from his musical directorship. Also a songwriter of substantial reputation, he is best known for "Again," the top song of 1949, which enjoyed 16 weeks on *Your Hit Parade*. No stranger to TV, he has composed themes and scores for such shows as *Daniel Boone*, *Adventures in Paradise*, *Peyton Place* and *Dobie Gillis*. Married 26 years to Earl Carroll's niece, he has three girls.

PARKER, JOHN Born in St. Paul, Minn., he began harmony and composition studies in high school, taking up the study of trumpet along the way. Parker began his performing career playing trumpet in the Los Angeles area with Nappy Lamare, Bob Crosby, Eddie Miller and Ray Bauduc. Later, in New York, he played with a number of big bands, including Benny Goodman, and began orchestrating. In the late 1950s, he joined CBS as trumpet player and chief arranger for *Arthur Godfrey Time* and by 1962 had become Godfrey's musical director, arranging and conducting for his TV specials and nightclub appearances. Parker began writing for films in 1963, furnishing scores for *Laurel and Hardy's Laughing Twenties* and *The Further Perils of Laurel and Hardy*. It was in 1967 that he put away his trumpet and returned to California to concentrate on the composition of scores for TV and the screen. Winner of a



Wrangler Award for his music written for *Gunsnoke*, Parker's original music and/or themes have also been heard on long-running shows like *Medical Center*, *Cannon* and *Mannix*.

PHILLIPS, STU Composer, conductor, orchestrator, arranger, record producer—name it and Phillips has done it. Born in New York City, he began piano lessons at 13 and, after six months, passed the entrance exam for the prestigious Music and Art High School. He next set his sights for the Eastman School of Music at Roches-



ter, N.Y., where his major study was composition. A summer vacation in 1950 lengthened to three years spent in California and he returned to New York in time to get drafted. Discharged in 1956, he re-entered civilian life by writing and recording a jazz LP for MGM. Phillips became active in radio and TV, guest conducting on the *NBC Bandstand* and arranging for the *Hit Parade* show. The career took still another turn when he became accompanist-music director for singers on tour, among them Chris Connor, Benny Fields, Blossom Seeley and Jimmie Rodgers. Active in all aspects of the record business, he has been with Colpix, Epic, Command and Capitol Records and associated with a wide range of recording artists, among them The Hollyridge Strings, The Marcells, Shelley Fabares, James Darren, Nina Simone, Chad Mitchell Trio, Vince Edwards, Nancy Ames, George Hamilton, Ed Ames, Roger Williams, Doodletown Pipers and

Enzo Stuarti. Among his screen credits: *Beyond the Valley of the Dolls*, *The Seven Minutes*, *Simon*, *King of the Witches*, *The Curious Female*, *Jud*, *2000 Years Later*, *Dead Heat on a Merry-Go-Round*, *Ride the Wild Surf*, *Mad Dog Coll* and *How to Seduce a Woman*. His TV credits include *The Donna Reed Show*, *The Monkees*, *Bronson*, *Medical Center*, *Gidget*, *Hazel*, *Bewitched*, *McCloud*, *Grindel* and *Six-Million Dollar Man*.

PRINCE, ROBERT A New York product now residing in West Los Angeles, where he is leaving his mark on TV and films, Prince discovered music early. He played piano and guitar as a youngster, turning to drums and vibes in his teens. After graduating from Music and Art High School and the Juilliard School of Music in New York, he played around town, while writing for a number of commercial bands and also doing TV and radio commercials. Prince then went to work at Columbia Records. He wrote half of an experimental jazz album *What's New*, provided charts for Johnny Mathis and other artists and produced a number of albums. This was followed by similar efforts for Warner Bros. A turning point in his life: creating the music for Jerome Robbins' *Ballets U.S.A.. N.Y. Export: Opus Jazz*, which proved enormously popular, garnering recognition here and abroad. Other work for the dance in such Broadway shows as *Half a Sixpence*, *Hot September*, *Something More* and other theatrical works:



Christopher Marlowe's *Tragic Historie of Dr. Faustus* and *Narkissos* (a ballet) followed. In recent years, as a TV and film writer, he has used his diversified experience in creating backgrounds for such TV shows as *The Name of the Game*, *The Virginian*, *The Bold Ones*, *Mission: Impossible*, *Ghost Story*, *Anna and the King*. Among his motion picture credits: *It's a Big Thing*, *You're a Big Boy Now*, *Andy* and *The Strangers*. His most recent film effort is titled *Newman*.

RAY, DON B. Because of parental discouragement, Ray restrained his interest in music when growing up. He did not take a lesson until age 21, then went full-steam ahead, studying piano and percussion and conducting, taking course work at UCLA that culminated in the receipt of a bachelor's degree. When practically through with master's degree requirements at USC Graduate School, Ray decided he didn't want the academic life and went to work at CBS in Hollywood as an usher. Eight months later, this California native became a member of the network's music department. For well over a decade, Ray has worked for CBS-TV as a composer and conductor. His music has been heard on such programs as *Gunsmoke*, *The Wild, Wild West*, *Twilight Zone*, *Gilligan's Island* and *Hawaii Five-O*. "The Vachon Trilogy," three *Hawaii Five-O* segments, featuring Ray music, were made into a film and shown. Other TV shows for which he has written: *Rawhide*, *Cimarron Strip*, *It's*

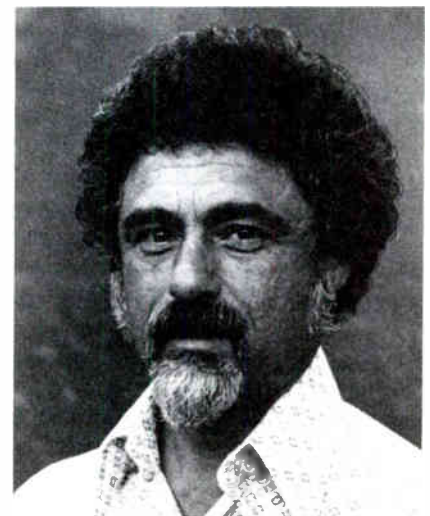
About Time. Also to his credit: numerous anthems and Protestant church services and incidental music for plays. Since 1960, he has been conductor of the Committee on the Arts (COTA) Symphony Orchestra and Chorale in the San Fernando Valley. Under his baton, the orchestra has made a practice of introducing previously undiscovered works by the masters. Still another activity: He is in his third year as the reviewer of classical music for the *Los Angeles Free Press*.



RIDDLE, NELSON A trombonist who served in the big band era with Jerry Wald and Charlie Spivak, Riddle, who was born in Hackensack, N.J., gave up his sideman's chair and took up an arranger's pencil when he was with Tommy Dorsey. It was in the early 1950s that Nat Cole, then turning to a pop singing career, went to Riddle, who scored his first big record hits, "Mona Lisa" and "Too Young." It proved to be the start of a long association between Riddle and the top vocalists. Through the years he wrote and arranged for the top echelon singers—Frank Sinatra, Peggy Lee, Johnny Mathis, Margaret Whiting, Keely Smith, Judy Garland and Dinah Shore, as well as Ella Fitzgerald, for whom he was special conductor in appearances at such places as the Hollywood Bowl and New York's Lewisohn Stadium. He made his first contribution to TV in 1954 serving as musical director for a Betty Hutton special, *Satin and Spurs*.

The show took an Emmy nomination. The following year he arranged and conducted the musical version of *Our Town*, a TV show that yielded one of the few hits to emanate from the medium, "Love and Marriage." It was in 1956 that he penned his first film scores, *St. Louis Blues* and *Johnny Concho*. His screen credits also include *El Dorado* and *A Rage to Live*. To his credit are two *Down Beat* awards for his work on *Pal Joey* and his contributions as musical director for *Li'l Abner* and *Can-Can* both garnered Oscar nominations. His formidable list of TV series credits includes *Route 66*, *Batman*, *Sam Benedict*, *Profiles in Courage*, *The Rogues*, *The Untouchables*, *The Man From U.N.C.L.E.*, *The Most Deadly Game*, *The D.A.*, *The Julie Andrews Hour* and the recent, successful *Emergency!*

ROGERS, MILTON M. "SHORTY" Born in Great Barrington, Mass., Rogers has been active in motion pictures and TV since the 1950s and bears some of the responsibility for bringing jazz to scoring for the media. He studied trumpet at the High School of Music and Art in New York City and composing and arranging with Dr. Wesley LaViolette, Earle Hagen, George Tremblay and at the Los Angeles Conservatory. Rogers broke in with the Will Bradley band in 1942, moved on to the Red Norvo group before going into the service, where he played in the 379th ASF Band in Newport News, Va. Both as a trumpeter and arranger, he came to prominence with the Woody Herman band



Michael Going Photography



(1945-46, 1947-49, summer of 1951). His reputation was enhanced via an affiliation with Stan Kenton. Other band credits: Charlie Barnet, Butch Stone. In the 1950s, Rogers was associated with much of the jazz coming from the West Coast, his base since the late 1940s. He headed his own group, after working with Howard Rumsey at the Lighthouse in Hermosa Beach. He became one of the busiest arranger-composers on the music scene and wrote for a variety of artists in diverse contexts, in addition to charting his own big and small band recordings. Currently, his busy schedule at the scoring board leaves little time for the trumpet. TV credits: *The Partridge Family*, *The Paul Lynde Show*, *Temperatures Rising*, *New Temperatures Rising*, *Mod Squad*, *The Interns*. Films for TV: *The Scene*, *Gidget Grows Up*, *Break-Out* and *Gunfight at Abilene*. Motion pictures: *Fools*, *Young Dillinger* and the warmly remembered cartoon, *Hotsy Footsy*.

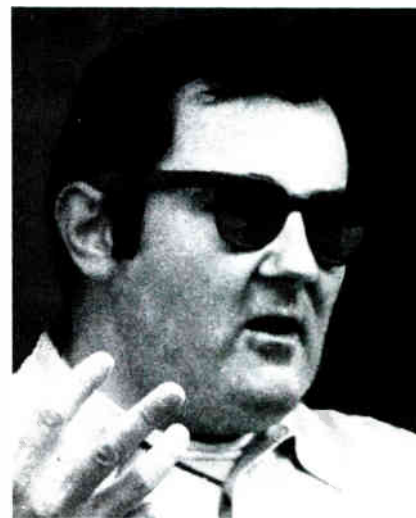


ROSENMAN, LEONARD A New Yorker by birth, Rosenman studied composition with Roger Sessions, Luigi Dallapiccola and Ernst Bloch. He wrote theater music and was composer-in-residence at Tanglewood and received a Koussevitsky commission to write an opera. At the time, Rosenman supplemented his writing career by teaching piano, a circumstance that led him to the writing of film scores. One of his pupils was the actor James Dean, chosen to star in

East of Eden. Dean recommended Rosenman to director Elia Kazan for the score assignment and Kazan agreed. Rosenman, knowing little about the mechanics of film-making, suggested a unique approach to scoring. He wanted to be present for the actual filming, sketching his notes as the picture developed. The assignment led to an active scoring career and through the years Rosenman's screen credits have grown to include *The Cobweb*, *Rebel Without a Cause*, *Edge of the City*, *The Young Stranger*, *Bombers B-52*, *Lafayette Escadrille*, *Pork Chop Hill*, *The Rise and Fall of Legs Diamond*, *The Bramble Bush*, *The Crowded Sky*, *Hell Is for Heroes*, *The Chapman Report*, *Fantastic Voyage*, *A Man Called Horse*, *Beneath the Planet of the Apes*, *Battle for the Planet of the Apes* and *Skipper*. His TV scoring assignments include *Marcus Welby*, *The Defenders*, *Banyon*,

ROUMANIS, GEORGE As a youngster in New Jersey, Roumanis headed a dance-jazz band in high school that played his arrangements. He studied bass and composing/arranging privately, the latter with Sy Oliver and Dick Jacobs in New York. Moving into the professional music world soon after graduation, he proceeded to accumulate an impressive listing of band credits—as an instrumentalist and writer. Roumanis broke in with Paul Whiteman Jr.'s orchestra. Subsequently he played with Johnny Richards, Johnny Smith, Les Brown, Maynard Ferguson and Claude Thornhill. He wrote and played for Charlie Spivak, the Air Force Dance Band (Washington, D.C.), Sal Salvador, Ralph Marterie and Vincent Lopez. The Benny Goodman, Stan Kenton, Count Basie and Woody Herman bands also enlisted his writing talent. He made a series of recordings with Sal Salvador and on his own, that preceded his entrance into the commercial field in 1960. For several years, Roumanis completely involved himself in the musical side of this endeavor, working for major accounts. When he emigrated to California in 1966, he continued to work in the commercial area. His first motion picture: *Eight*

on the Lam, starring Bob Hope. A documentary on the America Cup races, *Sail to Glory*, followed. More than anyone, Earle Hagen was responsible for giving the Roumanis career in California a feeling of momentum. Helpful in getting his start in TV, the veteran composer also provided key knowledge in his class, "The Techniques of Film Scoring," which Roumanis attended. TV credits: *The New People*, *Mission: Impossible*, *Mannix*, *Medical Center*, *Hawaii Five-O*, *Hawkins*. Films for TV: *The*



Man Eater, *Assignment: Munich*, *The Crime Club*. In recent years Roumanis has been studying once again—this time his teacher is George Tremblay.

RUGOLO, PETE A composer-band-leader-arranger-pianist, Rugolo was born in San Piero, Patti, Sicily. He was five when his family emigrated to the U.S. to settle in Santa Rosa, Calif. From a musical family—his father played baritone horn and his two sisters were both musicians—Rugolo began playing piano in local bands during his high school days. Educated at San Francisco State College and Mills College, where he studied under Darius Milhaud, he began his band career with the Jimmie Grier and Johnny Richards aggregations and after Army service, joined Stan Kenton as an arranger playing a major role in shaping the style of Kenton's band of the mid-1940s. It was in the early 1950s that he became a musical director for Capitol and Mercury Records and penned his first film scores,



among them *The Strip*, *Glory Alley*, *Latin Lovers*, *Easy to Love* and *Everything I Have Is Yours*. Active in directing and arranging during that same period, he backed a number of top vocalists including June Christy, Billy Eckstine, Nat Cole and Mel Tormé. In 1954 he assembled his own band for a major concert tour. Long active on the TV scene, and an Emmy award winner, Rugolo's television series credits include *Richard Diamond*, *The Fugitive*, *Run for Your Life*, *Thriller*, *Alias Smith and Jones*, *Cool Million* and *Touch of Grace*.

SCHIFRIN, LALO Born in Argentina into a musical family—his father was concert master for the Buenos Aires Symphony Orchestra—Schifrin began his musical studies early and at 14 had composed a sonatine for piano. He began formal study of composition under Argentinian modernist Juan Carlos Paz and, later, at the Paris Conservatory with Oliver Messiaen. Returning to Argentina, he was active in writing for theater and television and scored his first film, a short. Though steeped in the classical tradition, Schifrin's career took a major turn when, in 1957, he met Dizzy Gillespie, then touring for the State Department. The trumpeter urged him to come to the U.S. and work with him as a pianist-arranger. In addition to arranging for Gillespie, he fashioned charts for Count Basie, Stan Getz, Jimmy Smith and Sarah Vaughn. Tired of travel, he chose Hollywood as a base and soon was offered his

first T.V. scoring assignments by Stanley Wilson—*The Alfred Hitchcock Show*, *The Kraft Theater* and *The Virginian*. His first major film scoring chore was *The Cincinnati Kid*. Featured in BMI's recent film, *The Score*, Schifrin's screen credits include *The Liquidator*, *Murderer's Row*, *Cool Hand Luke*, *The President's Analyst*, *The Fox*, *Where Angels Go . . . Trouble Follows!*, *Sol Madrid*, *The Brotherhood*, *Bullitt*, *Coogan's Bluff*, *Hell in the Pacific*, *Che!*, *WUSA*, *The Hellstrom Chronicle* and *THX 1138*. For television, he scored *The Rise and Fall of the Third Reich* and based a dramatic cantata on the work. Among his concert works are an orchestral study, *The Ritual of Sound*, a piano concerto, *A Jazz Suite on the Mass Texts* and a chamber orches-



tra piece, *Variants on a Madrigal by Gesualdo*. His scores are heard on successful TV shows like *Mission: Impossible*, *Medical Center* and *Mannix*.

SHAINDLIN, JACK Born and raised in Russia, he began his piano studies at eight and emigrated to Chicago at 14, where he studied at the Chicago Institute and worked as a pianist at a local movie theater. At 17, he was in New York, working in the pit at RKO vaudeville houses, notably, the Palace, and fashioning arrangements for various acts. With the coming of sound to motion pictures, he became film orchestrator for Universal Pictures. In his long career in films, he has worked on 30 features and some 400

documentaries and shorts. The only musical director who is a member of the Screen Directors Guild, Shaindlin has conducted Carnegie "Pop" Con-



certs, given film courses at The New School for Social Research and City University in New York, musically directed the Ford Foundation TV show on NBC and supervised shorts for 20th Century-Fox Movietone. In addition to being a music consultant—for Madison Square Garden, Capitol Center (Washington, D.C.) and the New Cleveland Arena—he operates his own Cinemusic, Inc., a large library of recorded music. He has recorded albums for Mercury, Columbia and Decca and authored numerous articles for the music trade press. Recently, Shaindlin was cited by BMI as Music in Sports Man of the year.

THE SHERMAN BROTHERS Offspring of the late Al Sherman, the well-known songwriter, Richard (music) and Robert (lyrics) have worked as a team since college: Bard—class of 1949. In the 1950s and first years of the 1960s, they concentrated on contemporary pop material, ciewing such BMI award-winners as "Tall Paul," "You're Sixteen" and "Let's Get Together." Writing for Annette Funicello, a singing graduate of the Mouseketeers and Walt Disney recording artist, led to a lasting involvement with Disney, notably in motion pictures and TV. Their most widely-known film credit: *Mary Poppins*—the score won a special BMI award



in 1964 and an Academy Award the following spring, and a song from the film, "Chim Chim Cheree," also received Oscar recognition. Other films: *The Happiest Millionaire*, *Summer Magic*, *Family Band*, *Bedknobs and Broomsticks*, *The Aristocats*, *Chitty Chitty Bang Bang* (the title song received an Oscar nomination), *Charlotte's Web*, and *Tom Sawyer*—for which the Shermans also wrote the screenplay. TV activities: *Goldilocks*, the 1970 NBC special; and for nine seasons they've been musically associated with *The Wonderful World of Disney*. Having successfully made their mark as pop songwriters and in TV and motion pictures, the team now looks to the musical theater as another area of fulfillment. A musical titled *Over Here* is scheduled for a Broadway opening early this year.

SHIRE, DAVID A product of a highly musical environment—his father was a band leader—Shire received elementary training in theory and harmony and as a pianist in Buffalo, N.Y., the city of his birth. Prior to going to Yale University, where he majored in music, had a jazz group and wrote two shows for the Yale Dramat—the undergraduate dramatic society—he played piano in Buffalo and was musical director at a summer resort. Shire came to New York in 1960, after serving in the Army's six-month program. He earned his living as a rehearsal pianist and accompanist for singers and as an arranger and conductor. Composing music for the thea-

ter also occupied him. His earliest New York presentation (Off Broadway, 1961): *The Sap of Life*. Subsequent theater projects: songs and incidental music for the Peter Ustinov play, *The Unknown Soldier and His Wife*, produced by Alexander Cohen at Lincoln Center and on Broadway (1969); music for a vehicle starring Phyllis Newman, *How Do You Do, I Love You*, produced by Lee Guber on his summer theater circuit (1968) and songs and incidental music for Joseph Papp's New York Shakespeare Festival production of *As You Like It* (1973). After doing seven CBS Playhouse TV shows in New York, Shire emigrated to Los Angeles. Since then (1967), he's worked with Barbra Streisand in various media and composed and conducted music for an im-



pressive number of motion pictures and TV programs. Motion pictures: *Class of '44*, *Skin Game*, *To Find a Man*. Films for TV: *Isn't It Shocking*, *Three Faces of Love*, *Marriage Year One*. TV series and segments: *McCloud*, *Sarge*, *Love Story*, *Alias Smith and Jones* and *It Takes a Thief*. The writer of many songs, he is most widely identified with "What About Today," "Starting Here, Starting Now," "Autumn" and "No More Songs for Me."

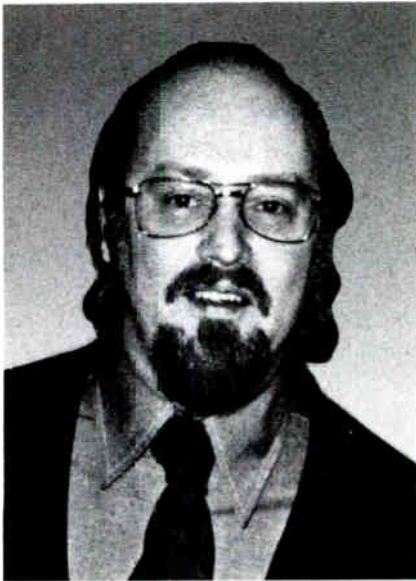
TATRO, DUANE An offspring of Iowans, Tatro was born in Van Nuys, Calif., but did much of his growing up (2-14) in Iowa. Into music (as a saxophonist) by the time the Tatro family returned to Van Nuys, he played with the Stan Kenton orches-

tra before graduating from high school in 1945. He soon had his fill of road work with the band, resumed school and was drafted upon his graduation.



Tatro received electronic training in the service, also played in a Navy band, setting a pattern for years to come when music and electronics simultaneously occupied his life. Under the GI Bill, Tatro studied at the University of Southern California Music School then at the Ecole Normal de Musique in Paris with Arthur Honegger. In France he formed a jazz group and continued in jazz in California at USC, making two albums for Contemporary. Tatro entered the electronics field to help further his musical education, finally receiving his degree in 1958. Inevitably he left electronics to return full-time to music and writing for orchestras—the Burbank (Calif.) Symphony and Stan Kenton's Neophonic Orchestra—and TV and motion pictures. TV credits: *The FBI*, *Dan August*, *Mannix*, *M*A*S*H*, *Mission: Impossible*, *The Streets of San Francisco*, *Cade's County*, *The Young Lawyers*, *Banyon*, *12 O'Clock High*, *The Invaders* and the special for National Geographic—*Australia: A Timeless Land*. Motion pictures: *The House on Greenapple Road*, *The Paper Man*.

WILLIAMS, JOHN T. Active in films, TV and in the concert area, Williams has so far garnered two Emmys, one for *Heidi*, one for *Jane Eyre*, and an Oscar, for his work in adapting and



scoring *Fiddler on the Roof*. Long Island-born, he's the son of a famed drummer, one of the original members of Raymond Scott's Quintet. The family moved to Los Angeles and before the call came to service, Williams had studied with pianist-arranger Bobby Van Eps and at the University of California. His three years in the Air Force found him orchestrating and conducting various service bands. Mustered out, he went on to the Juilliard School of Music to study with Rosina Lhevinne and after a stint as pianist and conductor with Vic Damone, he continued serious study with Arthur Olaf Anderson and Mario Castelnuovo-Tedesco, among others. He set his sights on Hollywood and in 1958 scored his first film, *Because They're Young*. He has since scored *None But the Brave*, *Diamond Head*, *Penelope*, *The Secret Way*, *How to Steal a Million*, *Valley of the Dolls*, *Goodbye Mr. Chips* and *The Reivers*, among other feature films. His TV credits include *Chrysler Theater*, *Kraft Suspense Theater*, *Lost in Space*, *Convoy*, *Time Tunnel*, *Checkmate*, *Tales of Wells Fargo*, *Gilligan's Island* and *Land of the Giants*. Three of his concert works, "Essay for Strings," "Sinfonietta" and "Symphony No. 1" have been played by American orchestras.

WILLIAMS, PAT Williams achieved eminence in the TV and motion picture scoring field in a relatively short time. Born in Bonne Terre, Mo., raised

in Connecticut and New York, he studied trumpet as a youngster and headed combos in high school before going on to Duke University. He received a B.A. in history, then returned to New York's Columbia University to study orchestration and composition. Before going to Hollywood, Williams wrote arrangements for his own recordings and a wide variety of recording artists—from Burt Bacharach and Dionne Warwick to Steve Lawrence and Eydie Gormé. His initial period in Hollywood was lean, as he made the transition from arranger to composer, but soon he caught on. His motion picture work: *Terror in the Sky*, *The Failing of Raymond*, *Evel Knievel*, *How Sweet It Is*. TV credits: *The Mary Tyler Moore Show*, *The Bob Newhart Show*, *Cannon*, *Music Scene*, *Mannix*, *It Takes a Thief*, *The Name of the Game*, and *The Streets of San*



Francisco. Also a teacher, Williams has been resident composer at the University of Utah, where he has taught composition and coordinated the activities of the music and film departments. He is working on his doctorate in music and hopes in the future to head a large, versatile orchestra capable of presenting all kinds of music.

YOUNG, MARL Born in Virginia, Young grew up in Chicago. He received his basic formal training there—Walter Gossette (piano), the American Conservatory (harmony and counterpoint)—and learned much that would hold him in good stead. At two



Eugene W. Jackson III

well-known local nightclubs, the Rhumboogie and the Club DeLisa, he wrote material for the floor shows, played piano in the band and conducted. At the Rhumboogie, he was the band leader. Before going out to Hollywood in 1947, Young played with the Fletcher Henderson and Cab Calloway Orchestras, created arrangements for singer Dinah Washington and did blues artist T-Bone Walker's first records. He also functioned as musical director of the annual Negro Music Festival, working with leading artists on the festival programs, and played in Chicago churches. Soon after his arrival on the Coast, Young began providing the Benny Carter band with arrangements and developing music for various acts. He continued to work as a performer, forming a trio for clubs that featured "three-part vocal things." Musical education, a constant concern, was further enhanced. Young completed the requirements and received a bachelor of arts degree at UCLA. In 1958, he did his first work for Lucille Ball, as a pianist. He has been employed by her ever since, first as pianist for the TV show, then as assistant musical director and, for the past several seasons, as musical director-composer. Other TV credits: *The Mothers-in-Law*. Motion pictures: a song for *A Lady Possessed* (1952) and an appearance, as a pianist, in *Walk on the Wild Side* (1961). Other activities: a brief musical affiliation with the late Ernie Kovacs and Edie Adams, and, through the years, extensive vocal coaching.

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J. J. Johnson, Bobby Womack
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Aristocats, The
Songs by Richard and Robert
Sherman, Terry Gilkyson
Disney 3995

Arrangement, The
David Amram
Warner Bros. 1824

Baby Doll
Kenyon Hopkins
Columbia CL 958

Baby Maker, The
Fred Karlin, Tylwth Kymry
Ode 70SP 77002

Baby, The Rain Must Fall
Elmer Bernstein
Columbia OL 6420

Bandolero!
Jerry Goldsmith
Project 3 PR 5026

Barbarian And The Geisha, The
Hugo Friedhofer
20th Century-Fox 3004

Battle Of Algiers
Ennio Morricone, Gillo Pontecorvo
United Artists UAS 5171

Battle Of Britain
Ron Goodwin
United Artists UAS 5201

Bebo's Girl
Carlo Rustichelli
Capitol T 2316

Bedknobs and Broomsticks
Richard and Robert Sherman
Buena Vista 5003

Behold A Pale Horse
Maurice Jarre
Colpix SCP 519

Beneath The Planet Of The Apes
Leonard Rosenman
Amos 8001

Best Years Of Our Lives, The
(main theme)
Hugo Friedhofer
Decca DL 8364

Big Bounce, The
Mike Curb
Warner Bros.-Seven Arts WS 1781

Billion Dollar Brain
Richard Rodney Bennett
United Artists UAS 5174

Billy Jack .
BMI-licensed selections
Sun SN 1926

Bird With The Crystal Plumage, The
Ennio Morricone
Capitol ST 642

Black Caesar
James Brown
Polydor 6014

Blacula
BMI-licensed selections
RCA LSP 4806

Bless The Beasts And Children
Perry Botkin, Barry DeVorzon
A&M 4322





Blow-Up
Herbie Hancock
MGM SE 4447

Blue Max, The
Jerry Goldsmith
Mainstream 56081

Bob & Carol & Ted & Alice
Quincy Jones
Bell 1200

Book of Numbers
Al Schackman
Brut 6002

Born Free
John Barry
MGM SE 4368

Boy Named Charlie Brown, A
Vince Guaraldi
Columbia OS 3500

Boy On A Dolphin
Hugo Friedhofer
Decca DL 8580

Brewster McCloud
BMI-licensed selections
MGM SE28ST

Buccaneer, The
Elmer Bernstein
Dot DLP 3095

Bullitt
Lalo Schifrin
Warner Bros. 1777

Buona Sera, Mrs. Campbell
Riz Ortolani
United Artists UA 5192

Cabaret
Fred Ebb, John Kander
ABC D752

Candy
BMI-licensed selections
ABC ABCSOC9

**Can Heironymous Merkin Ever Forget
Mercy Humppe And Find True
Happiness?**
Anthony Newley
Kapp KRS 5509

Caretakers, The
Elmer Bernstein
United Artists UAS 5107

Carpetbaggers, The
Elmer Bernstein
RCA LOC 1067

Cast A Giant Shadow
Elmer Bernstein
United Artists UAS 5127

C.C. And Company
BMI-licensed selections
Avco 11003

Chairman, The
Jerry Goldsmith
Tetragrammaton 5007

Chapman Report, The
Leonard Rosenman
Warner Bros. 1-78

Charge Of The Light Brigade, The
John Addison
United Artists UAS 5177

Charlotte's Web
Richard and Robert Sherman
Paramount 1008

Chastity
Sonny Bono
ATCO SD 33-302

Che!
Lalo Schifrin
Tetragrammaton T 5006

Chitty Chitty Bang Bang
Richard and Robert Sherman
United Artists UAS 5188

Cincinnati Kid, The
Lalo Schifrin
MGM E 4313

Cisco Pike
BMI-licensed selections
Mercury 73257

Clockwork Orange, A
Walter Carlos
Warner Bros. BS 2573

Clowns, The
Nino Rota
Columbia S 30772

Cobweb, The (Suite)
Leonard Rosenman
MGM E 3501

Collector, The
Maurice Jarre
Mainstream S 6053

Come Back Charleston Blue
BMI-licensed selections
Atco 7010

Cometogther
BMI-licensed selections
Apple SW 3377

Cool Breeze
Solomon Burke
MGM SE 35ST

Cool Hand Luke
Lalo Schifrin
Dot DLP 25833



Cool World, The
Mal Waldron
Philips PHS 600-138

Cromwell
Frank Cordell
Capitol ST 640

Day of Anger
Riz Ortolani
RCA LSO 1165

Deadly Affair, The
BMI-licensed selections
Verve V6 8679ST

Desire Under The Elms
Elmer Bernstein
Imperial LP 9032

Destination Moon
Leith Stevens
Columbia CL 6151

Diamond Head
John Williams
Colpix 440

Diamonds Are Forever
John Barry
United Artists 5220

Dillinger
Barry DeVorzon
MCA MCA 360

Dirty Dingus Magee
BMI-licensed selections
MGM SE 24ST

Divorce, American Style
Dave Grusin
United Artists UAS 5163

Doctor Dolittle
Leslie Bricusse
20th Century-Fox DTCS 5101

Dr. No
Monty Norman
United Artists UAS 5108

Dr. Phibes Rises Again!
John Clifford Gale
American International 1040

\$
Quincy Jones
Reprise MS 2051

Don't Make Waves
BMI-licensed selections
MGM SE 4483

Drango
Elmer Bernstein
Decca DL 8527

Dusty & Sweets McGee
BMI-licensed selections
Warner Bros. S 1936

**East Of Eden (Suite) and Rebel
Without A Cause (Suite)**
Leonard Rosenman
Columbia CL 940

Easy Rider
BMI-licensed selections
Dunhill SX 50063

Eddy Duchin Story, The
BMI-licensed selections
Decca 79121

Edge Of The City (Suite)
Leonard Rosenman
MGM E 3501

Egyptian, The (part score)
Bernard Herrmann
Decca DL 9014

El Dorado
Nelson Riddle
Epic FLM 13114

Endless Summer, The
BMI-licensed selections
World Pacific 1832

Enter The Dragon
Lalo Schifrin
Warner Bros. BS 2727

Fanny Hill
BMI-licensed selections
Canyon 7700

Fantastic Plastic Machine, The
Harry Betts
Epic BN 26469

Fastest Guitar Alive, The
Roy Orbison, Bill Dees
MGM SE 4475

Fellini's Roma
Nino Rota
United Artists LA 052F

Fellini Satyricon
Ennio Morricone
United Artists 5208

Female Animal
Clay Pitts, Don Payne
Canyon 7702

Fiddler On The Roof
Jerry Bock, Sheldon Harnick,
John Williams
United Artists 10900

Five Easy Pieces
BMI-licensed selections
Epic KE 30456

Follow Me
Stu Phillips
Universal City 73056

Fools
BMI-licensed selections
Reprise S 6429

Fox, The
Lalo Schifrin
Warner Bros. 1738

Fritz The Cat
Ed Bogas
Fantasy M 89406

From Russia With Love
John Barry
United Artists UAS 5114

Fugitive Kind, The
Kenyon Hopkins
United Artists UAL 4065

Fun In Acapulco
BMI-licensed selections
RCA LSP 2756

Game Is Over, The
Jean Pierre Bourtoyre,
Jean Bouchety
Atco SD 33-205

Gas-s-s-s
Barry Allan Melton
American International 1038

Gentle Rain, The
Luis Bonfa
Mercury SR 61016

Getting Straight
BMI-licensed selections
Colgems COSO 5010

G.I. Blues
BMI-licensed selections
RCA LSP 2256

Girl Happy
BMI-licensed selections
RCA LSP 3338

Glenn Miller Story, The
BMI-licensed selections
Decca 79123

God's Little Acre
Elmer Bernstein
Liberty 3036

Goldfinger
John Barry
United Artists UAS 5117

Good, The Bad And The Ugly, The
Ennio Morricone
United Artists 5172

Good Times
Sonny Bono
Atco SD 33-214

Goodbye, Columbus
Charles Fox
Warner Bros. S 1786

Goodbye, Mr. Chips
Leslie Bricusse
MGM SIE 19STX

Goodbye Gemini
BMI-licensed selections
DJM 9101

Gospel Road
BMI-licensed selections
Columbia KG 32253

Graduate, The
Paul Simon, Dave Grusin
Columbia OS 3180

Great Escape, The
Elmer Bernstein
MGM A 45

Hallelujah Trail, The
Elmer Bernstein
Ava A 20

Hammersmith Is Out
Dominic Frontiere
Capitol SW 861

Hangover Square (piano concerto)
Bernard Herrmann
Camden CAL 205

Hang 'Em High
Dominic Frontiere
United Artists U 3030

Hansel & Gretel
Steve Karen
Camden S 1024

Hard Day's Night, A
Songs by The Beatles
United Artists UAS 6366

Hard Ride, The
Harley Hatcher
Paramount 6005

Harrad Experiment, The
BMI-licensed selections
Capitol ST 11182

Hawaii
Elmer Bernstein
Ava A 53

Head
BMI-licensed selections
Colgems COSO 5008

Heartbreak Kid, The
BMI-licensed selections
Columbia S 32155

Heart Is A Lonely Hunter, The
Dave Grusin
Warner Bros. 1759

Heidi (TV special)
John Williams
Capitol SKAO 2995

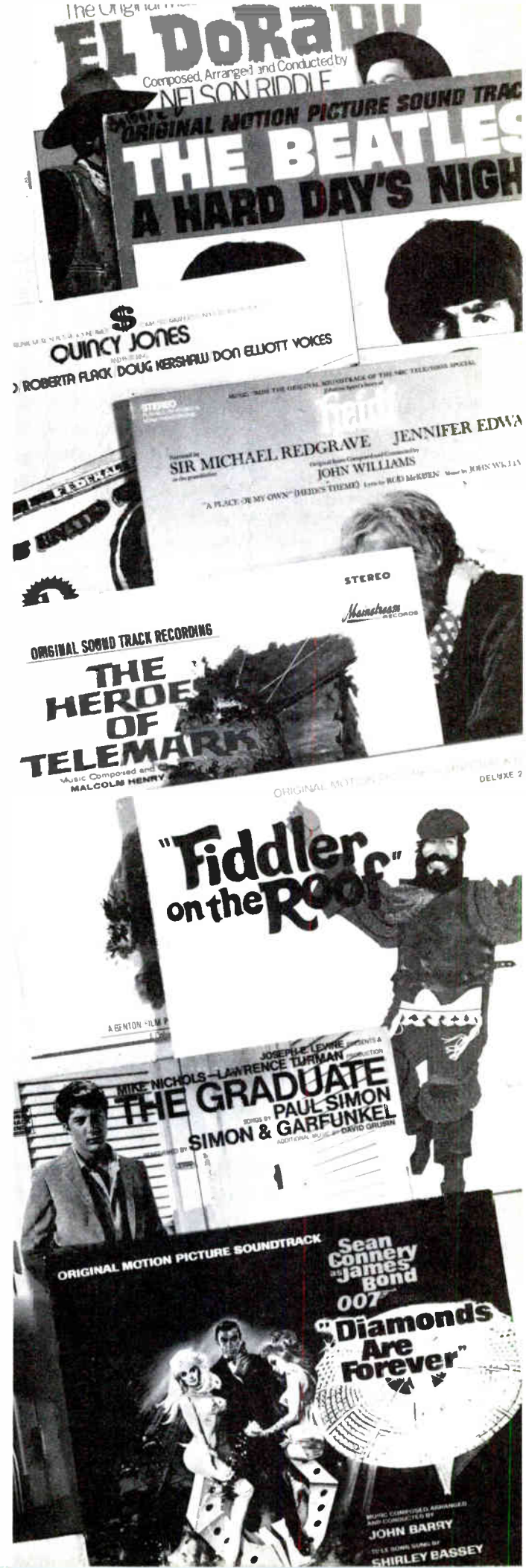
Hell's Angels
Tony Bruno
Capitol SKAO 303

Help!
Songs by The Beatles
Capitol SMAS 2386

**Here We Go 'Round
The Mulberry Bush**
BMI-licensed selections
United Artists UAS 5175

Hero, The
BMI-licensed selections
Capitol SW 11098

Heroes Of Telemark, The
Malcolm Henry Arnold
Mainstream S 6064



Hold On!
BMI-licensed selections
MGM SE 4342 ST

Hong Kong (TV series)
Lionel Newman
ABC ABCS 367

Hot Rock, The
Quincy Jones
Prophecy 6055

Hour Of The Gun, The
Jerry Goldsmith
United Artists UAS 5166

How To Steal A Million
John Williams
20th Century-Fox 4183

Hurry Sundown
Hugo Montenegro
RCA LOC 1133

Hustler, The
Kenyon Hopkins
Kapp KL 1264

I Never Sang For My Father
Al Gorgoni, Barry Mann
Bell 1204

I Walk The Line
Johnny Cash
Columbia S30397

In Cold Blood
Quincy Jones
Colgems COS 107

In Harm's Way
Jerry Goldsmith
RCA LOC 1100

In Like Flint
Jerry Goldsmith
20th Century-Fox 4193

In The Heat Of The Night
Quincy Jones
United Artists U3025

Inspector Closeau
Ken Thorne
United Artists UAS 5186

Interlude
Georges Delerue
Colgems COSO 5007

Island In The Sky
Hugo Friedhofer
Decca DL 7029

Jane Eyre (TV special)
John Williams
Capitol SW 749

John And Mary
Quincy Jones
A&M 4230

Johnny Cool
Billy May
United Artists UAL 4111

Juliet Of The Spirits
Nino Rota
Mainstream S 6062

Jungle Book, The
Songs by Richard and Robert
Sherman, Terry Gilkyson
Buena Vista S 4041

Justine
Jerry Goldsmith
Monument SLP 18123

Kelly's Heroes
Lalo Schifrin
MGM SE 23 ST

Khartoum
Frank Cordell
United Artists U 3014

Kidnapped
Roy Budd
American International 1042

Killers Three
BMI-licensed selections
Tower ST 5141

King Rat
John Barry
Mainstream S 6061

Kings Go Forth
Elmer Bernstein
Decca DL 8610

Kissin' Cousins
BMI-licensed selections
RCA LSP 2894

Knack And How To Get It, The
John Barry
United Artists UAS 5129

La Guerre Est Finie
Giovanni Fusco
Bell 6012-S

Landlord, The
Al Kooper
United Artists UAS 5209

Last Tango In Paris
Gato Barbieri
United Artists LA 045-F

Lawrence Of Arabia
Maurice Jarre
Colgems COSO 5004

Lilith
Kenyon Hopkins
Colpix SCP 520

Lillies Of The Field
Jerry Goldsmith
Epic 26094

Lion In Winter, A
BMI-licensed selections
Columbia OS 3250

Liquidator, The
Lalo Schifrin
MGM SE 4413

Little Big Man
John Hammond
Columbia S 30545



Little Fauss And Big Halsey
BMI-licensed selections
Columbia S 30385

Live And Let Die
BMI-licensed selections
United Artists UA-LA 100G

Living Free
BMI-licensed selections
RCA LOS 1172

Liza With A Z (TV special)
Fred Ebb, John Kander
Columbia KC 31762

Long Ships, The
Dusan Radic
Colpix SCP 517

Looking For Love
BMI-licensed selections
MGM SE 4229

Lost Man, The
Quincy Jones
Universal City 73060

Love Is A Funny Thing
Francis Lai
United Artists UAS 5207

Lovers And Other Strangers
Fred Karlin
ABC ABCS OC15

MacKenna's Gold
Quincy Jones
RCA P8S 1461

Made For Each Other
Trade Martin
Buddah 5111

Madron
BMI-licensed selections
Quad 5001

Magic Christian, The
BMI-licensed selections
Commonwealth United CU 6004

**Magic Garden Of Stanley
Sweetheart, The**
BMI-licensed selections
MGM SE 20ST

Malcolm X
BMI-licensed selections
Warwick 2619

Malmondo
Ennio Morricone
Epic LN 24126

Man And Boy
J. J. Johnson
Sussex 7011

Man Called Horse, A
Leonard Rosenman
Columbia OS 3530

Man For All Seasons, A
Georges Delerue
RCA VDM 116

**Man From U.N.C.L.E., The
(TV series)**
BMI-licensed selections
RCA LSP 3475

Man With The Golden Arm, The
Elmer Bernstein
United Artists UAS 6495

Mannix (TV series)
Lalo Schifrin
Paramount PAS 5004

Marat/Sade
Richard Peaslee
United Artists 5153

Mary Poppins
Richard and Robert Sherman
Buena Vista 4026

Medicine Ball Caravan, The
BMI-licensed selections
Warner Bros. BS 2565

Melinda
Jerry Peters, Jerry Butler
Pride 0006

Melody
BMI-licensed selections
Atco SD 33-363

Men In War
Elmer Bernstein
United Artists UAL 40002

Minx, The
Tom Dawes, Don Dannemann
Amsterdam AMS 12007

Mirage
Quincy Jones
Mercury SR 61025

Mission: Impossible (TV series)
Lalo Schifrin
Dot DLP 3831

Mister Buddwing
Kenyon Hopkins
Verve V68638

Moment Of Truth, The
Piero Piccioni
Mainstream 56057

Mondo Cane
Riz Ortolani, Nino Oliviero
United Artists 5105

Moon Spinners, The
BMI-licensed selections
Buena Vista 3323

**Mrs. Brown, You've Got A Lovely
Daughter**
BMI-licensed selections
MGM SE 4548ST

Murderer's Row
Lalo Schifrin
RCA COMO 5003

Naked Angels
Jeffrey Simmons, Randy Sterling
Straight STS 1056

Ned Kelly
Shel Silverstein
United Artists UAS 5213





Never On Sunday
Manos Hadjidakis
United Artists UAS 5070

New Interns, The
Earle Hagen
Colpix CP 473

Night Of The Generals, The
Maurice Jarre
Colgems COSO 5002

Norwood
BMI-licensed selections
Capitol SW 475

Not With My Wife, You Don't
John Williams
Warner Bros. 1668

Oh! What A Lovely War
BMI-licensed selections
Paramount PAS 5008

Oliver
Lionel Bart
Colgems 5501

On Any Sunday
Dominic Frontiere
Bell 1206

One Eyed Jacks
Hugo Friedhofer
Liberty LOM 16001

On Her Majesty's Secret Service
BMI-licensed selections
United Artists UAS 5204

Otley
Stanley Myers
Colgems COS 112

Our Man Flint
Jerry Goldsmith
20th Century-Fox TFS 3179

Outside In
Randy Edelman
MGM SE 37ST

Paradise, Hawaiian Style
BMI-licensed selections
RCA LSP 3643

Paris When It Sizzles
Nelson Riddle
Reprise R 6113

Patch Of Blue, A
Jerry Goldsmith
Mainstream 56068

Patton
Jerry Goldsmith
20th Century-Fox 4208

Pawnbroker, The
Quincy Jones
Mercury SR 61011

Penelope
John Williams
MGM E 4426

Performance
Jack Nitzsche
Warner Bros. BS 2554

Phaedra
Mikis Theodorakis
United Artists 5102

Planet Of The Apes
Jerry Goldsmith
Project 3 S 5023

Play It Again, Sam
Billy Goldenberg
Paramount 1004

Pleasure Seekers, The
Lionel Newman
RCA LSO 1101

Point, The (TV special)
Nilsson
RCA LSPX 1003

Popi
Dominic Frontiere
United Artists UAS 5194

Prize, The
Jerry Goldsmith
MGM E 4192

Professionals, The
Maurice Jarre
Colgems COSO 5001

Raga
Ravi Shankar
Apple SWAO 3384

Rage To Live, A
Nelson Riddle
United Artists UAS 5130

Railway Children, The
Johnny Douglas
Capitol SW 871

Red Sky At Morning
BMI-licensed selections
Decca 79180

Red Tent, The
Ennio Morricone
Paramount 6019

Reivers, The
John Williams
Columbia OS 3510

Reporter, The (TV series)
Kenyon Hopkins
Columbia CS 9069

Return Of The Seven, The
Elmer Bernstein
United Artists UAS 5146

Revolution
BMI-licensed selections
United Artists UAS 5185

R.P.M.
Perry Botkin, Barry DeVorzon
Bell 1203

**Rise And Fall Of The Third Reich,
The (cantata based on film score)**
Lalo Schifrin
MGM SIE 12ST

Robin And The Seven Hoods
Nelson Riddle
Reprise F 2021

Run, Angel, Run
Stu Phillips
Epic BN 26474

Run Wild, Run Free
David Whitaker
SGC SD 5003

Ryan's Daughter
BMI-licensed selections
MGM SE 27ST

Sand Pebbles, The
Jerry Goldsmith
20th Century-Fox 4189

Savage Seven, The
BMI-licensed selections
Atco SD 33-245

Scalphunters, The
Elmer Bernstein
United Artists UAS 5143

Scrooge
Leslie Bricusse
Columbia S 30258

Sebastian
Jerry Goldsmith
DOT DLP 25845

Seven Golden Men
Armando Trovajoli
United Artists UAS 5193

Seventh Voyage of Sinbad, The
Bernard Herrmann
Colpix 504

Shaft
Isaac Hayes
Enterprise 5002

Shaft's Big Score
BMI-licensed selections
MGM SE 36ST

Shakespeare Wallah
Satyajit Ray
Epic FLS 15110

Shop On Main Street, The
Zdenek Liska
Mainstream S/6082

Sicilian Clan, The
Ennio Morricone
20th Century-Fox TFS 4209

Silencers, The
Elmer Bernstein
United Artists UAS 5138

Skidoo
Nilsson
RCA LSO 1152

Slender Thread
Quincy Jones
Mercury SR 61070

Sleuth
John Addison
Columbia S 32154

Snoopy, Come Home
Richard and Robert Sherman
Columbia S 31541

**Snows Of Kilimanjaro, The
(Memory Waltz)**
Bernard Herrmann
Columbia CS 8913

Sol Madrid
Lalo Schifrin
MGM SE 4541

Some Came Running
Elmer Bernstein
Capitol W 1063

Sons of Katie Elder, The
Elmer Bernstein
RCA LOC 1120

Sounder
Taj Mahal
Columbia S 31944

Southern Star, The
Georges Garvarentz
Colgems COSO 5009

Speedway
BMI-licensed selections
RCA 3989

Sporting Club
Michael Small
Buddah 95002

Stagecoach
Jerry Goldsmith
Mainstream 56077

Strange One, The
Kenyon Hopkins
Coral 57132

Strawberry Statement, The
BMI-licensed selections
MGM 2SE 14ST

Summer And Smoke
Elmer Bernstein
Capitol W 1109



Sun Also Rises, The
Hugo Friedhofer
Kapp KDL 7001

Sunday In New York
Peter Nero
Columbia LSP 2827

Superfly
Curtis Mayfield
Curton 8014

Sweet Smell Of Success
Elmer Bernstein
Columbia CL 1278

Swimmer, The
BMI-licensed selections
Columbia OS 3210

Taking Off
BMI-licensed selections
Decca 79181

Taming Of The Shrew, The
Nino Rota
RCA VDM 117

**Tell Me That You Love Me,
Junie Moon**
BMI-licensed selections
Columbia OS 3540

Ten Commandments, The
Elmer Bernstein
Dot DLP 25054

That Man in Istanbul
Georges Garvarentz
Mainstream S 6072

Thing With Two Heads, The
BMI-licensed selections
Pride 0005

This Earth Is Mine
Hugo Friedhofer
Decca DL 8915

This Property Is Condemned
Kenyon Hopkins
Verve V6 8664

Three In The Cellar
Don Randi
American International 1036

Three Worlds Of Gulliver, The
Bernard Herrmann
Colpix 414

Thriller (TV series)
Pete Rugolo
Time 52034

Thunderball
John Barry
United Artists U 5132

... Tick ... Tick ... Tick
BMI-licensed selections
MGM SE 4667ST

Time To Sing, A
BMI-licensed selections
MGM SE 4540ST

Tom Jones
John Addison
United Artists UAL 4113

To Kill A Mockingbird
Elmer Bernstein
Ava AS 31

Tokyo Olympiad
Toshiro Mayuzumi
Monument MLP8046

To Sir, With Love
BMI-licensed selections
Fontana SRF 67569

T.R. Baskin
Jack Elliott
Paramount 6018

Train, The
Maurice Jarre
United Artists UAS 5122

Trip, The
Mike Bloomfield
Sidewalk ST 5908

Trouble With Angels, The
Jerry Goldsmith
Mainstream 56073

True Grit
Elmer Bernstein
Capitol ST 263

Twisted Nerve
Bernard Herrmann
Polydor 583 728

2001: A Space Odyssey
BMI-licensed selections
MGM SE 13STX

Umbrellas of Cherbourg
BMI-licensed selections
Philips PCC 616

Uptight
Booker T. Jones
Stax 2006

Valley Of The Dolls
John Williams
20th Century-Fox 4196

Vanishing Point
BMI-licensed selections
Amos 8002

Vertigo
Bernard Herrmann
Mercury MG 20384

Vikings, The
Mario Nacimbene
United Artists 5003

Viva Maria!
Georges Delerue
United Artists UAS 5135

Viva Max!
BMI-licensed selections
RCA LSP 4275

Walk On The Wild Side
Elmer Bernstein
Choreo AS 4

We Still Kill The Old Way
Luis Bacalov
United Artists UAS 5183

What Am I Bid?
BMI-licensed selections
MGM SE 4506ST

Where's Jack?
Elmer Bernstein
Paramount PAS 5005

Whisperers, The
John Barry
United Artists UAS 5161

**Who Is Harry Kellerman
And Why Is He Saying Those
Terrible Things About Me?**
Shel Silverstein
Columbia S 30791

Wild Angels
Mike Curb
Tower DT 5056

Wild In The Streets
BMI-licensed selections
Tower 5099

Wild One, The
Leith Stevens
Decca DL 8349

Wild Rovers
Jerry Goldsmith
MGM SE 31ST

Wild Wheels
Harley Hatcher
RCA LSO 1156

Windjammer
BMI-licensed selections
Columbia CSP CCS 8651

Winning
Dave Grusin
Decca DL 79169

Woodstock
BMI-licensed selections
Cotillion 500

Wuthering Heights
Michel LeGrand
American International 1039

Years Of Lightning, Day Of Drums
Bruce Herschensohn
Capitol T 2486

Yellow Canary, The
Kenyon Hopkins
Verve 8548

Yellow Submarine
The Beatles
Apple SW 153

You Are What You Eat
BMI-licensed selections
Columbia OS 3240

You Only Live Twice
John Barry
United Artists UAS 5155

Young Lions, The
Hugo Friedhofer
Decca DL 8719

Young Savages, The
David Amram
Columbia CL 1672

Young Winston
Alfred Ralston
Angel SFO 36901

Z
Mikis Theodorakis
Columbia OS 3370

Zabriskie Point
BMI-licensed selections
MGM SE 4668ST

Zachariah
BMI-licensed selections
ABC ABCS OC 13

Zigzag
Oliver Nelson
MGM SE 21ST

Zita
BMI-licensed selections
PHS 600 287

Zulu
John Barry
United Artists UAL 4116

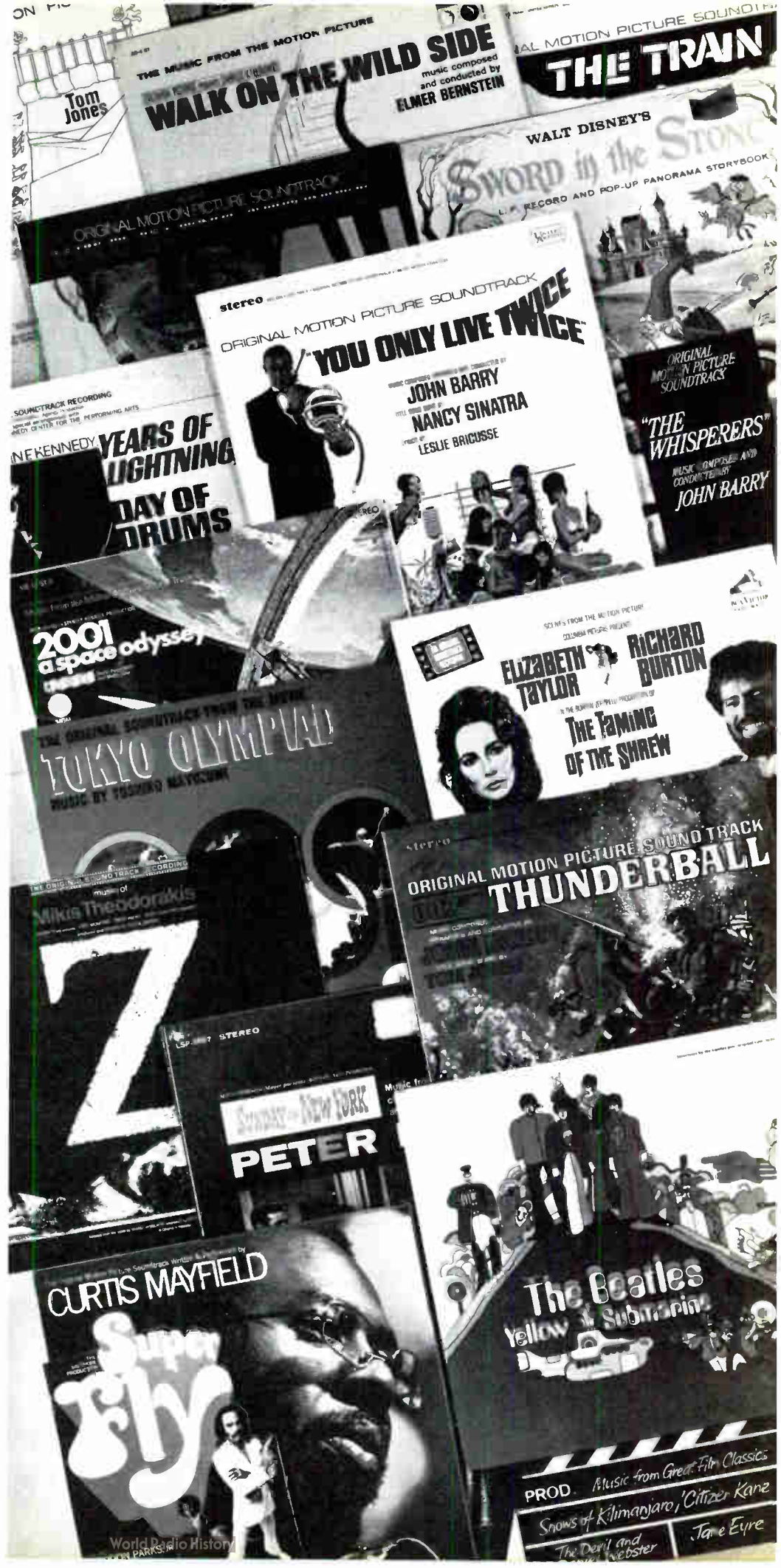
COLLECTIONS

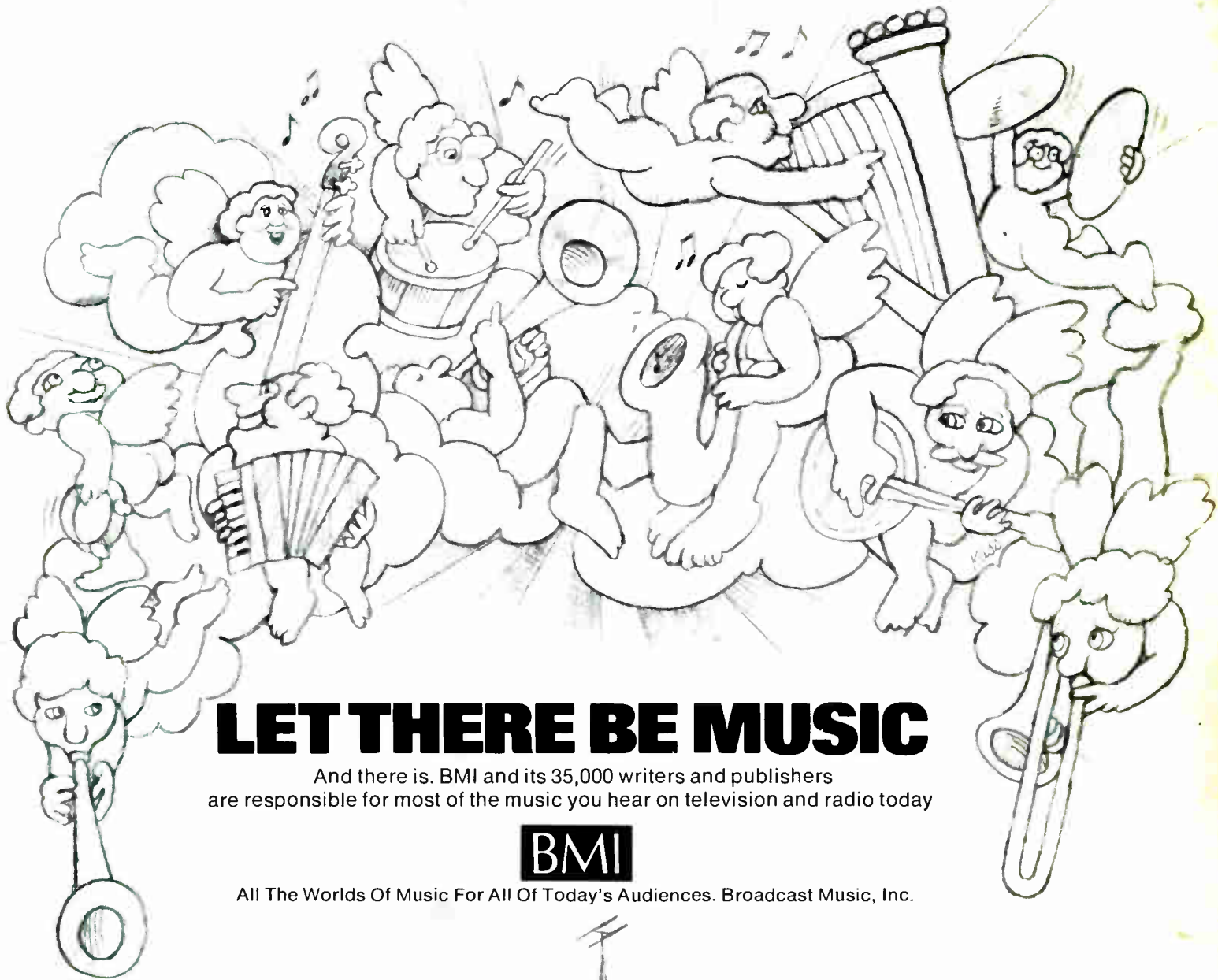
Music from **Jane Eyre, The Snows
Of Kilimanjaro, Citizen Kane,
The Devil And Daniel Webster**
Bernard Herrmann
London SP 44144

Music from **Psycho, Marnie, North
By Northwest, Vertigo, The Trouble
With Harry**
Bernard Herrmann
London SP 44126

Themes from **The Rat Race, Sudden
Fear, Anna Lucasta, Sweet Smell
of Success, The Man With the
Golden Arm, Walk On The Wild Side**
Elmer Bernstein
Choreo A 11

**Welles Raises Kane (Suite) and The
Devil And Daniel Webster (Suite)**
Bernard Herrmann
Virtuoso 13010





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