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University of Southampton

Faculty of Humanities

Music

Jazz in Hollywood (1950s – 1970s)

by

Daniel Franks

Thesis for the Degree of Doctor of Philosophy

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Abstract

Serious jazz can be found in places where it is least expected, in mainstream Hollywood films. This thesis aims to demonstrate how film composers (such as Henry Mancini, Quincy Jones and Lalo Schifrin) challenged established conventions in the music and film industries between the late 1950s and the late 1970s. During this period, film composers were producing jazz for a global audience; their musical contribution is integral to our current understanding of jazz history. It is by viewing the history of film music through the various ways in which it is received (in music journals, performances, publications, recordings, films) that a new perspective on jazz history will be achieved. Giving focus to individual film scores, using detailed analysis and transcription, this thesis will highlight key moments in history that reveal how important film composers are to the story of jazz. With the study of journalistic and academic publications, it will also show how wider changes in American society were represented by jazz composers in film scores. Considering the history of jazz through the reception of Hollywood film scores enables new ways to define the genre. For instance, by taking into account the future performance life of a composition, this thesis will provide a new perspective on the fundamental characteristics of a jazz composition. These new ways to consider the genre demonstrate why film music should be included within the jazz-historical canon.

Table Of Contents

Abstract	iii
Table of contents	iv
Screenshots, Tables, and Illustrations	vii
Musical Examples	x
Declaration Of Authorship.....	xiv
Acknowledgements.....	xv
Definitions	xvi
Introduction	
Film and Jazz Literature	1
Challenges to the Canon.....	16
Thesis Structure	20
An Introduction to the Hollywood Film Industry: the 1960s.....	24
An Introduction to Film Soundtracks.....	28
Chapter 1	
The Man with the Golden Orchestra	33
Jazz in Hollywood: Biopics	35
Jazz in Hollywood: 1950s Musicals.....	39
Jazz in Hollywood: Orchestrated Scores and Small Ensembles	42
<i>The Man with the Golden Arm</i> : A Synopsis	45
“Clarke Street”	46
“Zosh’s Theme”	51

“Audition”	55
The Novel	61
Pushing the Boundaries	63
Conclusions.....	71

Chapter 2

A Touch of Affluence: West Coast Jazz in Hollywood	73
Jazz and Affluence.....	74
Affluence in Hollywood	78
<i>Touch of Evil</i> : A Synopsis.....	82
Diegetic Music in <i>Touch of Evil</i>	83
Hybridity in <i>Touch of Evil</i> : Susan’s Theme.....	86
Hybridity in <i>Touch of Evil</i> : Grandi’s Theme	89
Hybridity in <i>Touch of Evil</i> : Tana’s Theme	91
Conclusions.....	93

Chapter 3

Scoring Sophistication:	95
A Summary of Easy Listening	96
The Function of Easy Listening	98
Easy Listening in Hollywood	102
Easy Listening Underscore	112
Conclusions.....	122

Chapter 4

Jazz in Popular Music and Easy Listening	125
Soundtrack Albums	126
Theme Songs	135
Jazz Techniques.....	141
Versioning Jazz Composition.....	145
Versioning Jazz Theme Songs	148

Conclusions	155
Chapter 5	
Real American Music: Mass Markets and Film Music in the 1970s	157
Mass industry.....	157
Mass music	160
<i>Lady Sings the Blues</i>	163
<i>Being There</i>	173
Conclusions	181
Chapter 6	
Introduction.....	183
Get You Rocks Off	184
Synthesized Suspense: Quincy Jones	191
Synthesized Suspense: Lalo Schifrin.....	196
Synthesized Suspense: David Shire and Dave Grusin	200
Funk, Fusion and Blaxsploitation	203
Disco, Fusion and the Action Sequence	216
Conclusions	227
Final Thoughts	229
Appendices	
Appendix 1, Table of Songs from the James Bond Film Series	235
Appendix 2, Performers of "Moon River" as Registered by A.S.C.A.P.....	241
Appendix 3, Recordings of "Moon River"	245
Appendix 4, Recordings of "A Hard Day's Night"	261
Discography	269
Filmography.....	277
Bibliography	291

Screenshots, Tables & Illustrations

Chapter 1

Figure 1.1, An excerpt of the score for “Blue Steel” by Henry Mancini from the TV show *Peter Gunn* (1958). Henry Mancini, *Sounds And Scores, A Practical Guide To Professional Orchestration* (New York: Northridge Music Inc., 1986), 21.

Figure 1.2, An excerpt from the score for *Pink Panther* (1963). Stephen M. Fry, “The Music For The Pink Panther: A Study in Lyrical Timelessness,” *The Cue Sheet, Journal of the Society for the Preservation of Film Music*, 9. no. 2. (1992): 23.

Chapter 3

Figure 3.1, Utilitarian music LP’s by George Melachrino. Album art for George Melachrino, *Music For Dining* (RCA Victor, LSP 1000, 1958. Vinyl LP); George Melachrino, *Music For Day Dreaming* (RCA Victor, LSP 1028, 1958. Vinyl LP); George Melachrino, *Music for Reading* (RCA Victor, LSP 1002, 1958, Vinyl LP); and George Melachrino, *Music For Courage and Confidence* (RCA Victor, LSP 1005, 1953, Vinyl LP).

Figure 3.2, Album artwork from an Easy Listening song collection. Henry Mancini, *Mancini’s Angels* (RCA Victor. PL 12290, 1977, Vinyl LP).

Figure 3.3, Album artwork from an Easy Listening album by Ray Conniff. Ray Conniff, His Orchestra and Chorus, *Hi-Fi Companion* (CBS 66011, 1966, Vinyl LP).

Figure 3.4, Screenshots from *Pillow Talk* (1959) featuring a Hi-Fi. *Pillow Talk*, directed by Michael Gordon (1959; Universal City, CA: Universal Studios, 1999), DVD, 00:29:44.

Figure 3.5, Screenshot from *The Pink Panther* (1963) depicting David Niven preparing to seduce Claudia Cardinale with music from his hi-fi and champagne. *The Pink Panther*. Directed by Blake Edwards (1963; Century City, LA: Twentieth Century Fox, 2009), DVD, 00:33:16.

Figure 3.6, Screenshot from *The Apartment* (1960) featuring a Hi-Fi. *The Apartment*, directed by Billy Wilder (1960; Century City, LA: Twentieth Century Fox, 2001) DVD, 01:05:35.

Figure 3.6, Screenshot from the film *One, Two, Three* (1961), in which Communist secret police torture a suspected spy. *One, Two, Three*, directed by Billy Wilder (1961; Century City, LA: Twentieth Century Fox, 2004) DVD, 01:00:22.

Chapter 4

Figure 4.1, Chart of best selling jazz LP’s in August 1961 from *Billboard*. *Billboard*, “Best Selling Jazz LP’s In Top Markets,” August 14, 1961, 17.

Figure 4.2, Excerpt from a chart of best selling LP’s in August 1961. *Billboard*, “Top LP’s,” August 14, 1961, 38.

Figure 4.3, Excerpt from a chart of best selling LP’s. *Billboard*, “Top LP’s,” August 14, 1961, 38.

Figure 4.4, Film soundtracks from the 1960s featuring jazz oriented composers. Henry Mancini, *Breakfast at Tiffany's*, recorded in 1961 (RCA – 74321611232, 1998, compact disc); Dave Grusin, Paul Simon, Art Garfunkel, *The Graduate*, recorded in 1967 (Columbia Records B000NK0K8E, 1990, compact disc); and Quincy Jones, *In Cold Blood* (Colgems - COSO 107, 1967, Vinyl LP).

Figure 4.5, Film soundtracks from the 1960s with traditionally orchestrated scores. Maurice Jarre, *Doctor Zhivago*, recorded in 1965 (Turner Entertainment Co. - R271957, 1995. compact disc); and Bernard Herrmann, *Psycho The Complete Original Motion Picture Score – First Complete Recording* (Varsse Sarabande - 5765, 1996. compact disc).

Figure 4.6, Adverts from RCA Victor for the soundtrack to *Charade* (1963) and the album *Uniquely Mancini*. *Billboard*, "Charade Advert," November 30, 1963, 23. Also, *Billboard*, "Uniquely Mancini Advert," June 28, 1963, 15.

Figure 4.7, Full-page advert for the song "Dear Heart" and the soundtrack for the *Pink Panther*. *Billboard*, "Dear Heart Advert," November 21, 1964, 17. Also *Billboard*, "Pink Panther Advert," April 11, 1964, 2.

Figure 4.8, Album art from jazz recordings in 1964. John Coltrane, *Love Supreme*, recorded December 9 (1964, Impulse! DMCL – 1648, 1987, compact disc); Horace Silver, *Song for my Father*, recorded between 1963-64 (Blue Note – 077778418528, 1989, compact disc); Albert Ayler, *New York Eye & Ear Control*, recorded July 17, 1964 (Espdisk – B0015LMOJS, 2008, compact disc); and Quincy Jones, *This Is How I Feel About Jazz*, recorded between 1956-57 (GRP – GRP11152, 1992, compact disc).

Figure 4.9, Advert for the soundtrack album for *The Great Race* (1965). *Billboard*, "Sweetheart Tree Advert," September 11, 1965, 65.

Figure 4.10, Table comparing the features of four versions of the song "Moon River". See Henry Mancini, *Breakfast at Tiffany's*, recorded in 1961 (RCA - 714321611232, 1998, compact disc); and *Breakfast at Tiffany's*, directed by Blake Edwards (1961; Hollywood, CA: Paramount Home Entertainment, 2009), DVD.

Figure 4.11, Pie chart showing the genre split of "Moon River" releases.

Figure 4.12, Pie chart showing the genre split of "A Hard Day's Night" releases.

Chapter 5

Figure 5.1, Screenshot from the film *Lady Sings The Blues* (1972) publicising her drug use. *Lady Sings The Blues*, directed by Michel Legrand (1972; Hollywood, CA: Paramount, 2005) DVD, 02:22:25.

Figure 5.2, Screenshot from the film *Lady Sings The Blues* (1972) depicting the death of Billie Holiday. *Lady Sings The Blues*, directed by Michel Legrand (1972; Hollywood, CA: Paramount, 2005) DVD, 02:22:42.

Figure 5.3, Screenshot from *Being There* (1979) depicting a short snippet of Schubert's Unfinished Symphony on the television. *Being There*, directed by Hal Ashby (1979; Burbank, CA: Warner Home Video, 2001) DVD, 00:03:36.

Figure 5.4, Screenshot from *2001 Space Odyssey* (1968) depicting the monolith playing its part in human evolution. *2001: A Space Odyssey*, directed by Stanley Kubrick (1968; Burbank, CA: Warner Home Video, 2006), DVD, 00:02:53.

Figure 5.5, Screenshot from *Being There* (1979) depicting a giant television (monolith) in a pastiche of *2001 Space Odyssey* (1968). *Being There*, directed by Hal Ashby (1979; Burbank, CA: Warner Home Video, 2001) DVD, 00:25:06.

Chapter 6

Figure 6.1, Screenshot from *The Hot Rock* (1972) depicting a suspense scene. *The Hot Rock*, directed by Peter Yates (1972; Century City, LA: Twentieth Century Fox, 2003), DVD, 00:05:48.

Figure 6.2, Table listing blaxploitation films with soundtracks from funk, jazz and soul composers.

Figure 6.3, Album artwork for James Brown's soundtrack for *Slaughter's Big Rip-Off* (1973). James Brown & The J.B.'s, *Slaughter's Big Rip-Off*, recorded in 1973 (P-Vine Records – PCD-1316, 1990, compact disc).

Figure 6.4, Screenshot from *Foxy Brown* (1974) depicting Pam Grier dancing to her theme song in the opening credit sequence. *Foxy Brown*, directed by Jack Hill (1974; Beverly Hills, CA: MGM: 2001), DVD, 00:02:13.

Figure 6.5, Film posters from a variety of unusual blaxploitation films: *The Black Gestapo* (1975), *Scream Blacula Scream* (1973), *Buck And The Preacher* (1972). Other horror films included *Blacula* (1972), *Blackenstein* (1973), *Dr. Black and Mr Hyde* (1975). Gerald Martinez, Diana Martinez, and Andres Chavez. *What it is, What it Was! The Black Film Explosion of the '70s in Words and Pictures* (New York: Hyperion, 1998), 155-156.

Figure 6.6, List of films during the 1970s that contain action sequences with a funk, disco, and jazz underscore.

Figure 6.7, List of television shows that have featured music that incorporates jazz, funk, and disco.

Figure 6.8, Screenshot from *Magnum Force* (1971) signifying a change of pace in a suspense scene. *Magnum Force*, directed by Ted Post (1971; Burbank, CA: Warner Home Video, 2001), DVD, 00:35:40.

Musical Examples

All of the musical transcriptions in this thesis are my own (unless otherwise stated).

Chapter 1

Example 1.1, Transcription of the opening section of “Clark Street” by Elmer Bernstein. Elmer Bernstein, *The Man with the Golden Arm (Soundtrack)*, recorded between 1955-57 (MCA Records – MVCM-168, 1992, compact disc).

Example 1.2, Transcription of dissonant harmony in “Clark Street” by Elmer Bernstein. Elmer Bernstein, *The Man with the Golden Arm (Soundtrack)*, recorded between 1955-57 (MCA Records – MVCM-168, 1992, compact disc).

Example 1.3, Transcription of the brass melody in “Clark Street” by Elmer Bernstein. Elmer Bernstein, *The Man with the Golden Arm (Soundtrack)*, recorded between 1955-57 (MCA Records – MVCM-168, 1992, compact disc).

Example 1.4, Transcription dissonance in “Clark Street” by Elmer Bernstein. Elmer Bernstein, *The Man with the Golden Arm (Soundtrack)*, recorded between 1955-57 (MCA Records – MVCM-168, 1992, compact disc).

Example 1.5, Transcription of melody in “Zosh” by Elmer Bernstein. Elmer Bernstein, *The Man with the Golden Arm (Soundtrack)*, recorded between 1955-57 (MCA Records – MVCM-168, 1992, compact disc).

Example 1.6, Transcription of jazz combo in “Zosh” by Elmer Bernstein. Elmer Bernstein, *The Man with the Golden Arm (Soundtrack)*, recorded between 1955-57 (MCA Records – MVCM-168, 1992, compact disc).

Example 1.7, Transcription of piano development in “Zosh” by Elmer Bernstein. Elmer Bernstein, *The Man with the Golden Arm (Soundtrack)*, recorded between 1955-57 (MCA Records – MVCM-168, 1992, compact disc).

Example 1.8, Transcription of “The Audition” by Elmer Bernstein. Elmer Bernstein, *The Man with the Golden Arm (Soundtrack)*, recorded between 1955-57 (MCA Records – MVCM-168, 1992, compact disc).

Example 1.9, Transcription of “The Audition” with minor tonality by Elmer Bernstein. Elmer Bernstein, *The Man with the Golden Arm (Soundtrack)*, recorded between 1955-57 (MCA Records – MVCM-168, 1992, compact disc).

Example 1.10, Transcription of “The Audition” with elongated melody by Elmer Bernstein. Elmer Bernstein, *The Man with the Golden Arm (Soundtrack)*, recorded between 1955-57 (MCA Records – MVCM-168, 1992, compact disc).

Chapter 2

Example 2.1, Transcription of “Something For Susan” composed by Henry Mancini from the film *Touch of Evil* (1958). Henry Mancini, *Touch of Evil (Original Motion Picture Soundtrack)*, recorded in 1958 (Movie Sound Records – MSCD 401, 1993, compact disc).

Example 2.2, Transcription of “Grandi’s Theme” and “Hybrid Theme” composed by Henry Mancini from the film *Touch of Evil* (1958). Henry Mancini, *Touch of Evil (Original Motion Picture Soundtrack)*, recorded in 1958 (Movie Sound Records – MSCD 401, 1993, compact disc).

Example 2.3, Transcription of “Grandi’s Theme” and “Tana’s Theme” composed by Henry Mancini from the film *Touch of Evil* (1958). Henry Mancini, *Touch of Evil (Original Motion Picture Soundtrack)*, recorded in 1958 (Movie Sound Records – MSCD 401, 1993, compact disc).

Example 2.4, Transcription of “Tana’s Theme” composed by Henry Mancini from the film *Touch of Evil* (1958). Henry Mancini, *Touch of Evil (Original Motion Picture Soundtrack)*, recorded in 1958 (Movie Sound Records – MSCD 401, 1993, compact disc).

Chapter 3

Example 3.1, Transcription of “Champagne and Quail” from *The Pink Panther* (1963). Henry Mancini, *The Pink Panther (Music From The Film Score)*, recorded in 1963 (RCA Victor LSP-2795, 2001, compact disc).

Example 3.2, Transcription of “This Night” from *The Apartment* (1960). A. Deutsch, *Music from the Motion Picture The Apartment* (United Artists, UAL 3105, 1960, Vinyl LP).

Example 3.3, Transcribed excerpt from the melody of “Sing Sing Sing”. Benny Goodman, *Sing Sing Sing* (Jazz Heritage, 513143Z, 1992, compact disc).

Example 3.4, Transcription of “Sunporch Cha-Cha-Cha” from *The Graduate* (1967). Dave Grusin, Paul Simon, Art Garfunkel, *The Graduate*, recorded in 1967 (Columbia Records B000NK0K8E, 1990, compact disc).

Example 3.5, Transcription of the melody from the theme “Happy Feet” constructed from intervals of a 3rd. Quincy Jones, *Walk Don’t Run – Original Sound Track Recording* (Mainstream Records – S/6080, 1966, Vinyl LP).

Example 3.6, Transcription from the opening orchestral reference to the theme “Happy Feet” seen here on a jazz guitar and a whistled voice. *Walk Don’t Run*, directed by Charles Walters (1966; Culver City, CA: Sony Pictures Home Entertainment, 2003) DVD, 00:00:03.

Example 3.7, Transcription of the development of “Happy Feet” retaining the rising and falling major 3rd interval. *Walk Don’t Run*, directed by Charles Walters (1966; Culver City, CA: Sony Pictures Home Entertainment, 2003) DVD, 00:01:52.

Example 3.8, Transcription of a third development of the “Happy Feet” theme, showing change in instrumentation but retaining the distinct melodic pattern. *Walk Don’t Run*, directed by Charles Walters (1966; Culver City, CA: Sony Pictures Home Entertainment, 2003) DVD, 00:05:32.

Example 3.9, Transcription of the 4th development of the “Happy Feet” theme displaying changes in harmony and instrumentation in its accompaniment. *Walk Don’t Run*, directed by Charles Walters (1966; Culver City, CA: Sony Pictures Home Entertainment, 2003) DVD, 00:05:50.

Example 3.10, Transcription of the 5th development of the “Happy Feet” theme, signifying a lullaby on a Glockenspiel. *Walk Don’t Run*, directed by Charles Walters (1966; Culver City, CA: Sony Pictures Home Entertainment, 2003) DVD, 00:11:59.

Example 3.11, Transcription of the introductory passage to a development of the “Happy Feet” theme, performed with precise timing. *Walk Don’t Run*, directed by Charles Walters (1966; Culver City, CA: Sony Pictures Home Entertainment, 2003) DVD, 00:20:53.

Example 3.12, Transcription of a portion of the “Happy Feet” melody, incorporating the blues scale. *Walk Don’t Run*, directed by Charles Walters (1966; Culver City, CA: Sony Pictures Home Entertainment, 2003) DVD, 00:43:07.

Example 3.13, Transcription of “Happy Feet’s” romantic theme with staggered entries from the string section. *Walk Don’t Run*, directed by Charles Walters (1966; Culver City, CA: Sony Pictures Home Entertainment, 2003) DVD, 01:52:46.

Example 3.14, Transcription of “Happy Feet” heard during the end credits. *Walk Don’t Run*, directed by Charles Walters (1966; Culver City, CA: Sony Pictures Home Entertainment, 2003) DVD, 01:53:21.

Chapter 4

Example 4.1, Comparison of the harmony used in the songs “Days of Wine and Roses” and “East of the Sun”. Henry Mancini, *The Days Of Wine And Roses* (RCA, 07863 66603-2, 1999, compact disc). Also, Tommy Dorsey, Frank Sinatra, *The Dorsey/Sinatra Sessions 1940-1942* (RCA Victor, SD 1000, 1972, Vinyl LP).

Example 4.2, Transcription of the melody and harmony in the song “Moon River” by Henry Mancini. Henry Mancini, *The Days Of Wine And Roses* (RCA, 07863 66603-2, 1999, compact disc).

Example 4.3, Transcription of the melody and harmony in the song “Fly Me To The Moon” by Bart Howard. Frank Sinatra and Count Basie And His Orchestra, *Fly Me To The Moon* (Reprise Records, R 20237, 1964, 7” single).

Example 4.4, Transcription of the solo section from the song “Happy Feet” by Quincy Jones. Performed by Toots Thielemans. Quincy Jones, *Walk, Don’t Run (Original Soundtrack Recording)*, (Mainstream Records, S/6080, 1966, Vinyl LP).

Chapter 5

Example 5.1, Transcription of the opening to “Love Theme” by Michel Legrand from the film *Lady Sings The Blues* (1972). Diana Ross, *Lady Sings The Blues (Original Motion Picture Soundtrack)*, recorded in 1972 (Tamla Motown – 3746307582, 1993, compact disc).

Example 5.2, Transcription of “Love Theme” by Michel Legrand with the addition of strings and a modern rhythm section. Diana Ross, *Lady Sings The Blues (Original Motion Picture Soundtrack)*, recorded in 1972 (Tamla Motown – 3746307582, 1993, compact disc).

Example 5.3, Transcription of the “Closing Theme” from *Lady Sings The Blues* (1972). Diana Ross, *Lady Sings The Blues (Original Motion Picture Soundtrack)*, recorded in 1972 (Tamla Motown – 3746307582, 1993, compact disc).

Example 5.4, Transcription of the repetitive instrumental accompaniment in “2001” by Deodato. Eumir Deodato, *2001*, recorded in September 1972 (CTI Records – 0006.021, 1973, Vinyl LP).

Example 5.5, Transcription of the theme from Strauss' "Also Sprach Zarathustra". Richard Strauss, *Also Sprach Zarathustra Don Juan Till Eulenspiegel*, with the Berliner Philharmoniker, conducted by Karl Bohm (Deutsche Grammophon – 459243-2, 1994, compact disc).

Chapter 6

Example 6.1, Transcription of the fusion suspense sequence from *The Getaway* (1972). *The Hot Rock*, directed by Peter Yates (1972; Century City, LA: Twentieth Century Fox, 2003), DVD, 00:04:51.

Example 6.2, Transcription of suspense scene from *The Getaway* (1972). *The Getaway*, directed by Sam Peckinpah (1972; Burbank, CA: Warner, 1999), DVD, 01:49:07.

Example 6.2, Transcription of a looped passage from "Scorpio's View". Lalo Schifrin, *Dirty Harry Anthology*, recorded in 1971 (Aleph Records Inc - 003, 1998, compact disc).

Example 6.3, Transcription of the Main Title theme from *The Taking Of Pelham 123* (1974). David Shire, *The Taking Of Pelham One Two Three (Original Motion Picture Soundtrack)*, recorded in 1974 (Retrograde Records – FSM-DS-123, 1996, compact disc).

Example 6.4, Transcription of a suspense scene from *Three Days Of The Condor* (1975). Dave Grusin, *Three Days Of The Condor* (Film Score Monthly, FSM Vol. 15 No. 3, 2012, compact disc).

Example 6.5, Transcription from action sequence in *Magnum Force* (1971) by Lalo Schifrin, building in tension. *Magnum Force*, directed by Ted Post (1971; Burbank, CA: Warner Home Video, 2001), DVD, 00:33:34.

Example 6.6, Transcription from action sequence in *Magnum Force* (1971) by Lalo Schifrin, typical of Hollywood suspense. *Magnum Force*, directed by Ted Post (1971; Burbank, CA: Warner Home Video, 2001), DVD, 00:34:34.

Example 6.7, Transcription of an action sequence in *Magnum Force* (1971) by Lalo Schifrin. This is part of a 4 bar ostinato pattern that alternates between a minor 3rd and is embellished each transposition. *Magnum Force*, directed by Ted Post (1971; Burbank, CA: Warner Home Video, 2001), DVD, 00:36:58.

Example 6.8, Transcription from *Magnum Force* (1971) by Lalo Schifrin, showing the end of an action sequence. *Magnum Force*, directed by Ted Post (1971; Burbank, CA: Warner Home Video, 2001), DVD, 00:37:39.

Declaration Of Authorship

I Daniel Franks declare that this thesis and the work presented in it are both my own and have been generated by me as the result of my own original research.

Jazz in Hollywood (1950s – 1970s).

I confirm that:

1. This work was done wholly while in candidature for a research degree at this University;
2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
3. Where I have consulted the published work of others, this is always clearly attributed;
4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
5. I have acknowledged all main sources of help;
6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
7. None of this work has been published before submission.

Date: 26/01/2015

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Definitions

List of terms and abbreviations

AFM:	American Federation of Musicians: a labour union representing the interests of professional musicians.
ASCAP:	American Society of Composers, Authors, and Publishers.
MPPA:	Motion Picture Association of America. Founded as the MPPDA, the name of the association was changed to MPPA in 1963 by its president Eric Johnson.
MPPC:	The Motion Picture Production Code. The MPPC was the set of industry censorship guidelines that governed the production of most Hollywood films between 1930 and 1968.
MPPDA:	The Motion Picture Producers and Distributors Association. The MPPDA is an American trade association that represents Hollywood studios. It devised the guidelines for film content, which resulted in the creation of the Motion Picture Production Code.
NAACP:	National Association for the Advancement of Colored People: an African American civil rights organization in the United States.
PCA:	Production Code Administration. The Motion Picture Producers and Distributors of America established the PCA in 1934 to enforce the Modern Picture Production Code. The PCA required all filmmakers to submit their films for approval before release.
SMA:	Suggested for Mature Audiences: a Production Code advisory marking attached to films that featured nudity and profanity.
UCLA:	University Of California, Los Angeles
USC:	University of Southern California

Introduction

Film and Jazz Literature

Between the early 1950s and late 1970s film composers changed the way they employed jazz in film scores, from incorporating it as diegetic music to producing expressive underscores. Scholars like Krin Gabbard and Mervyn Cooke have noticed this transition. My thesis, however, argues for the first time that jazz scores from this period are an indicator of changes in jazz reception.¹

During the last thirty years there has been a steady growth in academic work on Hollywood film composers. Claudia Gorbman's publication *Unheard Melodies*, Kathryn Kalinak's *Settling the Score*, and Caryl Flinn's *Strains of Utopia* are important early examples.² Their research provides a solid musicological foundation for the understanding of how film music is constructed. Classically orchestrated film music occupies the majority of the discussion in these publications. Only a small amount of attention is given to jazz composition in Hollywood films. Nevertheless, some of the arguments they present about jazz film composers, however brief, are relevant to my thesis. For example, Gorbman's analysis of the function of easy listening music in films is applicable to my study

¹ See Krin Gabbard, *Jammin' At The Margins* (Chicago: University of Chicago Press, 1996), 132 and Mervyn Cooke, *A History of Film Music* (New York: Cambridge University Press, 2008), 212.

² See Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (London: Indiana University Press, 1987). Kathryn M. Kalinak, *Settling The Score: Music and the Classical Hollywood Film Score* (Madison: University of Wisconsin Press, 1992). Caryl Flinn, *Strains Of Utopia* (Princeton, NJ: Princeton University Press, c1992).

of jazz oriented film composers.³ Gorbman asserts that the function of easy listening music in film (and the public arena) is to relieve the anxiety involved in consumer activity.⁴ She argues that in order to achieve this, film music is “programmed to match the mood or feelings of the narrative scene of which it is a part, to bathe it in affect”.⁵ This is particularly relevant to my approach to jazz film composers during the 1960s in chapters 3 and 4. I will build upon Gorbman’s argument by demonstrating that much depended on the ability of film composers to link their music to a feeling of well-being and relaxation. This would in turn motivate the audience to purchase a film's soundtrack. In these chapters I will discuss for the first time how jazz composers, by utilising the connotations of consumerism, subtly developed musical themes throughout the duration of a film in order for the audience to become familiar with them on a subliminal level. The idea was that the audience would become more susceptible to direct advertising from the film's subsidiary products.⁶

Kalinak and Flinn (in contrast to Gorbman) specifically acknowledge the introduction of narratively motivated jazz composition to Hollywood films. Both authors, however, do little more for jazz history than outline prominent films during the 1950s. They also fail to consider jazz film scores during the 1960s or 1970s and instead focus their research on the use of synthesizers and the symphonic scores of composers like John Williams. It is my intention to fill this

³ Gorbman's research is particularly relevant to composers such as Quincy Jones, Henry Mancini and Lalo Schifrin, who incorporated easy listening into their musical palette during the 1950s and 1960s.

⁴ Gorbman, *Unheard Melodies*, 56.

⁵ *Ibid.*, 57.

⁶ See chapter 3 below for a more detailed discussion of this process.

lacuna in jazz film studies by showing in detail how film composers used a wide variety of jazz styles in unconventional ways.⁷

Another important contributor to the understanding of jazz composers in film during the 1950s is Roy M. Prendergast. In his book, *Film Music, A Neglected Art*, Prendergast departs from the musicological study of film music typified by Kalinak, Gorbman, and Flinn and instead produces an interesting historical timeline of film music, as well as a technical guide to its creation.⁸ Prendergast's approach also differs from previous academic writing on film music in that it combines interviews and score excerpts with critical analysis. I believe the book provides a useful source of commentary for a large selection of film scores. Of particular interest to jazz film studies is Prendergast's analysis of the score for *The Man with the Golden Arm* (1955).⁹ In this study Prendergast reveals how the composer Elmer Bernstein was innovative in blending the textures of a small jazz band with more traditionally orchestrated instruments.¹⁰ I will expand on Prendergast's findings in chapter 1 by showing how jazz composers from the period (like Bernstein) were using jazz to express complex narrative themes in films. I will also illustrate how film music reflected changing social conditions. Another area of interest in Prendergast's research is his method of illustrating the compositional and orchestration techniques of film composers. For instance, Prendergast often uses a detailed and lengthy portion of the original score to

⁷ See chapters 5 and 6 for more information.

⁸ Roy M. Prendergast, *Film Music, A Neglected Art* (New York: W. W. Norton & Company, 1992).

⁹ See *Ibid.*, 108-120.

¹⁰ See chapter 1 for more information.

illustrate the textural elements of a musical cue. While these images are certainly interesting and informative, Prendergast's grounds for including them are often unclear.¹¹ In this thesis I will attempt to improve upon Prendergast's method of research by presenting my musical examples in a more comprehensible and accurate way. Transcribing and annotating the examples will allow me to clearly display the instrumentation, expressions, dynamics, and other areas of importance relevant to my argument that wouldn't necessarily be apparent in a blanket reproduction of the original score like Prendergast's. In addition, I will transcribe score reductions where appropriate and notate recorded performances of improvised solos (as they are often not a feature of original scores). My musical examples will also include chord symbols (when relevant), in order to give a better impression of the harmony that underpins the transcription.

Royal S. Brown made the next important contribution to jazz film studies with the publication of his book *Overtones and Undertones* in 1994.¹² Brown's research style follows on from Prendergast's as it contains a mixture of scholarly criticism and interviews. In addition, Brown builds on the work of Gorbman and Kalinak in the musicological field by analysing several scores by classically oriented composers in greater detail than in previous studies.¹³ For the purposes of this thesis, it is Brown's extensive bibliography and discography that are particularly

¹¹ Prendergast dedicates large swathes of his book to un-annotated musical examples. These consist of reproductions of original scores and are often several pages long. For example, an excerpt from the score to the mini series *On Wings of Eagles* (1986) uses nine consecutive pages. See Prendergast, *Film Music*, 254-262. Similarly, an example of music from the mini series *Anastasia* (1986) is presented over six full pages. See Prendergast, *Film Music*, 174-179.

¹² Royal S. Brown, *Overtones and Undertones: Reading Film Music* (Berkeley: University of California Press, c1994).

¹³ Analysis includes Erich Wolfgang Korngold and Miklos Rozsa and also the director/composer relationships of Alfred Hitchcock and Bernard Herrmann, Eisenstein and Prokofiev.

useful sources of information along with the inclusion of interviews with prominent jazz composers such as Henry Mancini, Lalo Schiffrin, and John Barry. My exploration of film music during the 1960s will complement Brown's catalogue, as it will include a discography of the recordings of "Moon River" from the film *Breakfast at Tiffany's* (1961) and recordings of "A Hard Day's Night" from the film of the same name in 1964.¹⁴

A year after Brown's publication, Krin Gabbard questioned the traditional approach to jazz and film scholarship in his edited collection *Jazz Among the Discourses*.¹⁵ Gabbard sets the tone for much of his future work by asserting that the creation of an institutionalised canon has resulted in a narrow and limiting picture of the genre (primarily because it is based upon the principles of European classical music). He encourages challenges to the traditional jazz canon in order to "let in some fresh, if chilling air".¹⁶

This theme is continued a year later in another publication by Gabbard, *Jammin' at the Margins*, in which he calls for the study of film composition to be considered within the realm of jazz history and culture.¹⁷ To argue his case, Gabbard uses the research of Gorbman, Kalinak, and Flinn to help interpret the narrative codes that underpin biographical films about jazz musicians. He also reveals how Hollywood dealt with issues of race that haunted American society during this period. Using *The Benny Goodman Story* (1956) and *Young Man with a Horn* (1950) as case studies, Gabbard shows how Hollywood directors

¹⁴ For more information see chapter 4.

¹⁵ Krin Gabbard, ed. *Jazz Among The Discourses* (Durham: Duke University Press, 1995).

¹⁶ *Ibid.*, 22.

¹⁷ Krin Gabbard, *Jammin' At The Margins* (Chicago: University of Chicago Press, 1996).

consistently presented white jazz musicians as more refined artists than their black counterparts. Moreover, Gabbard argues that directors often presented music of black origin as a primitive art form that was perfected by white musicians. By highlighting the racism present in Hollywood films during the 1950s, he also reveals for the first time how jazz on film was representative of cultural attitudes in American society.

It is my intention to build upon themes in Gabbard's work by showing how jazz composers like Bernstein and Mancini presented jazz as a sophisticated art form. My research will also provide an alternative to the traditional canon by expanding it to include jazz composed for films during the 1960s and 1970s. In doing this I will draw upon elements of Gabbard's method of analysis. For instance, like Gabbard, I will discuss scores with but give consideration to the cultural and social environment in which they were produced.

Jeff Smith, in his book *The Sounds of Commerce*, explores the placement of popular music in Hollywood films into the 1960s.¹⁸ Smith employs the research of Kalinak, Gorbman, Flinn, and Brown to underpin his arguments about compilation scores and easy listening. Unlike his contemporaries, however, Smith approaches film music from a marketing perspective. He contributes to the growing body of knowledge about jazz film music by revealing how the commercial potential of the soundtrack became an integral part of the industry. In order to demonstrate this, Smith details the stylistic techniques of three prominent jazz composers (Henry Mancini, Ennio Morricone, and John Barry) that have been

¹⁸ Jeff Smith, *The Sounds Of Commerce: Marketing Popular Film Music* (New York: Columbia University Press, 1998).

overlooked in the histories discussed above. Although his work is presented primarily within a popular music framework, Smith's research nevertheless provides an invaluable insight into the economic conditions under which jazz composers also worked. For instance, Smith reveals that it was the soundtracks of jazz-oriented composers (like Bernstein and Mancini) that accelerated Hollywood's involvement in the record industry and ultimately resulted in film companies owning their own record labels. Moreover, Smith shows how jazz composers responded to pressure from film companies to create subsidiary products by working with popular song and easy listening music on soundtracks. With an analysis of the score for *Breakfast at Tiffany's* (1961), Smith demonstrates how Mancini used the repetition of a single musical theme in order to promote sales of the film's soundtrack. My research will build upon this study by examining the cultural, industrial, and political environment in which the score was received. I will also show in chapters 3 and 4 how the song "Moon River" is rooted within a tradition of jazz compositional techniques and how composers like Mancini were continuing the traditions of West Coast jazz in their underscores. In this thesis I will draw upon Smith's method of score analysis by structuring my discussion of a film's musical themes in chronological order. While Smith's work continues to be an important source of information for jazz film research it is noteworthy that, in contrast to approach adopted by Gabbard,

African-American music is overlooked or sidestepped throughout most of the text despite its central role in cinema between the 1950s and 70s.¹⁹

Pamela Robertson Wojcik and Arthur Knight's 2001 edited collection, *Soundtrack Available*, features readings of several scores and insights into the marketing of film music from a variety of styles, including jazz, country, pop, disco, and classical.²⁰ The book also includes notable contributions from Gabbard and Smith.²¹ Of particular interest, as it includes an analysis of Henry Mancini's score for *Touch of Evil* (1958), is a chapter by Jill Leeper entitled "Crossing Musical Borders". Building on Gorbman's argument, that film music is a signifier for cultural attitudes, Leeper suggests that Mancini used jazz and rock 'n' roll to complement questions about race and ethnicity implied in the narrative.²² In my thesis I will expand on this argument by illustrating how Mancini used the connotations of affluence associated with West Coast jazz to represent social change in America.²³

Leeper also situates her work within the available film literature by referring to interviews with Mancini found in *Overtones and Undertones* and by using Smith's method of film analysis in *The Sounds of Commerce*. For example, Leeper details the reception of Mancini's score (and the technicalities behind its

¹⁹ See also Jeff Smith, "That Money-Making Moon River Sound: Thematic Organisation in the Film Music Of Henry Mancini," in *Music And Cinema*, ed. James Buhler et al. (Hanover, NH: Wesleyan University Press, 2000), 72-82.

²⁰ Contributors include Rick Altman, Priscilla Barlow, Barbara Ching, Kelley Conway, Corey Creekmur, Krin Gabbard, Jonathan Gill, Andrew Killick, Arthur Knight, Adam Knee, Jill Leeper, Neepa Majumdar, Allison McCracken, Murray Pomerance, Paul Ramaeker, Jeff Smith, Pamela Robertson Wojcik, and Nabeel Zuberi.

²¹ Pamela Robertson Wojcik and Arthur Knight eds., *Soundtrack Available* (Durham: Duke University Press, 2001).

²² Gorbman, *Unheard Melodies*, 3.

²³ For more information see chapter 2.

construction) before including a sequential analysis of the various musical themes heard during the film. I will draw from this method of research by following a similar framework in my thesis. I intend to expand on Leeper's work by positioning film composers like Mancini within jazz history.

A more recent contribution to jazz film scholarship came in 2002 with the book *Jazz Noir* by David Butler.²⁴ Even though much of his research is centred on the familiar territory of the 1950s, *Jazz Noir* is notable for Butler's analysis of films less often discussed by film or music scholars. In particular, it is Butler's analysis of Johnny Mandel's score for *I Want To Live!* (1958) that stands out for providing a new perspective on the involvement of West Coast jazz composers and musicians in Hollywood film. Butler navigates between the mixture of composed underscore (featuring West Coast musicians), performances from the Gerry Mulligan and Shelly Manne band, and miscellaneous jazz recordings used in the film's soundtrack.

Butler implies in his analysis that jazz in this context creates a complicated and often confusing set of connotations. For example, on one level the film's narrative (a portrayal of the life and execution of the perjurer, prostitute, liar, and drug addict Barbara Graham) signifies a connection between jazz and criminality. Butler however, provides an alternate viewpoint by demonstrating that the score also functions as a statement of tragic sympathy for the protagonist's plight. He reveals that there are also signs that West Coast jazz was used to portray

²⁴ David Butler, *Jazz Noir: Listening to music from Phantom Lady to The Last Seduction* (Westport, Conn; London: Praeger, 2002). See also David Butler, "No Brotherly Love": Hollywood Jazz, Racial Prejudice, and John Lewis's Score for *Odds Against Tomorrow* in *Thriving on a Riff: Jazz and Blues Influences in African American Literature and Film*, ed. Graham Lock and David Murray (Oxford, New York: Oxford University Press, 2009).

redeeming aspects of her character and functioned as a statement of hope. My argument in chapter 1 of this thesis will complement Butler's findings by illustrating that Bernstein's score for *The Man with the Golden Arm* (1958) was an example of how jazz in film became a means of complex expression. I will also show how it is likely that composers were reacting to changes in the social conventions of the period, such as the loosening of censorship rules.

Butler's argument at times closely echoes those in Gabbard's *Jammin' At The Margins*. For instance, he draws similar conclusions about the racist attitudes of Hollywood film producers and also about how jazz was used as a tool for generating feelings of nostalgia.²⁵ Nevertheless, Butler puts an unusual spotlight on the contribution of West Coast jazz saxophonist Stan Kenton in films of the period that invites further investigation into the genre.²⁶

Butler's method of score analysis varies considerably from Leeper's and Smith's. Rather than discussing a score in a detailed sequential fashion, Butler is more selective. For example, during his case study of *The Phantom Lady* (1944), Butler only highlights moments in the score where jazz is used as a sexual metaphor. I will draw upon this method of analysis in chapter 6 of my thesis, where I will demonstrate the various ways in which jazz is used to represent suspense in films during the 1970s.

²⁵ See David Butler, *Jazz Noir*, 111, 167.

²⁶ Butler argues that Stan Kenton was the most influential jazz musician in Hollywood during the 1950s by analyzing the scores to *The Big Combo* (1953), *The Man With The Golden Arm* (1955), *The Sweet Smell Of Success* (1957), and *I Want To Live!* (1958). See David Butler, *Jazz Noir*, 95. For a more detailed reading of Kenton's involvement in the *Touch Of Evil* score by Henry Mancini, see chapter 2.

In 2004, Christopher Washburne and Maiken Derno published a collection of essays that illustrate how people's value judgements about music have changed over time.²⁷ Specifically highlighting music that was created for mass consumption, the authors of *Bad Music: The Music We Love to Hate* attempt to address the discrepancy between the music currently addressed in the literature discussed above and the music of the everyday. Of particular interest is Washburne's chapter on smooth jazz, in which he directly answers the call a few years earlier by Gabbard for a reassessment of the canonical boundaries of jazz studies.²⁸ In "Does Kenny G Play Bad Jazz?" Washburne constructs a compelling argument for the acceptance of smooth jazz by the academic community. Using the music of Kenny G as his case in point, Washburne argues that aesthetic labels should not define the boundaries of historical study.²⁹ This argument also resonates with studies of jazz film music during the 1960s. For example, the music of Henry Mancini, Quincy Jones, and Lalo Schiffrin has been similarly excluded from the traditional jazz canon because of its involvement in the mass market and has consequently been labelled as easy listening or lounge music. However, as I will argue in chapters 3 and 4, the music these composers produced during this period was deeply rooted in the jazz tradition.

Washburne argues that by relocating marginal strands of jazz and inserting them into the traditional canon, jazz studies will become a more dynamic and rich

²⁷ Christopher Washburne and Maiken Derno, eds., *Bad Music: The Music We Love To Hate* (New York: Routledge, 2004).

²⁸ Ibid., 123.

²⁹ Giorgio Biancorosso's perspective on the importance of background music in film scores also makes a noteworthy contribution to the book. Biancorosso argues that in films, background and mundane music is of great importance as it creates a link between the images on screen and the real life experiences of the audience. Ibid., 190-211.

subject area. In this thesis I will build upon this framework by presenting a history of jazz that challenges the traditional canon. Using Hollywood film scores as examples, I will show how composers in marginal areas of jazz culture were not merely reflecting the music of traditional jazz figureheads but were in fact driving the genre forward by creating innovative music.

Tim J. Anderson, in his book *Making Easy Listening*, follows a similar line of research by arguing that sound recording is an integral part of the historical canon.³⁰ By viewing the recording as a material object (rather than focusing on its sound), Anderson demonstrates that it can represent technological developments, cultural tastes of the past and present, and also reveal how the music industry influenced its production. Anderson demonstrates his point by offering an interesting history of sound recording from the post-war years to the mid 1960s, when rock music began to dominate the mainstream record market.³¹

Even though Anderson positions his research amongst literature concerning easy listening music and Broadway musicals, I believe it is also relevant to jazz film studies. Of particular interest to this thesis is Anderson's focus on the versioning of songs (the process of creating variants of an original recording in order to increase sales) and the way he demonstrates how important this practice was to the recording industry. As I will discuss in more detail during chapters 3 and 4, the

³⁰ Tim J. Anderson, *Making Easy Listening* (Minneapolis: University of Minnesota Press, 2006), 77-151.

³¹ See also Joseph Lanza's book *Elevator Music: A Surreal History of Muzak, Easy Listening, and Other Moodson* (Ann Arbor: University of Michigan Press, 1994). Providing a brief history of commercial music, Lanza's addresses the social and governmental uses of mood music and questions the role of such music in modern life. Arguing for the consideration of easy listening amongst academic circles, Lanza's research also includes an impressive discography that contains information about several jazz composers including Henry Mancini and Nelson Riddle.

Hollywood film industry during the 1960s was financially dependent on the cross promotion of its songs. In addition, jazz composers became reliant on versioning as a means of income.

Building on Anderson's research, I will reveal how important the practice of versioning has been to jazz culture.³² I will argue that an understanding of the performance life of a composition is integral to appreciating its cultural influence. For example, the history of a jazz composition can be better understood through its assimilation into the standard repertoire of other musicians. In addition, I believe that a greater understanding of performed repertoire is just crucial to jazz research as consideration of versioning. Recorded and remembered performances create the building blocks from which later innovations are constructed.

Perhaps the most wide-reaching recent history of film music in terms of scope is Mervyn Cooke's 2008 book, *A History of Film Music*.³³ It stands out in that it features a chronological and geographical account of film music. The discussion includes chapters from early cinema and the development of sound leading up to the present day. Although Cooke often chooses not engage with the existing academic literature on film music and opts instead to provide an historical outline of events, he does select a few classically oriented composers to explore in more detail. For example, Max Steiner, Erich Korngold, Franz Waxman, and Alfred Newman are given their own subchapters. Jazz in film is also briefly highlighted in a chapter entitled "jazz and its influence". Cooke gives a chronological narrative of the main Hollywood films that contain jazz soundtracks and

³² For more information on versioning in jazz see chapter 4.

³³ Mervyn Cooke, *A History of Film Music* (New York: Cambridge University Press, 2008).

unusually considers the direction of jazz in Hollywood post 1960. Bringing composers like Henry Mancini, Lalo Schifrin, and Quincy Jones into the discussion, Cooke adheres closely to the work of Smith and Gabbard by arguing that jazz film music should be considered equally alongside other classical film scores.

The chapter “Popular music in the cinema” is also interesting for its detailed study of the use of interpolated songs and compilation scores. Following Smith's work on film music marketing in *The Sounds Of Commerce*, Cooke observes that there are similarities between the 1960s and the beginning of the silent era in the way that the industry was structured around the accumulation of capital in order to produce bigger windfalls.³⁴ During the final chapter of the book Cooke considers film music during the 1970s. The introduction of new technologies such as synthesisers to film scoring are discussed along with the scores of John Williams. Cooke does not mention jazz film scores during this chapter except for a brief acknowledgement of some of the films that feature funk and fusion soundtracks.³⁵ It is my aim during chapters 5 and 6 of my thesis to fill this gap in the available film and jazz literature by demonstrating how a wide variety of jazz culture was represented in the films of this period.

Kevin Donnelly authored a major study in 2005, *The Spectre of Sound*.³⁶

Donnelly views film music as a utilitarian device, designed by composers to manipulate the emotions of its audience. By focusing on topics such as horror,

³⁴ See chapter 6 for more information on the structure of the film industry during the 1960s.

³⁵ See chapter 8 for more information on the influence of funk and fusion in the 1970s.

³⁶ Kevin J. Donnelly, *The Spectre Of Sound: Music in Film and Television* (London: BFI Publishing, 2005).

popular music, and television drama, Donnelly questions the traditional scholarly approach to film music from musicologists like Kalinak and Gorbman (as well as others discussed above), which attends predominantly to classically orchestrated scores with dramatic narratives. Although Donnelly does not refer to jazz-oriented scores, there are parallels between his research and my own. For example, Donnelly argues that the context of film music is crucial to the understanding of its influence. He demonstrates that a piece of music will lack impact when heard without the moving image. This is particularly true for jazz in film, as attempts to mould soundtrack albums to a popular record format during the 1960s often drastically altered the original composition.³⁷ I believe this process contributed to the exclusion of jazz film scores from serious study. Building on Donnelly's research, I will demonstrate how the music of composers from this period (like Henry Mancini, Quincy Jones, and Lalo Schifrin) should be considered in context with its moving image counterpart.³⁸ This is not to imply that the innovative developments in the soundtrack album should be ignored but rather to suggest that they be considered in context, as subsidiary products to the music within the film.

³⁷ See chapter 4 for more information.

³⁸ Ibid.

Challenges to the Canon

Despite the variety of literature available on film music, jazz in film plays little or no role in the work of historians like Ted Gioia or filmmakers like Ken Burns.⁷⁴

The inclusion of film music into the syllabus of jazz history courses is also uncommon.⁷⁵ An approach oriented to reception can help change this. By viewing the history of music through the variety of ways in which it is received (through music journals, performances, publications, recordings, and films) a more balanced and sophisticated understanding of the past is possible. With reception theory, documents about jazz's history are viewed with consideration given to the cultural context in which they were produced and received, or what Hans Robert Jauss calls the "horizon of expectation".⁷⁶ For example, in an article

⁷⁴ See *Jazz*, directed by Ken Burns (2001; Arlington, Virginia: PBS Interactive, 2004), DVD and Ted Gioia, *History Of Jazz* (New York: Oxford University Press, 1997).

⁷⁵ I have searched for jazz history modules on the websites of all the universities in the United Kingdom and the United States of America that offer jazz courses. Unfortunately, university course content is rarely published online. Nevertheless, it is possible to view jazz history courses at the University of Southampton, the Royal Welsh College of Music and Drama, the University of York, Middlesex University, Newcastle University, the University of North Texas, and Cabrillo College but they do not feature film music, film musicians, or jazz film text books on their course overviews. While seven universities is not a large figure when compared to the total number of universities in these countries, I believe it is indicative evidence that film music is a rare addition to jazz courses. See "Jazz History", University of Southampton, accessed August 28, 2014, http://www.southampton.ac.uk/humanities/undergraduate/modules/musi3026_jazz_history.page; "BMus Jazz", Royal Welsh College of Music and Drama, accessed August 28, 2014, http://www.rwcmd.ac.uk/courses/bmus_jazz.aspx; "The Jazz Diaspora", University of York, accessed August 28, 2014, <http://www.york.ac.uk/music/undergraduate/modules/descriptions/jazz-diaspora/#tab-3>; "Jazz Books", Middlesex University, accessed August 28, 2014, <http://libguides.mdx.ac.uk/content.php?pid=57258&sid=3159458>; "Jazz Criticism", Newcastle University, accessed August 28, 2014, <http://www.ncl.ac.uk/postgraduate/modules/module/MUS8136>; "History of Jazz", University of North Texas, accessed 17th May, 2015, <http://jazz.unt.edu/node/44>; and "Jazz Appreciation", Cabrillo College, accessed 17th May, 2015, <http://www.cabrillo.edu/~jdurland/mus11a/history-style.htm>.

⁷⁶ See Raman Selden, Peter Widdowson, *A Reader's Guide to Contemporary Literature Theory* (New York; London; Harvester Wheatsheaf, 1993), 50.

for the *Black American Literature Forum*, Scott DeVaux revealed that one of the earliest studies of jazz in 1934 (Hugues Panassie's book *Le jazz hot*) was shaped by the author's limited experience of the music: solely from recordings and "dubious secondary literature".⁷⁷ DeVaux also highlights that *Jazzmen*, a book written in 1939 by Frederic Ramsey Jr. and Charles Edward Smith, was constructed from the memoirs of fans and the testimonies of jazz musicians.⁷⁸ Although the book contains very little formal argument, DeVaux argues that it nevertheless reveals much about the attitudes of jazz musicians and fans during the 1930s.

One function of reception history is canon formation. According to Gabbard, in his book *Jazz Among the Discourses*, there are numerous reasons canonization occurs, including: "homage paid by one artist to another...grant-giving agencies, recording contracts and sales, collections issued by mail-order companies...public appearances by artists, academic appointments, the political structures of universities, roles for jazz musicians in movies, record reviews...popular press, charts, promotions by disc jockeys, Grammy awards, and film scores".⁷⁹ Gabbard (like DeVaux) also argues that the opinions of the last few generations of university professors greatly influences who is included in the canon through the music they value and the course textbooks they favour.⁸⁰

This chimes with the work of the musicological reception theorist Mark Everist, who suggests that the narrative of music history is more often than not the history

⁷⁷ Scott DeVaux, "Constructing the Jazz Tradition: Jazz Historiography," *Black American Literature Forum*, 25:3 (1991): 532.

⁷⁸ Ibid.

⁷⁹ Gabbard, *Jazz Among the Discourses*, 8.

⁸⁰ Ibid. 3.

of innovation (or the history of what the academic community regards as innovation).⁸¹ An example of Everist's argument can be clearly seen in Burns's or Gioia's version of jazz history, in which the careers of musicians like Charlie Parker and Miles Davis are given prominence. The innovations of these musicians however, were often unpopular at the time of their inception (such as the adoption of electric instruments by Davis in the late 1960s).⁸²

Reception history allows us to consider an alternative account of events, one that highlights what music people were actually listening to. In this thesis I will use reception documents to show that people during the 1960s were listening to jazz composed by musicians who have been largely overlooked.⁸³ I will demonstrate that composers like Henry Mancini, Quincy Jones and Lalo Schifrin were creating jazz scores for films that were popular with a mainstream audience.

It is by considering the reception of marginal areas of jazz studies like film music that new ways of defining the genre can be revealed. Everist mentions the jazz standard in the *Oxford Companion to Music* as being dependent on the process of

⁸¹ Mark Everist, "Reception," in *The Oxford Companion To Music* (Oxford: Oxford University Press, 2011), accessed January 15, 2015, <http://www.oxfordreference.com/view/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-5528>. Also see Mark Everist, "Reception Theories, Canonic Discourses, and Musical Value" in *Rethinking Music*, ed. Mark Everist and Nicholas Cook (Oxford: Oxford University Press, 1999), 378-402. For more information reception theory see Terry Eagleton, *Literary Theory, An Introduction* (Oxford: Blackwell, 1983), 51-78.

⁸² For more information on the use of technology in jazz see Stuart Nicholson, "Fusions and Crossovers," *The Cambridge Companion To Jazz*, ed. Mervyn Cooke and David Horn (Cambridge: Cambridge University Press, 2002), 217.

⁸³ Another example can be seen in the disappearance of swing and big bands from the historical canon after the 1950s, when some of the most iconic recordings of the genre occurred after bebop took control of the discourse. For example, Frank Sinatra's seminal album "Live at the Sands", which featured the Count Basie big band and arrangements by Quincy Jones was recorded in 1966. Frank Sinatra, *Sinatra At The Sands*, recorded in 1966 (Reprise Records CDW 46947, 1998, compact disc).

reception.⁸⁶ He also argues that composers, especially during the twentieth century, “internalize the process of reception”.⁸⁷ Building on this insight, I will demonstrate that jazz composers in Hollywood constructed songs in a way that gave consideration to their future performance life, rather than to create an immortalized score or recording.⁸⁸ Moreover, composers and editors often organise lead sheets and fake books in a way that facilitates interpretation and arrangement, with the focus on melody and simplified chord structures. The chord/melody notation of a jazz standard also becomes the blueprint for future interpretations and innovations.⁸⁹ Consequently, the jazz musician is a combination of composer, arranger, and performer. My research will demonstrate this by highlighting the dynamic practice of versioning theme songs in Hollywood films. I will show that this process (from conception to performance) is integral to our understanding of jazz history.

⁸⁶ Everist, “Reception,” *The Oxford Companion to Music*. See also Everist, “Reception Theories” in *Rethinking Music*; and Mark Everist, *Mozart’s Ghosts: Haunting the Halls of Musical Culture* (Oxford: Oxford University Press, 2012).

⁸⁷ Ibid. Everist uses the example of Finnissy reworking Gershwin, Schoenberg orchestrating Brahms, and Berio adapting Mahler to demonstrate this.

⁸⁸ See chapter 4.

⁸⁹ This essentially comes from a shared history of blues culture and even the later adoption of Broadway songs into the jazz repertoire.

Thesis Structure

My thesis will begin with a short introductory section detailing some of the major industrial changes to affect jazz film composers during the 1960s. I will outline why a large amount of film production moved abroad, how the popularity of television influenced the work of jazz composers, and how film companies catered for an affluent youth market. Following this, I will detail the various types of film music that jazz composers were producing during the 1960s, including popular music albums and compilation soundtracks. It is my intention that the background information in this section will give context to the film scores I will discuss during the rest of my thesis. This will hopefully contribute to a more rounded understanding of jazz film composers and their working environment.

In the first chapter I will challenge conventional wisdom about bebop in jazz discourse. I will explore how Hollywood composers took advantage of changing cultural demands in film production and brought bebop and West Coast jazz to the attention of the mainstream audience. By analysing Elmer Bernstein's score for *The Man with the Golden Arm* (1955), I will show how jazz in film was becoming a means of complex expression and signifying a variety of narrative themes. The innovative use of jazz techniques by Bernstein and Mancini during this period also paved the way for other composers (like Quincy Jones and Lalo Schifrin) to use an extended harmonic and rhythmic vocabulary in their films.

In the second chapter I will establish the means by which composers towards the end of the 1950s used jazz to represent the narratives of Hollywood film scores in

new ways. Using a case study of Henry Mancini's score for *Touch of Evil* (1958), I will show how composers began to use the connotations of affluence associated with West Coast jazz to greatly expand how jazz was used in film scores. I will also explore how Mancini and the film's director, Orson Welles, used jazz on screen to represent social change in America.

In the third chapter I will argue that we can find serious jazz where it is least expected, hidden in the ostensibly low or (at best) middlebrow genre of easy listening. While Cecil Taylor, Ornette Coleman, Miles Davis, and John Coltrane were pushing their music increasingly toward the margins, Hollywood composers (such as Quincy Jones and Henry Mancini) were continuing the traditions of West Coast jazz in the underscores of film soundtracks. I will demonstrate, using an analysis of Quincy Jones's score to the film *Walk Don't Run* (1966), how film composers managed to give easy listening connotations of sophistication through a developed underscore.

In the fourth chapter I will address a break in the conventional linear narrative of jazz history. The break occurs in the years between the two iconic quintets of Miles Davis (1958 to late 1964) where free jazz musicians like John Coltrane, Cecil Taylor, and Ornette Coleman were positioning themselves and their music away from mainstream culture. I will show how popular jazz culture was not static during this period and was instead flourishing in the hands of film composers like Henry Mancini under the labels of easy listening and popular music.

In the fifth chapter I will illustrate the changes in jazz film music composition during the 1970s. In particular, I will demonstrate how composers of jazz in Hollywood films adapted to cultural, technological, and financial changes and became a driving force in the industry. Using case studies of the films *Lady Sings The Blues* (1972) and *Being There* (1979), I will highlight how jazz composers used music in unconventional ways in order to appeal to a larger audience base. I will also show how music from marginal genres is representative of larger political and cultural changes in American society.

In the sixth chapter I will show how jazz composers incorporated a wide variety of musical influences into Hollywood film scores during the 1970s. I will explore, through analysis of the scores like *The Getaway* (1972) and *Magnum Force* (1973), how a wide cross section of jazz culture was represented in the films of the period. For example, jazz-rock was used in suspense scenes, jazz-funk in black film culture, and jazz-disco was used with action sequences.

Overall, it is my wish that this research will eventually lead to jazz film composition being better integrated into our sense of jazz history. By exploring the variety of ways in which Hollywood jazz has been received, I will argue that film composers are integral to the story of jazz history. Hollywood between the 1950s and the 1970s was a place where jazz culture thrived and that its composers introduced jazz to a global market. This thesis aims to demonstrate that the history of how music is received, and also what music is received, provides a more rounded view of the history of jazz than the current model (the history of innovation) from familiar works by historians Gioia and filmmakers like

Burns. This work will hopefully encourage the study of other marginal areas of jazz culture and bring them closer to the centres of our stories.

An Introduction to the Hollywood Film Industry: the 1960s

In the final years of Hollywood's golden age (the 1920s until the late 1950s) the U. S. federal government, in order to ensure fairer trade and healthy competition, forced a separation between the production and exhibition of films.¹ This motivated film companies to change much of their infrastructure. The restructuring of Hollywood's movie production system was a major transformation for the industry that saw the loss of expansive studio complexes, widespread theatre closures, large-scale unemployment, and a huge drop in the output of films. Consequently, film companies became investment driven and functioned with a much smaller staff payroll. By the 1960s, Hollywood was unsurprisingly in steady decline. Roy M. Prendergast shows in his research that even though the film industry grossed around \$1.7 billion in 1946, the total had dropped to \$900 million by 1962 (a little over half of the figure in 1946).² The number of feature films also dropped considerably, with the major studios producing only around fifteen films annually compared to the hundred or more in the previous decade.

As box office revenues fell, Hollywood film companies looked to promote and eventually move their films overseas, a process commonly referred to as 'runaway

¹ For information on the Golden Age of Hollywood see Douglas Gomery, *The Hollywood Studio System* (London: British Film Institute, 2008). See also Peter Lev, *The Fifties, Transforming the Screen 1950-1959* (Berkeley: University of California Press, 2006) and Robert Faulkner, *Hollywood Studio Musicians, their work and careers in the recording industry* (Chicago: Aldine-Atherton, 1971).

² Roy M. Prendergast, *Film Music, A Neglected Art: A Critical Study of Music in Films* 2nd edition (New York: W.W. Norton & Company, 1992), 98.

production'.³ Europe in particular had various appealing qualities that attracted film companies to relocate the majority of production. For instance, there were financial advantages to filming in Europe that included a reduced wage for the cast members, extras, and technicians. Tax breaks were also offered as an incentive to attract the American film industry.⁴ Moreover, as Chris Jordan reveals, filming in Europe gave directors "the advantage of lavish [natural] sceneries that enabled them to distinguish their productions from television [shows]".⁵

Not surprisingly, trade unions in the United States resisted the relocation of much of Hollywood's production. As film producers sought cheaper labour abroad, many American workers were made redundant. An anonymous author in *Downbeat* during 1964 expresses the frustration and worries felt by many musicians during the period:

No issue symbolises the decline of Hollywood motion-picture production more than so-called runaway movie making. The scoring abroad of super colossal movie epics has become, in recent years, an increasingly irritating thorn in the sides of union officials and underemployed movie musicians alike.⁸

Despite strongly worded pleas like this, the movie industry continued to base its productions in foreign studios.

The increasing popularity of television was another major change in American culture to affect the film industry and its composers. According to Offer Avner,

³ For more information on runaway production of the Hollywood film industry see: Paul Monaco, *The Sixties 1960-1969* (Berkeley: University of California Press, 2001), 11. Also, Michael Ryan and Douglas Kellner, *Camera Politica: The Politics and Ideology of Contemporary Film* (Bloomington: Indiana University Press, 1988), 126.

⁴ Ibid.

⁵ Chris Jordan, *Movies and the Reagan Presidency: The Success Ethic in the 1980s Movies* (Westport, CT: Praeger 2003), 26.

⁸ "The Composers and the Union President," *Downbeat* 31, no.2. (January 16, 1964): 12.

during the late 1950s almost every household owned a television set.¹² He also explains that the popularity of television resulted in high numbers of people staying at home for their entertainment instead of going to the cinema.¹⁴ Even the drive-in-cinema (an attempt by the film industry to engage with the modern American society) failed to entice people away from the small screen in large numbers.¹⁵ By the end of the 1960s, however, television programmers became increasingly dependent on Hollywood's movies and production studios for much of their schedule.¹⁶ Moreover, as the medium of television became increasingly popular overseas, studio bosses licensed American shows to foreign television companies. By showcasing old Hollywood movies, television programmers were helping to generate public interest in the new cinema releases. Although the field of entertainment continued to be fought over by film and television companies, this was a positive step for both industries that allowed them to mutually profit from the marketplace.

The film industry's reduction in size and output meant that the target audience for the majority of films had to change in order to adapt to the new financial climate. Film companies minimized risk by designing films that were intended to appeal to the largest demographic of consumers: the affluent younger audience. In a study of business culture during the 1960s, Thomas Frank reveals that the youth market

¹² Avner Offer, *The Challenge of Affluence in the United States and Britain since 1950* (Oxford: Oxford University Press, 2006), 127.

¹⁴ Ibid.

¹⁵ See Kerry Segrave, *Drive-in Theaters: A History from Their Inception in 1933* (Jefferson, N.C. London: McFarland, 1992), 169.

¹⁶ It is also interesting to note that according to Peter Lev: "By 1960...over 40 percent of network programming was produced by Hollywood majors." See Peter Lev, *The Fifties, Transforming the Screen 1950-1959*, 139. Also see David Bordwell, *The Way Hollywood Tells It: Story And Style in Modern Movies* (Berkeley: University of California Press, 2006), 148.

“had control of some \$13 billion in discretionary spending dollars - \$25 billion if the entire age span from thirteen to twenty-two was counted”.¹⁷ Thanks in part to the baby boom of the 1940s, America’s young adults were now not only relatively rich, but were growing in number. Frank also states that by the mid 1960s, “half of the nation’s population was (or soon would be) under the age of twenty five”.¹⁸ In order to cater for a youthful audience, film producers and directors often chose film narratives that challenged the conventional values of the older generation. As I will show in chapters 1 and 2, it was common for these films to have jazz or popular music underscores. Examples of this practice include: *The Man with the Golden Arm* (1955), *Sweet Smell of Success* (1957), *I Want to Live!* (1958), *Touch of Evil* (1958), *Blow-Up* (1966), *In Cold Blood* (1967), and *The Pawnbroker* (1964).

In addition to creating movies that appealed to the rebellious attitudes of young adults, film producers and jazz composers also promoted an image of the youthful affluent bachelor in their movies. The film industry began to address, as Paul Monaco comments, “the tastes of educated sophisticates living in metropolitan areas who were becoming more vocal in their criticism of American society and culture”.¹⁹ Films that feature affluent bachelors included *Oceans Eleven* (1960), *One Two Three* (1961), *That Touch Of Mink* (1962), *Pink Panther* (1963), *Alfie* (1966), *Walk Don't Run* (1966), *The Graduate* (1967), and *Bullit* (1968). I shall discuss these in greater length during chapter 3. Furthermore, leading unmarried

¹⁷ Thomas Frank, *The Conquest of Cool, Business Culture, Counterculture, and the Rise of Hip Consumerism* (Chicago: University of Chicago Press, 1997), 109.

¹⁸ Ibid.

¹⁹ Monaco, *The Sixties 1960-2969*, 45.

female characters feature in the films *Breakfast at Tiffany's* (1961) and *The Pink Panther* (1963).

An Introduction to Film Soundtracks

Between the 1950s and 1960s the music industry had significantly increased sales of records compared to previous decades.³⁹ The film industry recognised the financial advantages of becoming involved in this growing market and began a series of takeovers and mergers with both large and independent record companies. Universal Pictures was one of the first film companies to do this and in 1952 bought Decca records. Many film companies chose to buy growing independent labels (a trend that began in 1957 when Paramount purchased Dot Records).⁴⁰ By the end of the following year United Artists, Warner Brothers, Twentieth Century-Fox, and Columbia Pictures had all entered the record industry by acquiring record labels as subsidiary businesses.⁴¹

The biggest selling soundtrack albums leading up to 1960 were from film versions of Broadway musicals.⁴² In his history of the recording industry Geoffrey P. Hull states that a milestone was reached in 1966 when “the RIAA [Recording Industry

³⁹ See Tim J. Anderson, *Making Easy Listening, Material Culture and Postwar American Recording* (Minneapolis: University of Minnesota Press, 2006), 67.

⁴⁰ Jeff Smith, *The Sounds of Commerce* (New York: Columbia University Press, 1998), 27.

⁴¹ *Ibid.*, 32-46.

⁴² See Robert McLaughlin, *Broadway and Hollywood: A History of Economic Interaction* (New York: Arno Press, 1974), 224 for a detailed analysis of the film and music industries' interactions with Broadway.

Association of America] certified as gold the soundtrack from *Dr. Zhivago*, the first film soundtrack that had not been a Broadway musical to achieve that status".⁴³ Film companies desired commercially practical scores in order to capitalise on the burgeoning youth record-buying market, which often resulted in a departure from the more traditional symphonic accompaniment that had previously dominated films. In this respect, they followed the example of Broadway musicals by including popular songs in their movie soundtracks. This became a common feature and (as discussed at greater length in chapter 4) is often referred to as the period of title song mania.⁴⁴ Dimitri Tiomkin is generally considered to have laid the foundations for the popularity of theme songs during the 1960s with the inclusion of "Do Not Forsake Me, Oh My Darlin'" (sung by Tex Ritter) to his score for *High Noon* (1952).⁴⁵

Composers and producers used songs like Tiomkin's within their films to generate revenue in the record and film markets. The combination of album sales and box office receipts generated a collective profit for film companies with one serving as promotional material for the other. This method of cross promotion became the industry's standard practice, creating self-sufficient products that served the parent

⁴³ Geoffrey P. Hull, *The Recording Industry* (New York: Routledge, 2004), p.248. It is noteworthy that an RIAA certified gold record is, currently, a single or album that has sold 500,000 copies (records, tapes or compact discs). Until the mid 1970s the requirement for a gold single was one million copies and a gold album represented \$1 million in sales. See *Billboard*, "Soundtracks Are Big Business," January 21, 1967, 44.

⁴⁴ See Jeff Smith, *The Sounds of Commerce*, 45.

⁴⁵ See, for example, Christopher Palmer, *Dimitri Tiomkin: A Portrait* (London: T.E. Books, 1984); Christopher Palmer, *The Composer in Hollywood* (London: Marion Boyars Publishers, 1990); Kathryn Kalinak, *Settling the Score: Music and the Classical Hollywood* (Madison: University of Wisconsin Press, 1992), 184-186; Roy M. Prendergast, *Film Music: A Neglected Art: A Critical Study of Music in Films*, 2nd edition (New York: W.W. Norton & Company, 1992), 102-104; and Tony Thomas, *Music for the Movies* (Los Angeles: Silman-James Press, 1997), 195-200.

company and its subsidiary businesses' mutual interests.⁴⁶

By the end of the 1960s, soundtracks also began to include musical numbers that had been recorded sometime earlier by established artists (also discussed in greater detail in chapters 3 and 4). Referred to by Smith as compilation scores, these soundtracks featured several songs that could easily compete in the record market.⁴⁷ Soundtrack albums, for all intents and purposes, became indistinguishable from a standard pop album; they were self-sufficient products with the added promotional value of being associated with a film. There are examples of earlier films that feature music in this way, but the films *A Hard Day's Night* (1964), *The Graduate* (1967), and *Easy Rider* (1969) stand out as having the largest commercial success and notoriety.⁴⁸ For example, Roy M. Prendergast provides insight into this popularity by demonstrating that *A Hard Day's Night* made a profit estimated at \$2 million for United Artists Corporation by mid-1966 and that the album's profit represented more than three times the cost of the film itself (\$580,000).⁴⁹

The use of pre-existing music in films had a considerable effect on industry employment. When a film company compiled a soundtrack for a film, composers,

⁴⁶ It is reasonable to assume that soundtrack albums were also popular with film companies because they were often cheaply produced. The majority of the recording and composing costs had already been incurred in the production of the film.

⁴⁷ Referred to as the "compilation score" by Jeff Smith in his publication *The Sounds of Commerce: Marketing Popular Film Music*, 154. It is also of note that Kathryn Kalinak refers to these scores as "pop scores". *Settling the Score, Music and the Classical Hollywood*, 186. Considering the differences between pop music composed specifically for a film, and prerecorded pop music that is used in a film, I believe that Smith's term is most accurate.

⁴⁸ Earlier notable films aimed at a teenage audience and predominantly featuring a rock 'n' roll soundtrack were *Rock Around The Clock* (1956), *Rock, Pretty Baby* (1956), and *Shake, Rattle, and Rock!* (1956). See Thomas Doherty, *Teenagers and Teenpics* (Philadelphia: Temple University Press, 2002).

⁴⁹ Roy M. Prendergast, *Film Music, A Neglected Art: A Critical Study of Music in Films* 2nd ed. (New York: WW. Norton & Company, 1992), 147.

engineers, and musicians were not needed. Hollywood became a difficult place for composers to work.⁵⁶ John Tynan reported in 1962 that career prospects must have seemed very bleak: "Hollywood today is far from the paradise for the arranger, much less the specialised jazz writer. Of the latter, it is by no means extreme to suggest that professionally he has ceased to exist there".⁵⁷ Tynan also declared in a separate article from the same issue: "If you're working in Hollywood, you just have to forget jazz".⁵⁸

Even the careers of long-established classical films score composers were affected during this period, as the music that was chosen for compilation film soundtracks was not exclusively from established rock and pop artists. For example, during the making of the film *2001 Space Odyssey* (1968), director Stanley Krubrick replaced Alex North's original score during the post-production phase with pre-existing orchestral pieces that had first been used as temp tracks during filming.⁵⁹ According to film scholar Claudia Gorbman, this came as a surprise to North who

⁵⁶ Contrastingly, there were burgeoning employment opportunities for jazz musicians in the television industry. Articles in *Downbeat* during the period are testament to the success of jazz soundtracks for television shows like *Peter Gunn* (1958) and *Mr Lucky* (1959). See John Tynan, "Peter Gunn," *Downbeat* 25, no. 20 (October 2, 1958): 44. There was also a regular article in *Downbeat* dedicated to jazz on television. See Leonard Feather, "TV Soundings," *Downbeat* 35, no.19 (September 19, 1965): 15. Also see Leonard Feather, "Jazz on Television," *Downbeat* 32, no.10 (May 6, 1965): 19.

⁵⁷ John Tynan, "Jazz in Hollywood Studios," *Downbeat* 29, no.7 (March 29th, 1962): 14.

⁵⁸ Irving Townsend (executive producer of Columbia Records' West Coast division) in John Tynan, "The Trouble with Jazz," *Downbeat* 29, no.7 (March 29, 1962): 14.

⁵⁹ A temp track is an existing piece of music or audio, which is used in film production during the editing phase. It serves as a guideline for the mood or atmosphere the director is looking for in a scene. The track is usually replaced before release by an original soundtrack composed specifically for the film.

“only found out that his work had been jettisoned when the complete film had been released”.⁶⁰

In this introductory section I have shown that the film industry was a highly competitive place for jazz musicians to work. Film production in Europe was favoured by studio bosses, which contributed to the loss of many jobs in Hollywood. The increasing popularity of television resulted in employment difficulties but also opportunities for jazz musicians. In addition to this, youth culture influenced film production, forcing jazz composers to contend with rock and popular music artists as well as pre-recorded soundtracks. In the following chapters I will demonstrate (in contrast with Tynan’s reports in *Downbeat*) that despite the challenges jazz musicians faced during the 1960s, they in fact adapted and continued to thrive into the following decade.

⁶⁰ Claudia Gorbman, “Ears Wide Open: Kubrick’s Music,” in *Changing Tunes: The Use of Pre-Existing Music in Film* edited by Phil Powrie and Robynn Stilwell (Aldershot: Ashgate, 2005), 4. *2001 Space Odyssey* famously used a recording of Richard Strauss’ “Also Sprach Zarathustra” performed by the Vienna Philharmonic Orchestra. Pre-recorded music would also play an important role in each of Krubrick’s remaining films: *A Clockwork Orange* (1971), *Barry Lyndon* (1975), *The Shining* (1980), *Full Metal Jacket* (1987), and *Eyes Wide Shut* (1999).

Chapter 1

The Man with the Golden Orchestra

The musical revolution of the late 1950s and early 1960s was really a case of “multiple revolutions”, a period in which we can first see jazz moving into a state of permanent diversity. 1959 – the year of Miles Davis’s “Kind Of Blue”, John Coltrane’s “Giant Steps”, and Ornette Coleman’s “The Shape of Jazz to Come” – was a watershed moment in which jazz ceased to follow an evolutionary handbook, the linear path outlined by theorists of the jazz mainstream.

John Gennari, *Blowin' Hot and Cool; Jazz and Its Critics* (Chicago: The University of Chicago Press, 2006), 175

By tracing the history of one musical innovation to the next, successions of jazz historians have created a simple historical timeline. But the history of music culture does not unfold in such a straightforward fashion. The music historian Mark Everist offers an alternative approach, viewing history from a cultural perspective:

A return to history could be marked by a discourse in which canonic boundaries are transcended, in which musical cultures are seen as important as musical works, and in which the subjects of history could be allowed to speak a language that it is the historian's task to translate.¹

Everist demonstrates that there is a difference between the story of musical innovation and the music that was popular at the time. That film composers are largely absent from jazz history is meaningful in this context. Hollywood films

¹ Mark Everist, "Reception Theories, Canonic Discourses, and Musical Value," in *Rethinking Music*, ed. Mark Everist and Nicholas Cook (Oxford: Oxford University Press, 1999), 378.

during the 1950s predominantly featured music from the past rather than more progressive jazz. Judging from film, swing continued to be popular after World War II (as did New Orleans jazz) yet influential historians like Ted Gioia and Ken Burns focus on bebop in their accounts.²

Hollywood composers were aware of the new styles of jazz that were being produced during the 1950s and towards the end of the decade began to introduce elements of them into films. In this chapter I will show how changes in the reception of jazz were reflected in the films of the period. After highlighting how jazz was used in early 1950s Hollywood films (including biographical films, musicals, and dramas), I will demonstrate, with a case study of Elmer Bernstein's score for *The Man with the Golden Arm* (1955), how composers were using cutting-edge jazz techniques as a means of complex expression. I will review several of Bernstein's musical themes within the film: "Clarke Street", "Zosh's theme", and "The Audition".³ I will show how Bernstein and Otto Preminger, in challenging the censorship guidelines of the period, helped to bring West Coast jazz to the attention of a wider audience. This score represents a point of considerable change in the history of jazz as it paved the way for other composers to use an extended harmonic and rhythmic vocabulary in their films.

² For information on New Orleans revivals see Bernard Gendron, "Moldy Figs and Modernists: Jazz at War (1942-1946)," in *Jazz Amongst The Discourses* (Durham: Duke University Press, 1995), 31-57. See also Ted Gioia, *The History Of Jazz* (New York: Oxford University Press) and *Jazz*, directed by Ken Burns (2001; Arlington, Virginia: PBS Interactive, 2004), DVD.

³ The names of Bernstein's musical themes have been taken from the soundtrack album. See Elmer Bernstein, *The Man with the Golden Arm*, recorded in 1956 (MCA Records – MVCM-168, 1992, compact disc).

Jazz in Hollywood: Biopics

During the 1950s Hollywood produced several biographical and fictional films about the lives and careers of jazz musicians. Referred to by Krin Gabbard as examples of the “white jazz biopic” (due to the skin colour of the main protagonists), these films included *Is Everybody Happy* (1943), *Young Man Of Music* (1950), *I’ll See You In My Dreams* (1952), *The Jazz Singer* (a 1953 remake of the earlier 1927 film), *The Glenn Miller Story* (1953), *Love Me or Leave Me* (1955), *The Benny Goodman Story* (1955), *Pete Kelly’s Blues* (1955), *The Eddy Duchin Story* (1956), *The Helen Morgan Story* (1957), *St. Louis Blues* (1958), *The Gene Krupa Story* (1959), *Five Pennies* (1959), and *All The Fine Young Cannibals* (1960).⁴

There was often a considerable gap between the release of these biopic films and the period in which the music they featured was first produced. For example, *Birth of the Blues* (1941), a forerunner of this type of film, was based on the career of the Original Dixieland Jazz Band who had made their first recording nearly thirty years earlier.⁵ David Butler (in his study of jazz in *film noir*) accounts for the lack of modern jazz in Hollywood during this period by stating that it “was due in part to a sense of alienation from the new styles of jazz that were emerging”.⁶ This

⁴ Krin Gabbard, “Questions of Influence in the White Jazz Biopic (1996)” in *Riffs and Choruses: A New Jazz Anthology*, ed. Andrew Clark (London: Continuum, 2001), 417.

⁵ The groups first produced jazz record was “Livery Stable Blues”. “Tiger Rag” also became one of their most famous compositions. For more information see Gioia, *The History Of Jazz*, 37-39. *The Jazz Singer* (1927), and *Is Everybody Happy?* (1943) are also examples of early jazz biopic films.

⁶ David Butler, *Jazz Noir*, 167. This book also contains a case study, in which Butler demonstrates that the film *Young Man with a Horn* (1950) was promoted through its use of an older style of jazz, as was *Pete Kelly’s Blues* (1955).

This was certainly the case with the emergence of bebop, as many jazz musicians during the 1940s desired to separate their music from the white-dominated record (and film) industry. According to Scott DeVeaux it was music designed specifically, in its speed and harmonic complexity, to be difficult to appropriate and was initially rejected by many jazz fans and indeed the film industry.⁷

Hollywood studios, in order to appeal to a mass market, instead produced several films about prominent white big band leaders of the swing era. As well as appealing to the audience's feelings of nostalgia, which Gabbard notes in his book *Jammin' at the Margins*, the music often contained additional connotations of patriotism.⁸ For example, *The Glenn Miller Story* follows the protagonist's military career during the war. In one particularly poignant scene, in which air raid sirens and the noise of a German V-1 flying bomb interrupt a band concert, Miller (James Stewart) instructs the band to continue playing in an attempt to instill calm amongst the audience. Miller's bravery is eventually met by rapturous applause, as the bomb's distant explosion serves as a cue for another flamboyant chorus of "In the Mood". In this scene, the sound of a bomb blends with the crashes on the drum kit creating a direct link between the music and war. The music also connotes a mixture of defiance by the Allied forces in the face of adversity and determination to survive another day.

Biopic films also reflected a continuing argument between jazz audiences and critics over the development and canon of the genre. For example, by the mid

⁷ Scott DeVeaux, "Constructing the Jazz Tradition: Jazz Historiography," *Black American Literature Forum*, 25:3 (1991): 525-60.

⁸ See Krin Gabbard, *Jammin' at the Margins: Jazz and the American Cinema* (Chicago; London: University of Chicago Press, 1996), 76.

1940s the majority of big bands had been permanently disbanded and replaced by smaller ensembles.⁹ This shift to more economical groups was accompanied by a revival of enthusiasm for New Orleans jazz. A conflict followed, comprised predominantly of journalistic debates in jazz periodicals, between the “modernists” (swing/bebop fans) and the “moldy figs” (revivalists).¹⁰ The debate, according to Bernard Gendron, was focused around “a group of interconnected binary oppositions: art-commerce, authenticity-artificiality, swing-jazz, European-native, folk culture-refined culture, technique-affect, modern-traditional, black-white, fascism-communism, and right wing-left wing”.¹¹ The debate also involved a split in age. As DeVeaux notes: “bebop’s success in winning the loyalty of a younger generation of musicians and the admiration of a core of jazz enthusiasts was an especially bitter pill for many conservatives”.¹³ Hollywood producers catered for the older generation’s interest in the “moldy fig” movement by creating films during the 1940s and 1950s that showcased revivalist jazz. These films included *The Phantom Lady* (1944), *The Asphalt Jungle* (1950), *The Young Man with a Horn* (1950), *St Louis Blues* (1958), *The Benny Goodman Story* (1958), and *Five Pennies* (1959).

The musicians in biopic films are often portrayed with simplified narratives. For example, *The Benny Goodman Story* concludes with Goodman’s 1938 concert at Carnegie Hall, a performance that was presented as the pinnacle of his career. In

⁹ See Mervyn Cooke, *Jazz* (London: Thames and Hudson Ltd, 1998), 93; Gioia, *The History Of Jazz*, 135-136; Gunther Schuller, *The Swing Era: The Development of Jazz 1930-1945* (New York: Oxford University Press, 1968); DeVeaux, “Constructing the Jazz Tradition: Jazz Historiography,” 528-60; and Mervyn Cooke and David Horn, eds., *The Cambridge Companion To Jazz* (Cambridge: Cambridge University Press, 2002).

¹⁰ Gendron, “Moldy Figs and Modernists: Jazz at War (1942-1946),” 31.

¹¹ Ibid.

¹³ DeVeaux, “Constructing the Jazz Tradition: Jazz Historiography,” 525-60.

fact, Goodman had been performing during the intervening 17 years and continued to perform, despite increasing health problems, until his death from a heart attack in New York City in 1986 at the age of 77.¹⁵ Gene Krupa and W. C. Handy were also still actively performing when their respective biopic films were released.¹⁶

Whether the protagonists of these films would have agreed with Hollywood's assessment of their careers is uncertain. As manifold as the differences between the twentieth and eighteenth centuries are, Mark Everist's question about Mozart's Quintet for Piano and Wind, composed in 1784 (K.452) makes sense here. Everist asks, after analysing a letter in which Mozart proclaims it to be "the best work [he had] have ever composed", whether "he might not have thought quite so highly of the Quintet, in, say, 1788".¹⁷ Similarly, a re-evaluation of Goodman's career may reveal his later collaboration with George Benson during the 1970s, his Grammy Lifetime Achievement award, or his quintet work in a mixed-race band with Charlie Christian and Lionel Hampton to be his seminal contribution to jazz history.

By the beginning of the 1960s Hollywood studios had stopped making jazz biopics. The popularity of rock 'n' roll during the 1960s perhaps contributed to the reduced demand for films about jazz musicians. Hollywood directors were

¹⁵ During the 1950s Goodman toured with Louis Armstrong and continued to record classical works. Goodman also released several jazz albums during this period (see Discography). For more information see, Ross Firestone, *Swing, Swing, Swing: The Life & Times of Benny Goodman* (New York: W. W. Norton, 1994); James Lincoln Collier, *Benny Goodman and the Swing Era* (New York: Oxford University Press 1991); and Krin Gabbard, *Jammin' at the Margins* (Chicago: University of Chicago, 1996), 57.

¹⁶ See *The Gene Krupa Story* and *St Louis Blues*. For further information regarding Gene Krupa see, Scott Yanow, *Jazz: A Regional Exploration* (Westport, CT: Greenwood Press, 2005), 70.

¹⁷ Everist, "Reception Theories" (1999), 394.

also catering for audiences wartime nostalgia by producing battle dramas.¹⁸ In addition, Civil Rights activists began to highlight black musicians at the cutting edge of the genre.¹⁹ The prospect of a biopic about a black jazz musician would not likely have appealed to studio bosses. It is, however, of interest that the jazz biopic has reappeared in later decades with films about Billie Holiday with *Lady Sings the Blues* (1972) and Charlie Parker with *Bird* (1988), both black iconic musicians.²⁰

Jazz in Hollywood: 1950s Musicals

Hollywood musicals shared several similarities with jazz biopic films. For example, both had a history of featuring jazz musicians performing on screen. Ethel Waters, Louis Armstrong, and Duke Ellington were all in the musical *Cabin in the Sky* (1943); Cab Calloway and Fats Waller both appeared in *Stormy Weather* (1943) and Louis Armstrong appeared in *High Society* (1956). The Count Basie Band, in particular, was a popular feature of Hollywood films. It appeared in five musicals, all released in 1943: *Stage Door*, *Canteen*, *The Hit Parade of 1943*, *Reveille With Beverly*, *Crazy House*, and *Top Man*. Jazz musicians were also common in Hollywood's biopic films. For instance, Louis Armstrong and

¹⁸ Hollywood war films during the 1960s included *The Guns Of Navarone* (1961), *The Train* (1964), *The Dirty Dozen* (1967), *Where Eagles Dare* (1968), and *Lawrence Of Arabia* (1962).

¹⁹ See Ingrid Monson, *Freedom Sounds; Civil Rights Call out to Jazz and Africa* (Oxford: Oxford University Press, 2007), 152-198.

²⁰ There are a few examples of other films based roughly on the biopic format in the 1960s. For instance, *Sweet Love Bitter* (1966) was loosely based on Charlie Parker and *A Man Called Adam* (1966) was roughly based on Miles Davis. See Krin Gabbard, "Images Of Jazz" in *The Cambridge Companion to Jazz*, ed. Mervyn Cooke and David Horn (Cambridge, New York: Cambridge University Press, 2002), 343.

Gene Krupa both performed in *The Glenn Miller Story* and Kid Ory featured with Stan Getz in *The Benny Goodman Story* (with Lionel Hampton appearing in both films). The narratives of Hollywood musicals shared similarities with biopics. For instance, a typical Hollywood musical ends with a romantic union between the two main protagonists. Musical finales, like biopic films (which rarely depict the entire career of their stars), are snapshots of a given period in time with no consideration given to life after the happy ending.²¹ In addition to this, many of the musical films produced during the 1950s were adaptations of Broadway shows and (like biopics) featured music that was originally composed several years before the film's release. For example, there was 24-year gap in between the Broadway debut of *Porgy and Bess* and Hollywood's film adaptation. Similarly, *Funny Face* was refashioned into film 30 years after the musical was first released on Broadway. Rick Altman, in his publication *The American Film Musical*, describes how American film audiences during the 1950s were listening to jazz in Hollywood musical films that was originally composed in the 1920s and 1930s:

If they missed them the first time around, they heard them later in a new swing arrangement; if they missed them in person they heard them on record. Who, in 1953, had not danced, dreamed, and romanced to "Dancing in the Dark", "You and the Night and the Music", or "Something to Remember You By"? [Hollywood musical films] build a watertight case for the values of yesteryear.²²

Arthur Knight expanded on Altman's argument by showing that black-cast musicals also "looked emphatically backward in a period when African

²¹ There are a few exceptions during the mid 1950s: *Porgy and Bess* (1959), *Carousel* (1956), *The Jazz Singer* (1953), and *Funny Face* (1957), feature plots that show a couple's marriage and life thereafter. See Rick Altman, *The American Film Musical* (Bloomington & Indianapolis, London: BFI Publishing, 1987), 268.

²² Ibid, 260.

Americans were increasingly looking explicitly forward, from *Brown Vs. Board of Education* in 1954 – the year of *Carmen Jones* – to the rise of the sit-in and the consolidating of the Civil Rights Movement in 1959 – the year of *Porgy and Bess*".²³

Although black musicians had been overlooked for the leading roles in biopic films, Hollywood studios had produced (by the 1950s) several all black-cast musical films. Arthur Knight has documented eight such black-cast musicals between 1929 and 1959.²⁴ Unlike biopic films and dramas, Hollywood musicals confronted issues of race in several of their narratives.²⁵ For example, the narrative of *Showboat* addressed the challenges of racial integration in America. Following its Broadway debut in 1927 the show continued to be widely received and was adapted into several films in 1929, 1936, and 1951.²⁶

In addition, Raymond Knapp has shown in his study of the American musical that the narrative of *Porgy and Bess* (1935) raised several questions about racial stereotyping. For instance, Knapp demonstrates that the show (made into a film in 1959) was controversial among black Americans as it was "a story told by whites and for whites...with standard racial stereotypes".²⁷ However, he also argues that it led to "more employment opportunities and visibility for black performers –

²³ Arthur Knight, *Disintegrating the Musical: Black Performance and American Musical Film* (Durham and London: Duke University Press, 2002), 159.

²⁴ *Hearts in Dixie* (1929), *Hallelujah* (1929), *The Green Pastures* (1936), *Cabin In The Sky* (1943), *Stormy Weather* (1943), *Carmen Jones* (1954), *St Louis Blues* (1958), and *Porgy and Bess* (1959). See Arthur Knight, *Disintegrating the Musical*, 123.

²⁵ Racial integration was largely ignored or simplified in Hollywood dramas until the late 1960s, see page 23 above.

²⁶ Raymond Knapp, *The American Musical and the Formation of National Identity* (Princeton and Oxford: Princeton University Press, 2005), 194.

²⁷ Raymond Knapp, *The American Musical*, 194. Knapp also refers to the narrative of *West Side Story* (1957), highlighting its race-based hatred.

who [were] often, however, deeply ambivalent about the characters they portray, and who perform[ed] to mostly white audiences, whose attitudes about black [people were] both reinforced and challenged though its mix of racial stereotypes on the one hand and well developed characters, warmth, and dignity on the other".²⁸

Jazz in Hollywood: Orchestrated Scores and Small Ensembles

Alongside the biopic films and musicals of the 1950s, film composers increasingly used small jazz combos in film dramas. Alexander Mackendrick's *Sweet Smell of Success* (1957), Robert Wise's *I Want to Live!* (1958), Orson Welles's *Touch of Evil* (1958), Otto Preminger's *Man with the Golden Arm* (1955), and *Anatomy of a Murder* (1959) were all notable for featuring small jazz groups.²⁹ In these films, composers like Johnny Mandel, Elmer Bernstein, and Henry Mancini used hard bop and West Coast jazz to provide a modern accompaniment. The jazz combos were predominantly used diegetically and often featured a live band consisting of musicians involved with the Stan Kenton Orchestra (such as Shelly Manne, Shorty Rogers, Chico Hamilton, and Pete Rugulo). These films were also targeted at the affluent burgeoning youth market.³⁰ In addition to these small jazz groups, composers began to use more traditionally orchestrated underscores with jazz

²⁸ Ibid.

²⁹ Other noteworthy films during the 1950s featuring the diegetic use of jazz bands include: *Wild One* (1953), *Sabrina* (1954), *Bell Book and Candle* (1958), *On the Beach* (1959), and *Beat Girl* (1959).

³⁰ Butler, *Jazz Noir*, 193-194.

techniques to accompany film narratives. Mervyn Cooke has argued that composers like Alex North were “in the vanguard of experimentation with modernist devices that had originated in the concert hall”.³¹ According to Cooke, North used “atonality, athematicism, textural fragmentation, and (in exceptional cases) dodecaphonic serialism” in his score for *A Street Car Named Desire* (1951). Quincy Jones also used a similar blend of orchestration techniques in his scores to the films *The Pawnbroker* (1964) and *In Cold Blood* (1967).

I believe Elmer Bernstein’s use of symphonic orchestration alongside well-known West Coast jazz musicians (Shelly Manne and Shorty Rogers) in the score for *The Man with the Golden Arm* (1955) is a particularly noteworthy example of both of the above-mentioned film scoring practices (orchestral and small combo).

However, several critics and academics consider Bernstein’s references to jazz to be insubstantial, as his music is heavily orchestrated and lacks an improvisatory element. For example David Butler considers the score to only contain “the merest allusion to jazz, achieved through particular instrumentation rather than improvisation”.³² Bernstein himself also conforms to these assessments of his work in a conversation with Roy Prendergast, by modestly stating: “the score for *The Man with the Golden Arm* is not a jazz score. It is a score in which jazz elements

³¹ Mervyn Cooke, “Anatomy of a Movie: Duke Ellington and 1950s Film Scoring” in *Thriving on a Riff: Jazz and Blues Influences in African American Literature and Film*, ed. Graham Lock and David Murray (Oxford, New York: Oxford University Press, 2009), 244. Cooke also argues that symphonic jazz had its roots in earlier films by Aaron Copland in the 1920s with his score for *Music For The Theatre* (1925).

³² David Butler, “No Brotherly Love”: Hollywood Jazz, Racial Prejudice, and John Lewis’s Score for *Odds Against Tomorrow*” in *Thriving on a Riff: Jazz and Blues Influences in African American Literature and Film*, ed. Graham Lock and David Murray (Oxford, New York: Oxford University Press, 2009), 226. Also see John Tynan, “Arm Depressingly Good With Effective Jazz Use,” *Downbeat* 23, no.1. (November 30, 1955): 41, and Jeff Smith, *The Sounds Of Commerce: Marketing Popular Film Music* (New York: Columbia University Press, 1998), 73.

were incorporated...[Shorty] Rogers arranged all of the band members, and Shelly Manne created his own drum solos [where Bernstein had indicated in the score]".³³ Bernstein also declared in the same interview that: "one of the primary reasons it is not a jazz score is that the music is not improvised; improvisation is the lifeblood of jazz".³⁴

In contrast with these assessments of the score, my analysis in the next section will show how Bernstein utilised the individual expression of West Coast jazz musicians in combination with his own jazz scoring techniques in order to represent elements of the film's narrative in a complex way. I will demonstrate that *The Man with the Golden Arm* is in fact a jazz score and one of considerable influence in the history of jazz in cinema.

³³ Taken from Roy M. Prendergast, *Film Music, A Neglected Art* (New York: WW. Norton & Company, 1992), 109. In an issue of *Downbeat* magazine, under the title "Arm Depressingly Good With Effective Jazz Use," John Tynan regularly described the score as being "jazz-flavoured". See *Downbeat* 23, no. 1, 1955. More recently, Jeff Smith stated, "Elmer Bernstein's score became a prototype of how jazz might be dramatically motivated as diegetic music" and describes Bernstein's music as introducing "jazz elements...[that] gradually became accepted as a stylistic alternative to the classically orientated, symphonic approach". See Jeff Smith, *The Sounds Of Commerce, Marketing Popular Film Music* (New York: Columbia University Press, 1998), 73 and 45.

³⁴ Ibid.

The Man with the Golden Arm: A Synopsis.

It doesn't speak well for jazz at all... we're born into a society that has inherited all sorts of prejudices – racial, religious, and even musical, and this one concerning jazz, like most prejudices, has its roots in truth or reality at some point. There's no question at the time of the origin of jazz it was something that grew up in a rather sleazy atmosphere. But that was a long time ago and the prejudice has no relevance in contemporary terms. However, it is a subtle prejudice and I find myself fighting it within myself. The times I've used jazz to colour my music have been in films with sleazy atmospheres – *The Man with the Golden Arm* was about narcotics...so I'm guilty although I don't think it's necessary to use jazz in this way. It's simply something that is very difficult to avoid.

From an interview with Elmer Bernstein, Tony Thomas, *Music for the Movies* (Los Angeles: Silman-James Press, 1997), 190-191

Based on a novel by Nelson Algren, *The Man with the Golden Arm* was controversial for its time because the storyline revealed drug use in graphic detail.³⁵ The narrative concerns Frankie Machine (Frank Sinatra), a former heroin addict who is released from prison. Frankie dreams of leaving town to become a professional jazz drummer but is emotionally blackmailed to stay and resume his old job as a card dealer by his wife Zosh (Eleanor Parker), who blames him for an accident that left her paralyzed from the waist down. During a particularly long 24-hour poker game Frankie has to endure the advances of Louie (Darren McGavin), his former heroin dealer, and it is not long before Frankie is craving again. Unable to subdue his old addiction, Frankie attacks Louie in order to steal enough heroin to calm his nerves. Once recovered from the assault, Louie goes to Frankie's house to confront him but instead finds Zosh standing without the aid of

³⁵ Walter Newman and Lewis Meltzer wrote the screenplay. See also Nelson Algren, *The Man with the Golden Arm* (Bath: Cedric Chivers, 1972).

her wheelchair (inadvertently revealing she has been lying all along). Terrified that the truth will be revealed, Zosh pushes Louie over the stairwell. The impact of the fall kills him instantly. The police believe the murderer to be Frankie, who has no other option than to turn to an old lover, Molly O (Kim Novak), for protection and sanctuary. Frankie then manages to kick his habit with Molly's assistance before resolving to finally leave town. Zosh tries to stop Frankie by running after him but is caught in the act by the police, giving herself away as a suspect in Louie's murder. With her escape routes blocked, Zosh commits suicide by jumping from the apartment

"Clarke Street"

"Clarke Street" is the theme for the main protagonist. Bernstein's use of instrumentation in this theme is innovative. In combining the two ensembles (an orchestra and a jazz combo), he portrays a state of confusion and tension in the narrative by challenging the conventional associations implied by the ensembles.

"Clarke Street" begins during the credit sequence with a fast swing rhythm on hi hats and quickly settles into a half time feel, allowing space for the addition of more instruments. The opening of the film with a short drum ostinato passage highlights the instrument's importance in the narrative. A section of baritone saxophones and trombones are then introduced performing a triplet figure using the first three notes of the blues scale (see example 1.1 below). By using this

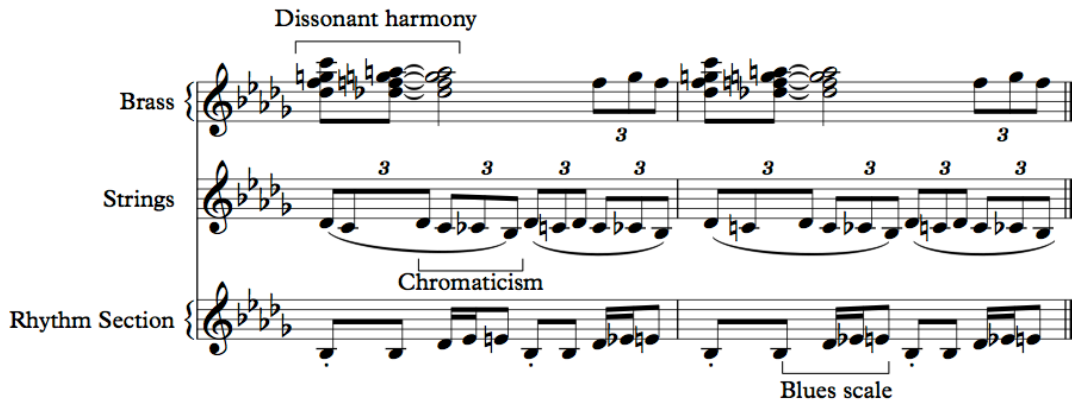
motif, which is also integral to the popular rock ‘n’ roll song “Riot in Cell Block #9” by Lieber and Stoller, Bernstein cleverly associates rock ‘n’ roll with the film’s theme. In other words, Bernstein attempts to shape the audience’s perception of the main protagonist by emphasising the connotations of youth and rebellion.³⁷



Example 1.1, Transcription of the opening section of “Clark Street” by Elmer Bernstein. Elmer Bernstein, *The Man with the Golden Arm (Soundtrack)*, recorded between 1955-57 (MCA Records – MVCM-168, 1992, compact disc).

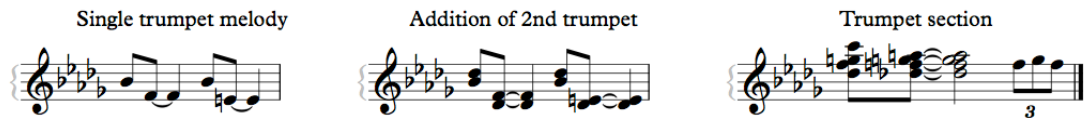
As the theme develops, the rhythm section switches to an ostinato that is also based upon a blues scale. This acts as a foundation for dissonant brass entries and flowing chromatic scales in the strings (see example 1.2 below). Building to an intense and deafening climax, Bernstein’s opening theme lays out the musical palette that he uses for the film. The amalgamation of the jazz and orchestral ensembles leads to a musically dissonant clash that represents the conflict in both the narrative and the musical connotations.

³⁷ See Jerry Leiber, Mike Stoller, *Riot In Cell Block # 9/Wrap It Up*, recorded by Richard Berry with The Robins (Spark 45x-103, vinyl, 7” Single, 45 RPM).



Example 1.2, Transcription of dissonant harmony in “Clark Street” by Elmer Bernstein. Elmer Bernstein, *The Man with the Golden Arm (Soundtrack)*, recorded between 1955-57 (MCA Records – MVCM-168, 1992, compact disc).

After the film’s credit sequence, a single trumpet accompanies Frankie’s return from prison and his reunion with old friends. Bernstein then revives the “Clarke Street” theme following a brief diegetic musical cue (a lively blues number emanating from a jukebox). This coincides with Frankie spotting Louie the drug pusher, in the corner of the bar. The instrumentation at this point (as in the title sequence) is sparse. However, as Frankie becomes increasingly uncomfortable with the presence of his old drug dealer, Bernstein reflects this change by gradually adding more instruments and dissonance. The theme’s melody is initially performed on a single trumpet. Bernstein then briefly adds another trumpet to the melody before the piece reaches its climax with a total of four trumpets performing in dissonant close harmony (see example 1.3 below). Finally, as Frankie stumbles out of the bar desperate to get away from Louie, Bernstein increases the tension in the underscore further with a key change up a semitone. The music eventually fades out and is replaced by dialogue as Frankie walks away from the bar.



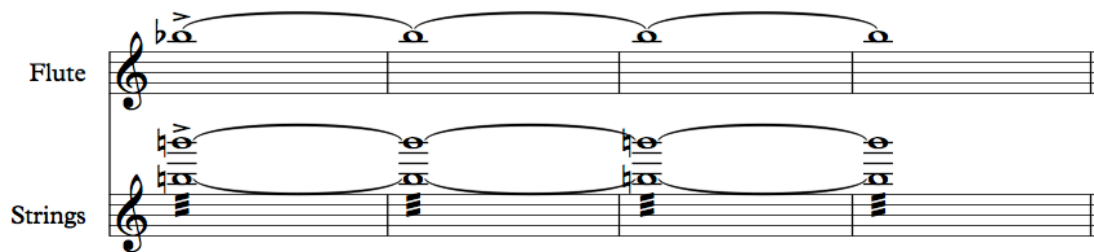
Example 1.3, Transcription of the brass melody in “Clarke Street” by Elmer Bernstein. Elmer Bernstein, *The Man with the Golden Arm (Soundtrack)*, recorded between 1955-57 (MCA Records – MVCM-168, 1992, compact disc).

Bernstein continues to use “Clarke Street” at various points during the film to signify the anguish felt by Frankie in his battle with drugs. For instance, during a later scene that graphically shows the drug-taking process, Mark Hasan observes that “Bernstein holds back on the brass, using the strings at a lower volume and creating a marvellous swirling effect. Once the poisoned pleasure hits Frankie’s nervous system, the brass reappear sadistically mocking him”.³⁸ Bernstein’s choice of arrangement in this scene reverses cultural associations between jazz and classical music. For example, Frankie slips into a drug-fuelled coma as the scene draws to a close and for the first time, the “Clarke Street” theme is orchestrated without the jazz combo. A solo clarinet player states the melody with a string section and this represents the hope that Frankie held for becoming a jazz drummer slipping away. Accompanying a sudden calm in the narrative, Bernstein’s underscore signifies an end to the tension and musical dissonance through its classical orchestration. However, the calm after the storm is inescapably the result of drug taking representing a fall from grace not a return to it.

It is clear from interviews with Bernstein that his intention was to create a theme

³⁸ Mark Hasan, “The Man with the Jazzy Sound, Elmer Bernstein’s Cool Jazz, Part 1: the 50s,” *Film Score Monthly* 7, no.2, 18.

that represented contrasting elements of the lead character's personality: "I tried to make that broad jazzy theme speak for his ambition, and by giving it a sad quality it also implied his frustration. He was a tormented man, a narcotics addict, and there are sounds in jazz – blues, wails, trumpet screeches – that are perfect for expressing anguish".³⁹ Bernstein was acutely aware of his audience's preconceptions: he uses the compositional tool of dissonance to draw attention to anguish in the narrative. For example, in the final development of "Clarke Street", Bernstein represents the sudden onset of Frankie's craving for drugs by introducing high registered flutes and tremolando strings. The instruments are also arranged a semitone apart and sustained over several bars. This creates an ear-splitting tension (see example 1.4 below).



Example 1.4, Transcription dissonance in "Clark Street" by Elmer Bernstein. Elmer Bernstein, *The Man with the Golden Arm* (Soundtrack), recorded between 1955-57 (MCA Records – MVCM-168, 1992, compact disc).

Bernstein also represents Frankie's worsening condition by incorporating a descending piano line and swirling chromatic strings in a similar fashion to earlier arrangements of the theme. As the tension continues to build, Bernstein accompanies Frankie's rush to satisfy his craving by introducing the familiar brass melody and jazz rhythm section (discussed above).

³⁹ See Tony Thomas, *Music for the Movies* (Los Angeles: Silman-James Press, 1997), 190.

By combining the two ensembles, Bernstein brought two different musical cultures together: musicians who under more traditional circumstances may not have had the opportunity to interact. The separation of the two musical traditions remains intact on the soundtrack album as they are credited individually in the liner notes. The musicians involved, however, speak of a unity involved in the recording process as Pete Candoli details, “all the men [Bernstein] had in there, woodwinds, legitimate oboe players, and everything else. He had a bunch of jazz artists punctuating jazz phrases. We’d never played with strings and yet there we were, in the orchestra. All this combined with his orchestral skill. It all turned out very normal, very honest”.⁴⁰

“Zosh’s Theme”

Arranged for a symphony orchestra, “Zosh’s theme” represents Frankie’s relationship to his wife. Details of the married couple’s relationship are revealed gradually throughout the film’s narrative and Bernstein is sympathetic to this development in his scoring techniques. The theme is first heard as Frankie returns home and is reunited with his wife. Bernstein uses the established connotations of romance (symphonic high strings and a melody in thirds) to signify to the audience a loving union. However, the unresolved nature of the harmony and the lack of key centre hint at the deception underpinning their relationship (see

⁴⁰ Ashley Kahn, “Comments on Bernstein Made by Pete Candoli,” in *Mojo Magazine*, June 2002, 70-76.

example 1.5 below).

Melody in 3rds

The image displays a musical score for the film 'The Man with the Golden Arm'. It features two systems of staves. The first system includes a Flute staff and a Strings staff. The Flute staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat), with a 3/4 time signature. The Strings staff has a grand staff (treble and bass clefs) with the same key signature and time signature. A box highlights a section of the score where the strings play a dissonant chord. The chord is labeled 'Cm7b5' and 'Dm'. A text box explains: 'Dissonance is created here by the layering of several chords.' The second system includes a Fl. (Flute) staff and a Str. (Strings) staff. The Fl. staff has a treble clef and the same key signature and time signature. The Str. staff has a grand staff with the same key signature and time signature. A box highlights a section of the score where the strings play a dissonant chord. The chord is labeled 'Ab/Eb'. A text box explains: 'Dissonance is created here from a rising chromatic line in the strings, starting on the augmented 2nd.'

Example 1.5, Transcription of melody in “Zosh” by Elmer Bernstein. Elmer Bernstein, *The Man with the Golden Arm* (Soundtrack), recorded between 1955-57 (MCA Records – MVCN-168, 1992, compact disc).

In an interview with Roy M. Prendergast, Bernstein stated his intentions clearly: this thematic material was “faintly scented with an aura of romanticism, troubled, never quite going where you expect it to go, striving but never quite comfortable or fulfilled in its cadences”.⁴¹ Bernstein achieves this ambience by introducing slight dissonances (semitone intervals and tremolando figures) and suspended harmony to distract from the diatonic harmonic changes.

“Zosh’s theme” accompanies the majority of dialogue between the married couple during their reunion. As Frankie begins setting up his drum kit, Bernstein

⁴¹ Roy M. Prendergast, *Film Music: A Neglected Art, A Critical Study of Music in Films* (New York: W.W. Norton & Company, 1992), 114.

incorporates the jazz rhythm section into the orchestral arrangement. The time signature switches from 3/4 to 4/4 to accommodate a swung hi hat pattern and the bass changes from a bowed to a pizzicato technique (a feature more common in jazz ensembles). In addition to this, the melody is now performed on a single trumpet rather than flutes and strings in harmony (see example 1.6 below). This subtle change in the theme represents Frankie's aspiration to change for the better. It is only a brief alteration in texture and Bernstein switches back to the original orchestrated theme when the camera moves away from the drums.

The image shows a musical score for three instruments: Trumpet, Bass, and Drums. The time signature is 4/4. The Trumpet part is in the treble clef and features a melody with eighth and sixteenth notes, including triplet markings. The Bass part is in the bass clef and consists of a steady eighth-note pattern, with the instruction 'pizz.' (pizzicato) written above the first measure. The Drums part is shown on a single staff with a double bar line and a 4/4 time signature, featuring a swung hi-hat pattern represented by 'x' marks.

Example 1.6, Transcription of jazz combo in "Zosh" by Elmer Bernstein. Elmer Bernstein, *The Man with the Golden Arm (Soundtrack)*, recorded between 1955-57 (MCA Records – MVCM-168, 1992, compact disc).

As the conversation between Frankie and Zosh continues, Bernstein interrupts the underscore once again by inserting diegetic swing music emanating from a radio. In doing this, Bernstein highlights the continuing conflict between the couple through a contrast in musical styles. For example, Frankie enthusiastically begins to play his drums along with the music on the radio telling Zosh of his plans to join a band. His wife is opposed to the music, however, and wants him to remain

a dealer and provide for her. Frankie eventually walks out to make a telephone call leaving Zosh alone in the house with the radio (which continues to play jazz). This scene is also a form of reception document. By showing Frankie listening to jazz on the radio, Preminger highlights the widespread availability of the music. Although fictional, the scene nevertheless reveals changing attitudes towards jazz.

“Zosh’s theme” resumes when Frankie returns to his apartment. This time Bernstein employs subtle additions to the arrangement that further complement the tension in the narrative. For instance, the melody begins over a low pedal tone from the strings. This gives a sense of anxiousness to the scene. In addition to this, Bernstein employs staccato piano passages to imitate the ticking of a clock as Frankie waits for a telephone call about a drumming audition.

Bernstein uses another arrangement of “Zosh’s theme” during a later scene in which Frankie is searching for his lost drumsticks. When he finds them on top of a wardrobe, a frantic arrangement of “Zosh’s theme” begins. In this arrangement, Bernstein employs accented staccato crotchets and swung quavers from a piano. The aggressive performance of the bass line in particular represents Zosh’s anxiety that Frankie may discover the truth (that she can walk and is not confined to her wheelchair). In addition, the contrast in musical styles, between swung quavers in the melody and staccato crotchets in the bass line, reflects the conflict in the narrative (see example 1.7 below). As Zosh angrily proclaims her innocence, the orchestrated theme is introduced by Bernstein to reflect the mixed emotions of romance and tension.



Example 1.7, Transcription of piano development in “Zosh” by Elmer Bernstein. Elmer Bernstein, *The Man with the Golden Arm (Soundtrack)*, recorded between 1955-57 (MCA Records – MVCM-168, 1992, compact disc).

In an article for *Critical Studies in Improvisation*, Alan Stanbridge draws the conclusion that the “jazz horns and a loping R&B beat [in “Zosh’s theme”] equals sleaze and sweet strings equals sophistication”.⁴² In contrast with Stanbridge, I don’t believe that the connotations of Bernstein’s theme are so straightforward. As I have shown here, Bernstein employed jazz in a sophisticated way to convey a variety of meanings. It is used to convey hope and romance as well as conflict and tension.

“Audition”

During the early 1950s film companies began to invest in record labels and consequently started to use popular records in films.⁴³ In what has been described by Irwin Baselon as a period of “title song mania”, the music from *The Man with the Golden Arm* was part of a trend that involved popular songs being

⁴² Alan Stanbridge, “Margins to the Mainstream: Jazz Social Relations, and Discourses of Value,” *Critical Studies in Improvisation* 4, no. 1(2008), 3.

⁴³ See Jeff Smith, *The Sounds of Commerce: Marketing Popular Film Music*, edited by John Belton (New York: Columbia University Press, 1998) and Jeff Smith, “That Money-Making “Moon River” Sound, Thematic Organization and Orchestration in the Film Music of Henry Mancini”, in *Music and Cinema* (Hanover, NH: Wesleyan University Press, 2000), 247-295.

used to promote box office sales.⁴⁴ For instance, according to Butler there was a commercial release of a song to accompany *The Man With The Golden Arm* (although it was not featured in the film itself) with lyrics by Sammy Cahn and vocals by Sammy Davis Jr.⁴⁵ It is also interesting to note that the original soundtrack release is 45 minutes in length and contains the majority of the film's underscore and source cues which, according to Mark Hasan is "unusually long among soundtrack albums".⁴⁶ Hasan has also documented that Decca released an unofficial sequel (a non-film album) using established jazz musicians performing similar big band instrumentals.⁴⁷

A major selling point for the soundtrack to *The Man with the Golden Arm* was Bernstein's use of leading West Coast jazz musicians Shelly Manne and Shorty Rogers.⁴⁹ Bernstein's showcase for these musicians is an instrumental big band piece called "Audition".⁵⁰ It is only used diegetically throughout the film and highlights the musicians on several occasions as the focal point of the narrative (appearing on stage and in a rehearsal room). As the narrative develops, Bernstein's "Audition" theme has several connotations: hope, innocence, and criminality.

⁴⁴ Irwin Baselon, *Knowing the Score: Notes on Film Music* (New York: Van Nostrand Reinhold, 1975), 170. Also cited by Kathryn Kallinak in *Settling the Score: Music and the Classical Hollywood Film* (London: University of Wisconsin Press, 1992), 186.

⁴⁵ Butler, *Jazz Noir*, 145.

⁴⁶ Hasan, "The Man with the Jazzy Sound", 18.

⁴⁷ Entitled *Blues and Brass* (1956 and currently unavailable on CD), it is described by Hasan as a "stylistic bridge between *Golden Arm* and *Sweet Smell of Success*, made the following year". Ibid.

⁴⁹ In addition to Shelly Manne and Shorty Rogers, the film used prominent West Coast musicians, Conte Candoli, Buddy Childens, Frank Rololino, Milt Bernhart, Harry Betts, Bud Shank, and Bob Cooper.

⁵⁰ See Elmer Bernstein, *The Man with the Golden Arm (Soundtrack)*, recorded between 1955-57 (MCA Records – MVCM-168, 1992, compact disc).

Bernstein's first use of "Audition" is heard as Frankie seeks out his old friends in the local bar (the Tug & Mall). It is not entirely clear where the music is coming from. With its more obvious diegetic placement throughout the rest of the film, it is most likely emanating from the jukebox positioned in the corner of the bar. At this early point in the narrative, Frankie is full of hope and ambition and is determined not to revert to his former self-destructive lifestyle, firmly stating: "I ain't dealin' for nobody, no more".⁵¹ The major tonality of the music stands out from the rest of the film's underscore, as it contains diatonic harmony, a homophonic accompaniment, and major seventh chords (see example 1.8 below). Bernstein implies with this contrast in arrangement that there may be some light amongst the dark and gritty narrative.

The image displays a musical score for the song "The Audition" by Elmer Bernstein. It consists of two systems of staves. The first system includes a Trumpet part (top staff), a Brass Reduction part (middle staff), and a Drum part (bottom staff). The second system includes a Trumpet part (top staff, marked with a '2' above the first measure), a Brass Reduction part (middle staff), and a Drum part (bottom staff). The music is written in a major key and features a homophonic accompaniment with diatonic harmony and major seventh chords. The Trumpet part is melodic, while the Brass Reduction and Drum parts provide a rhythmic and harmonic foundation.

Example 1.8, Transcription of "The Audition" by Elmer Bernstein. Elmer Bernstein, *The Man with the Golden Arm (Soundtrack)*, recorded between 1955-57 (MCA Records – MVCM-168, 1992, compact disc).

⁵¹ Frank Sinatra in *The Man with the Golden Arm*, directed by Otto Preminger (1955; Dartford: Delta Home Entertainment, 2003), DVD. Citation taken from the film at 00:17:50.

Bernstein's second use of the Manne and Rogers quartet features the musicians performing in a live band.⁵² The arrangement is similar to the "Audition" theme in its major tonality, drum solo embellishments, and rhythmic unison. It does not feature on the official soundtrack to the film but is noteworthy because it represents similar narrative themes to the "Audition" cue. It is heard during a scene in which Frankie tells his old flame Molly of his ambition to become a professional drummer. The pauses in the conversation are punctuated by drum solos linking the connotations of the music with the narrative theme of Frankie's hope and desire for positive change.

The main "Audition" scene shows Frankie finally getting a chance at becoming a professional musician. The audition does not go to plan, however, as Frankie is unable to perform due to a combination of nerves, lack of sleep, and a shaky hand (caused by his drug dependency). The scene was intended to emphasise the tragic nature of the main protagonist's struggle with addiction, as the director clearly stated in an interview promoting the film's release: "One of the important sequences will show him failing in an audition directly as a result of what narcotics have done to him – wrecking his coordination and robbing him of all the ability he once had as a musician".⁵³

When the audition falls apart and Frankie leaves the studio feeling acutely embarrassed, Bernstein adapts the theme to a minor tonality. The melody is also less syncopated, suggesting that Frankie has lost the ability to perform jazz

⁵² The bluesy underscore performed by the Manne and Rogers quartet is untitled but occurs at 00:26:30 into the film.

⁵³ Otto Preminger, *Downbeat* 22, no.22, (November 2,1955): 4.

rhythms due to his drug dependency (see example 1.9 below).



Example 1.9, Transcription of “The Audition” with minor tonality by Elmer Bernstein. Elmer Bernstein, *The Man with the Golden Arm (Soundtrack)*, recorded between 1955-57 (MCA Records – MVCM-168, 1992, compact disc).

As Frankie desperately searches for money to subdue his cravings, Bernstein abandons the jazz combo completely and chooses an orchestral accompaniment. Bernstein also elongates the melody and orchestrates it in open fifths. This, with the addition of bass ostinato figure, creates tension as it lacks the diatonic major tonality of the earlier arrangement (see example 1.10 below). The music continues to build in intensity (in a similar way to “Clarke Street”) through the addition of more instruments and dissonance. Bernstein uses the two musical ensembles in this scene to highlight the narrative contrast between Frankie’s aspiration and subsequent his anguish and distress.



Example 1.10, Transcription of “The Audition” with elongated melody by Elmer Bernstein. Elmer Bernstein, *The Man with the Golden Arm (Soundtrack)*, recorded between 1955-57 (MCA Records – MVCM-168, 1992, compact disc).

David Butler, in his analysis of the scene, brings to light the efforts made by the director to separate the image of the jazz musician from the criminal surroundings. Highlighting the set design and costumes, Butler observes that the room where the audition takes place is a very clean, brightly lit, and painted white. The musicians performing in the band complement this by also wearing smart clothes. Butler emphasizes that this scene is important in the wider context of the representation of jazz because Preminger “portrays successful jazz musicians as demanding high standards and discipline. [He] acknowledges that jazz requires a great deal of proficiency and skill to be played well”.⁵⁴

More recent critics of *The Man with the Golden Arm* have questioned the effectiveness of the use of West Coast jazz in the score. For example, Mark Slobin’s case study of the film describes Manne’s and Roger’s performance as being “very precise [and] controlled”.⁵⁵ According to Slobin, Bernstein falls short in his attempt to portray the urban hysteria of the narrative and as a result his music is instead, “more comforting and cosmetic than titillating and terrifying”.⁵⁶ Alternatively, I believe it is the contrast between the improvised solos and orchestrated passages that emphasizes the conflict in the narrative so effectively.

⁵⁴ Butler, *Jazz Noir*, 131.

⁵⁵ Mark Slobin, “Case Study: *Man with the Golden Arm*,” in *Global Soundtracks: Worlds of Film Music* (Middletown, CT: Wesleyan University Press, 2008), 42.

⁵⁶ Ibid.

The Novel

Frankie's failed audition has several correlations with Algren's novel. There is doubt, in the book and the film, whether Frankie's ambition to become a jazz drummer is a serious one. For example, when Frankie encounters a band of live jazz musicians in a club (featuring Shorty Rogers and Shelly Manne), he pays little attention to them and instead focuses on creating a potential stage name for himself (Frankie Du Valle). This is surprising because the music on stage is full of lively drum solos. In order to cement Frankie's commitment to his goal, an interactive scene with Manne would have been a plausible addition to the scene. The majority of live appearances by musicians in the films of the 1950s were performance based, with any dialogue usually restricted to the leading acting roles. There were, however, occasions where certain musicians (usually ones of sufficient stature) were given small speaking parts to highlight their appearance in the film and promote the soundtrack album. In Preminger's *Anatomy of a Murder* (1959) Duke Ellington makes a cameo appearance performing with a quintet for a white military dance. During the performance, he engages the main protagonist (James Stewart) in a brief conversation.⁵⁷ Several jazz biopics of the period also feature small speaking and performing roles for established jazz musicians: Gene Krupa and Lionel Hampton have them in *The Benny Goodman Story* (1956), and Louis Armstrong and Gene Krupa do in *The Glenn Miller Story* (1954). In choosing to not include any dialogue between Sinatra and Manne during *The*

⁵⁷ See Mervyn Cooke, "Anatomy of a Movie: Duke Ellington and 1950s Film Scoring" in *Thriving on a Riff: Jazz and Blues Influences in African American Literature and Film* (Oxford, New York: Oxford University Press, 2009), 244.

Man with the Golden Arm, I believe Preminger overlooked an opportunity to strengthen the film's story as a short interaction would not have been out of place in other films during the 1950s.

Algren's novel is centred more on Frankie's addiction than his escape from it. Jazz features as a pipe dream for Frankie, as his wife explains: "all he talked about was [how] he's going to work for Gene Krupa, play hot drums he calls it someplace downtown – then he laughs, he don't really think so, he just like to hear how it sounds when he talks big like that".⁵⁸ With frequent passing references in the novel to the jazz drummer Gene Krupa, Bernstein's employment of a West Coast jazz band to feature in the film (although one not featuring Krupa himself) was a natural choice. There are further, significant transformations that took place during the transition from book to film. For instance, in Algren's novel Frankie kills his drug dealer and ends up committing suicide while his wife Sophie goes mad. In the film (as mentioned in my synopsis on page 51), Frankie eventually becomes a reformed drug addict whose wife kills Louie the drug pusher. This creates a more satisfying ending, and one more typical of Hollywood movies, leaving Frankie and Molly to walk into the sunset.

According to Mark Slobin, more serious elements of the novel were disregarded when the film was made:

The denial of the demographic is severe. Algren's Chicago slum is populated principally by Poles, with a Jew or two and a few Irish, adjacent to an African-American area. In a bold sweep of ethnic cleansing, the film presents ethnically unmarked white Americans and virtually no African Americans...The book's copious descriptions of Black music-making simply don't make it off the screen,

⁵⁸ Nelson Algren, *The Man with the Golden Arm* (London: Transworld Publishers, 1964), 316.

any more than do the references to Polish music.⁵⁹

Indeed, this is an unusual oversight by Preminger who would have been no stranger to controversy around casting black actors within a white-dominated film industry. Only a year before he had directed *Carmen Jones* (1954), a contemporary version of a Bizet's opera with an African-American cast. Moreover, a few years later in 1959 Preminger also directed a film version of Gershwin's opera *Porgy and Bess*, which featured a black cast.⁶⁰ Unfortunately, we can only speculate about Preminger's choices for the cast of *The Man with the Golden Arm* because he was never questioned about this in his lifetime. The predominance of black actors in Preminger's other films from this period, however, suggests that the absence of racial diversity in *The Man with the Golden Arm* was more of an error in judgment than a deliberate strategy.

Pushing the Boundaries

In the next section of this chapter I will outline changes in the social conventions of the period, such as the loosening of censorship guidelines, and show how this was likely to have influenced film composers (including Bernstein) to employ jazz in a complex way. Hollywood films in the 1940s and 1950s were subject to a strict moral code that regulated all aspects of the production process, release, and

⁵⁹ Slobin, *Global Soundtracks, Worlds of Film Music*, 39.

⁶⁰ See Arthur Knight, *Disintegrating the Musical: Black Performance and American Musical Film* (London: Duke University Press, 2002), 162.

to some extent, the reception of films.⁶¹ The Motion Picture Production Code, popularly known as the Hays code (after its creator William Hays) was created by The Motion Picture Producers and Distributors Association (MPPDA) in 1930 and was enforced between 1934 and 1968. It was not created or enforced by federal state or city government and was largely employed by Hollywood studios in the hope of avoiding official control. The code proved difficult to enforce and it was not until the MPPDA enlisted the support of the Catholic Church (applying pressure to the studios) that Hollywood adopted the code. Consequently, the church (led by the pressure group called The Catholic Legion of Decency) gained access and influence in many areas of the film industry. Professor Thomas Doherty emphatically summarises the regime imposed upon Hollywood: "What the Catholics wanted, and got, was a censorship regime that ceded domination of Hollywood cinema to Catholic theology for the next 30 years".⁶²

The code itself had three general principles:

1. No picture shall be produced that will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrongdoing, evil or sin.
2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.
3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.⁶³

⁶¹ The Motion Picture Production Code was active between 1934 and 1968. See Alexander McGregor, *The Catholic Church and Hollywood: Censorship and Morality in 1930s Cinema* (London: I. B. Tauris & Co, 2013).

⁶² Thomas Doherty, "The Code Before 'Da Vinci,'" *The Washington Post*, May 20, 2006.

⁶³ Specific details of the code can be found in Jill Neldes, *An Introduction to Film Studies* (London: Routledge, 2003). See also Jonathon Green, and Nicholas J. *The Encyclopedia Of Censorship* (New York, NY: Infobase Publishing, 2009), 361-363.

In the mid 1950s, several directors opposed the code by tackling demanding narratives that challenged the social practices of the period. Music like jazz and rock 'n' roll, which already had complex connotations, was a logical choice to accompany these narratives.⁶⁴ For example, Lloyd Baker's film *The French Line* (1954) challenged the prohibition of nudity and suggestive dances by selecting revealing costumes for some of the women in the cast. Vincente Minnelli's film *Tea and Sympathy* (1956) was also one of the first Hollywood films to challenge the production code ruling that forbade references to alleged sexual perversions, with a narrative that makes reference to the fear of homosexuality. Several of director Otto Preminger's films during the 1950s stood in opposition to the production code's authority. For instance, *The Moon Is Blue* (1953) caused controversy with Preminger's insistence that the word "virgin" be used in the narrative.⁶⁶ Preminger also disputed a ruling that prohibited the depiction of illegal drug use and methods of crime with his films *The Man with the Golden Arm* and *Anatomy of a Murder* (1959).⁶⁷

While these examples illustrate that the production code was being defied by a number of directors, Steven Cohen has provided evidence that the administrators of the code still held considerable influence over the production of Hollywood films. For example, in his publication *Masked Men*, he reveals that the creation of Billy Wilder's film *The Seven Year Itch* (1955) was substantially modified to

⁶⁴ David Butler identifies the film *Phantom Lady* (1944) as a film that disputed the code's authority before the 1950s. Butler describes the film as being subject to an investigation by the production code for using jazz as a sexual metaphor. See Butler, *Jazz Noir*, 62-64.

⁶⁶ Otto Preminger, "The Man with the Golden Arm," *Downbeat* 22, no. 22 (November 2, 1955): 4.

⁶⁷ See Green, and Nicholas, *The Encyclopedia Of Censorship*, 361-363.

conform to the requirements of the code.⁶⁸ Humorous treatment of adultery was forbidden and so the film's narrative was centered on the main protagonist's failure to have sex with the leading female character (a complete reversal of the original script by George Axelrod). Furthermore, Gregory D. Black (in his book *The Catholic Crusade Against The Movies*) has documented that during the early stages of filming *The Man with the Golden Arm*, independent producer Bob Roberts was informed by the production code administration that the "basic story [was] unacceptable [sic]" and was strongly advised to abandon the project.⁶⁹ The PCA agreed to review future changes but "gave him no encouragement and warned that he would encounter countless problems from the Legion of Decency, the Bureau of Narcotics and state and municipal censorship boards if he attempted to film the novel".⁷⁰ Reports in *Downbeat* from the time also support Black's research. For example, an article from Hal Holly in 1955 details how the PCA followed through on its threat: "Otto Preminger, now making *The Man with the Golden Arm*, in which Frank Sinatra plays the role of a narco drummer, is feuding with Federal Narcotics commission heads, who, according to Preminger, have publicly condemned his film without even reading the script".⁷¹

In spite of the combined pressure from the state and the administrators of the production code, when United Artists (the film studio responsible for its production) failed to gain the PCA's seal of approval, they withdrew from the

⁶⁸ See Steven Cohan, *Masked Men* (Bloomington: Indiana University Press, 1997), 63.

⁶⁹ Gregory D. Black, *The Catholic Crusade against the Movies 1940-1975* (New York: Cambridge University Press, 1998), 150. (Taken from a letter from PCA's Joe Breen to Bob Roberts. March 7th, 1950).

⁷⁰ Ibid.

⁷¹ Hal Holly, "Man with the Golden Arm," *Downbeat* 22, no.24. (November 30, 1955): 50.

organisation and released the film independently. Perhaps unsurprisingly, considering the increased (and high profile) publicity the film had received in the build up to its opening, *The Man with the Golden Arm* generated good business. For instance, in Chicago (where Algren was well known) Black has described the film as “playing to packed houses at the Woods Theater for over a month. It did a solid box office at the Fox Beverly in L.A and broke records in Philadelphia at the Stanton theatre”.⁷² The film’s financial success also highlights that the censorship regulations were outdated and in need of change. Even though a few films like *The Seven Year Itch* succumbed to the pressure of censorship from the codes administrators, the commercial success of films like *The Man with the Golden Arm* clearly demonstrate that the PCA lacked the influence it once had.

Shortly after *The Man with the Golden Arm*’s release, alterations were made to the code allowing difficult subject matter to become more acceptable and popular in Hollywood. Peter Lev has detailed some of the most important changes:

Controversial matters as abortion, childbirth, and drug addiction, all formally prohibited, could now be presented (with important restrictions) in Hollywood movies. Miscegenation, defined as a sex relationship between the white and black races, was prohibited in the 1929 code, but not even mentioned in the new code. The code language on brutality had been beefed up also – it now said, excessive and inhumane acts of cruelty shall not be permitted.⁷³

These changes to the code made it easier than in previous decades for directors and composers to produce films with complex narratives and soundtracks. For instance, jazz pianist Herbie Hancock composed the score for the film *Blow-Up*

⁷² G. Black, *The Catholic Crusade*, 154.

⁷³ Peter Lev, *The Fifties, Transforming the Screen 1950-1959* (Berkeley: University of California Press, 2006), 96.

in 1966 that was labeled SMA (Suggested for Mature Audiences), as it notably featured a controversial depiction of full frontal female nudity. Similarly, Quincy Jones composed a jazz orientated score for the film *The Pawnbroker* in 1964 that also featured the marking for portraying nude scenes in which actresses Linda Geisa and Thelma Oliver fully exposed their breasts.⁷⁴

With increasing numbers of films containing challenging subject matter, the jazz scores that accompanied them were gaining considerable public exposure. For example, Bernstein received critical acclaim after the *The Man with the Golden Arm*'s release for his unconventional use of jazz orchestration. Jack Moffit stated in *Hollywood Reporter*:

Elmer Bernstein's historic contribution to the development of screen music should be emphasised. Until now jazz has been used as a speciality or a culmination of a plot point. It remained for Bernstein to prove that it can be used as a sustained and continuous story telling element in underscoring the mood elements of an entire picture.⁷⁵

In the years after *The Man with the Golden Arm* several other composers followed Bernstein's example (of using an innovative mixture of improvised music and composed techniques) by allowing jazz musicians the freedom to become involved in the scoring process.⁷⁶ For instance, figure 1.1 below is an excerpt from the score for "Blue Steel" a piece from the TV show *Peter Gunn* (1958) by

⁷⁴ This scene with Oliver (who also played a prostitute) was intercut with a disturbing flashback to his past, in which Nazerman (Rod Steiger) is forced to witness his wife (Geiser) being raped within a Nazi concentration camp.

⁷⁵ Jack Moffit, "Review of 'Man with the Golden Arm,'" *The Hollywood Reporter* (December 14, 1955). Cited from "Elmer Bernstein: Biography", accessed January 20, 2015, http://www.elmerbernstein.com/bio/biography_pf.html.

⁷⁶ Following *The Man with the Golden Arm*, Bernstein's score for *Sweet Smell Of Success* (1957) contained further opportunities for musicians to improvise. West Coast jazz drummer Chico Hamilton and his quintet performed several bebop compositions for the score and appeared in the film.

Henry Mancini.⁷⁷ It clearly shows how some parts of the score have been precisely scripted while others (trumpet, guitar, vibraphone, and drums) are left more ambiguous with only chord symbols, repeat bars, and rhythm markings.

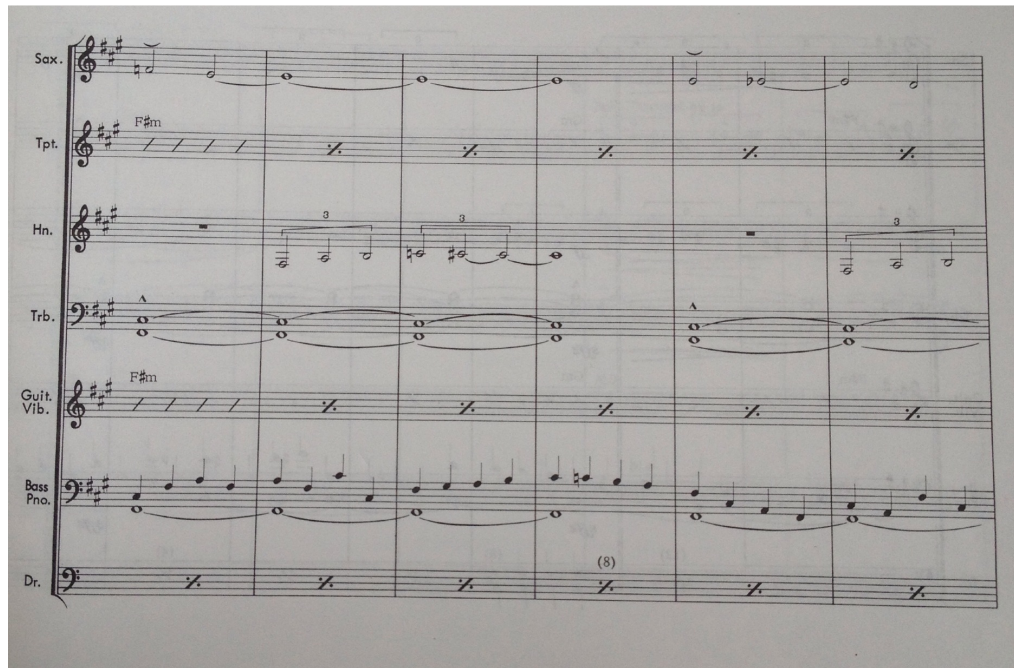


Figure 1.1, An excerpt of the score for "Blue Steel" by Henry Mancini from the TV show *Peter Gunn* (1958). For the original see Henry Mancini, *Sounds And Scores, A Practical Guide To Professional Orchestration* (New York: Northridge Music Inc., 1986), 21.

Mancini in particular, often composed for individual musicians (and their improvising ability) and clearly states in his autobiography when discussing the music for the *Pink Panther* (1963): "I had a specific saxophone player [Plas Johnson] in mind. I nearly always recast my players and write for them and

⁷⁷ Johnny Mandel also used improvising (as well as orchestrated underscore) in his score for *I Want To Live!* (1958).

around them, and Plas had the sound and the style I wanted".⁷⁸ Figure 1.2 below, an image from the original film score, also shows the marking (by Mancini) "PLAS TENOR SAX" on the part.

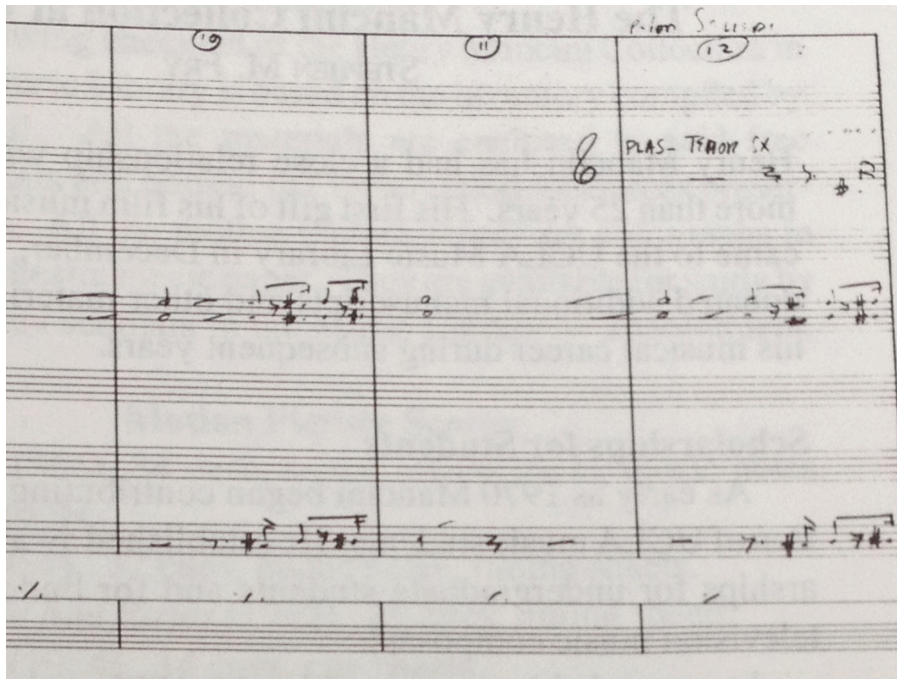


Figure 1.2, An excerpt from the score for *Pink Panther* (1963). Stephen M. Fry, "The Music For The Pink Panther: A Study in Lyrical Timelessness," *The Cue Sheet, Journal of the Society for the Preservation of Film Music*, 9. no. 2. (1992): 23.

⁷⁸ Henry Mancini, *Did They Mention the Music?*, ed. Gene Lees (New York: Cooper Square Press, 2001), 141.

Conclusions

Bernstein has demonstrated in his *Film Music Note Book* (a collection of interviews and journal articles) that he was acutely aware of how social changes affected the way films and music were produced and received:

It could be argued that the changing nature of cinema itself in the Fifties dictated the necessity for changes in every branch of the art, including music. Subject matter became more “realistic”, films were made which questioned once-accepted moral and spiritual values, while the snug, comfortable Hollywood image of American family life was beginning to be clouded over by stories which probed deeply into psychological problems of the individual trying to adjust to a changing post-war society. The thin grey line between good and evil was becoming broader and darker as film audiences were being subjected to a growing quantity of permissible violence and sex in the neighbourhood theatres.⁷⁹ theatres.⁷⁹

My analysis of the score for *The Man with the Golden Arm* demonstrates how Bernstein used his understanding of social change and reception to employ jazz in a complex and interesting way. In this chapter I have shown how Bernstein used his music to influence the audience’s perception of the narrative through the collision of two musical outfits, a jazz combo and a classical orchestra. I believe the music from *The Man with the Golden Arm* and the additional exposure the film received (through the challenging of censorship guidelines) gave West Coast jazz musicians a wider platform for their music. As I will demonstrate in the following chapters of my thesis, this score paved the way for other composers to use an extended harmonic and rhythmic vocabulary in their films.

⁷⁹ Elmer Bernstein, *Elmer Bernstein’s Film Music Note Book, A Complete Collection of the Quarterly Journal 1974-1978* (Sherman Oaks, CA: Film Music Society, 2004), 241.

Chapter 2

A Touch of Affluence: West Coast Jazz in Hollywood

Sawdust still hung in the air. To walk out of the sliding glass doors onto the slab of concrete that was the patio and gaze across the ocean of mud at one's doppelgänger neighbours was, well, awesome. For my parents, the open space, the kitchen of the future and the streamlined look of the place with that cream Olds Dynamic 88 purring in the driveway must have had a lot going for it. But for me, a subterranean in gestation with a real nasty case of otherness, it was the perfect setting for a nice, hot mushroom cloud and concomitant firestorms. My parents had sentenced me to a long stretch in Squaresville and I was looking for an out.

Donald Fagen, 'Henry Mancini's Anomie Deluxe,' in *Premiere*, no.3 (1987): 97-99, accessed January 15, 2015, http://www.donaldfagen.com/writing_items.php?itemID=21

In the years following the release of *The Man with the Golden Arm* (1955), composers continued to expand the way that jazz could be used in film.¹ In this chapter I will discuss how Henry Mancini used West Coast jazz to represent diverse narrative themes (including affluence and hybridity) in his score for *Touch of Evil* (1958). I will begin by examining how West Coast jazz became a signifier of affluence, drawing on the racial politics of the period, and its popularity amongst young Americans. I will then show how affluence was represented in Hollywood films during the 1950s and 1960s. Following this, I will demonstrate with an analysis of the score for *Touch of Evil* (1958) how Mancini continued to use jazz as a means of complex expression in films, conveying changes in jazz's reception.

¹ See chapter 1 for more information of Bernstein's score for *The Man with the Golden Arm* (1955).

Jazz and Affluence

The youth of the 1950s came of age during a period of great affluence in America. After the hardships suffered during the Depression and the War years, many adults sought security and happiness through consumerism.² However, to a growing number of affluent young Americans, these values were difficult to relate to because they had never experienced the tribulations of the previous decades. For many young people, their parent's ideals were only superficial. In 1957 Norman Mailer described the ideology of America's youth during this period in an article for *Dissent*:

To tear oneself from the security of physical and spiritual certainty, to live for immediate pleasure rather than the postponement of gratification associated with the work ethic. The antithesis to the man in the grey flannel suit was a figure called the Hipster and "American existentialist" whose tastes for jazz, sex, drugs, and the slang and mores of black society constituted the best means of resisting the encroachments of Cold War oppression. One is Hip or One is Square, One is a Rebel or One Conforms.³

The shift by the affluent white youth of America towards blackness outlined by Mailer has also been discussed in more recent scholarship. For instance, Scott Saul in his publication *Freedom Is, Freedom Ain't*, expands on Mailer's description by arguing that the hipster's embrace of black culture became a way

² See John. K. Galbraith, *The Affluent Society* (Wilmington, MA: Mariner Books, 1998); Avner Offer, *The Challenge of Affluence in the United States and Britain since 1950* (Oxford: Oxford University Press, 2006); Rob Kroes, *If You've Seen One, You've Seen the Mall, Europeans and American Mass Culture* (Urbana: University of Illinois Press, 1996); and Richard Parker, *The Myth of the Middle Class, Notes on Affluence and Equality* (New York: Liveright, 1972).

³ Norman Mailer, "The White Negro", in Thomas Frank, *The Conquest of Cool, Business Culture, Counterculture, and the Rise of Hip Consumerism* (Chicago: University of Chicago Press, 1997), 12. Originally published in *Dissent* magazine, 1957.

to escape the expectations of the older generation.⁴ Ingrid Monson has also shown that this alternative ideology led many young white Americans to identify with jazz culture:

The mainstream rules of family and work could be defied and reshaped in dialogue with what was imagined as a more liberating model of African American masculinity and style. Interracial communion was consequently an important component of white liberal identification with an idealised, integrated jazz community. Economic opportunity was secondary to a shared commitment to true art and its attendant non-conformism.⁵

The freedom inherent in the music's improvisational nature was a major factor in its appeal to the younger generation. Writers such as Kerouac used jazz as a metaphor to appeal to young people. For example, in a guide to writing prose, Kerouac insisted that language be an "undisturbed flow from the mind of personal secret idea-words, blowing (as per jazz musician)....the vigorous space dash separating rhetorical breathing (as jazz musician drawing breath between out blown phrases)".⁶

On the West Coast of America jazz became particularly synonymous with affluence and whiteness during the 1950s. The lack of working opportunities for black musicians (largely due to the racism inherent in the Hollywood studio system) resulted in many choosing to move east.⁷ Therefore, the majority of the West Coast's most prominent jazz musicians were white, middle-class men, including

⁴ Scott Saul. *Freedom Is, Freedom Ain't; Jazz and the Making of the Sixties* (Cambridge, MA: Harvard University Press, 2003), 33.

⁵ Ingrid Monson, *Freedom Sounds; Civil Rights Call out to Jazz and Africa* (Oxford: Oxford University Press, 2007), 64.

⁶ Jack Kerouac, "Essentials of Spontaneous Prose," in Ann Charters, ed. *The Portable Beat Reader* (New York: Penguin Books, 1992), 57.

⁷ Ornette Coleman and Charles Mingus are amongst the musicians who relocated during this period. See Ted Gioia *West Coast Jazz, Modern Jazz in California 1945-1960* (New York: Oxford University Press, 1992), 111.

Gerry Mulligan, Chet Baker, Paul Desmond, Dave Brubeck, and Shorty Rogers.

Jazz also became popular amongst university students and many West Coast musicians were university educated (adding to jazz's sophisticated image).⁸

Although segregated schools had been ruled unconstitutional by the supreme court in the 1954 *Brown vs. Board of Education* case, higher education opportunities for black Americans were still limited in comparison to those for white Americans.⁹

West Coast jazz musicians also helped contribute to the genre's affluent connotations by incorporating unusual instruments into their music. These included instruments from Africa and those more commonly used in western orchestral music. Henry Mancini was amongst the pioneers of this practice in film music. For example, his choice of instrumentation in *Touch of Evil* (1958) included French horns, vibraphone, electric guitar and bass, and alto flutes. Furthermore, in his autobiography Mancini reveals his composition process for *Hatari!* (1964): "I was always looking for unusual instruments and somehow had become aware of an electric calliope...there was only one like it in the world".¹⁰

Other West Coast jazz musicians including Stan Kenton were also experimenting with different instruments on film and records as the historian and West Coast

⁸ West Coast musicians with a university education included Henry Mancini, who attended Julliard and Dave Brubeck, who graduated from the College of the Pacific (now UOP) in Stockton, California. Brubeck also later attended Mills College in Oakland, California. Furthermore, Shorty Rogers graduated from Los Angeles Conservatory of Music and Chet Baker attended El Camino College in Los Angeles, although he didn't graduate. See Eric Porter, *What Is This Thing Called Jazz?: African American Musicians As Artists, Critics, and Activists* (Berkeley, CA: University of California Press, 2002), 234.

⁹ See Monson, *Freedom Sounds, Civil Rights Call out to Jazz and Africa*. Also see John Caps, *Henry Mancini: Reinventing Film Music* (Urbana: University of Illinois Press, 2012), 10.

¹⁰ Henry Mancini, *Did They Mention The Music?* (New York: Cooper Square Press, 2001), 110. A calliope is a musical organ that is powered by steam.

jazz advocate Ted Gioia argues: “the constant and sometimes strained striving for the new effects, the openness to different sounds, the ceaseless variety and churning musical activity – these underlying themes of the period found their fullest expression in Stan Kenton”.¹¹ Adoption of these instruments was a display of American affluence, of exotic travel and sophistication. This is summarised by Joseph Lanza in the liner notes to *Shots in the Dark*, a collection of Mancini themes covered by various alternative rock bands: “Henry Mancini, like Walt Disney, helped usher in the Cold War escapism that satisfied an over-worked and over-anxious middle-class sold on suburbia, satellites, stereophonic sound, super-sonic travel, and arm-chair screen adventures involving espionage and transnational romance”.¹²

The connotations of affluence and sophistication that jazz had acquired led hi-fi manufacturers in the late 1950s to associate their products with the genre. Hi-fis were amongst the many affluent consumer products (along with air conditioning, refrigerators, and car radios) that were designed to provide a comfortable lifestyle to the white middle-classes of America. Phil Ford, in a recent article for *Representations*, notes that the music was marketed to the affluent young generation and “with their liner-note guides on how to master the full range of stereo sound, they appeal[ed] to the gadget fetish of single young men with money encas[ing] their musical experience in a carapace of technology”.¹³

Articles in *Downbeat* throughout the 1950s (supporting of Ford’s observations)

¹¹ Gioia, *West Coast Jazz*, 143.

¹² The liner notes to Henry Mancini, *Shots in the Dark* (Donna Records DOCD 2113, 1996, compact disc).

¹³ Phil Ford, “Taboo: Time and Belief In Exotica”, *Representations*, no.103 (2008): 110. See Chapter 3 for more information on High Fidelity and jazz.

also featured monthly interviews with prominent jazz artists discussing their preferred choice of stereo system, adverts for hi-fi systems, and critiques of various jazz records.¹⁴ Jazz's sophisticated image was even associated with affluent corporate institutions (like banks), as an article in 1959 declared:

Jazz has arrived, man – it's being used to sell commercial products. Even a conservative bank in New York City is advertising for prospective depositors. In a three-column ad appearing in the staid New York Times, art work consisting of a sketch of a musician completely-equipped with a beret, bop glasses, string tie, and a goatee, circa 1947. Another quarter page ad for a clothing store features a caricature of a trumpeter with a string tie and a checkered uniform coat. The copy reads: "M is for musician. Musicians have to keep in tune with the times. They are in the public eye as well as the public ear. When it comes to clothing... [omitted name] has on-the-beat fashions, and sweet 'n' low prices strike a responsive chord with many musicians budget" It also mentions in the ad that the prices will be music to your ears.¹⁵

Affluence in Hollywood

In the past, Hollywood directors have portrayed affluent life during the 1950s and 1960s in a variety of ways. For example, the image of a suburban utopia with immaculate houses and well-manicured gardens is an important feature in several films. *A Raisin' In The Sun* (1961) is a story about the struggles of a black family who move to a predominantly white and middle-class picturesque residential community. Similarly, Mike Nichols's film *The Graduate* (1967), the story of a

¹⁴ "The Blindfold Test" was a monthly column in *Downbeat* where jazz artists were asked to review a record without being told its composer. For a typical example see "Henry Mancini, The Blindfold Test" in *Downbeat* 26 no. 8, (1959): 37. Additionally, for a more detailed discussion on the cultural significance of High Fidelity see: Tim J. Anderson, *Making Easy Listening: Material Culture and Postwar American Recording* (Minneapolis: University of Minnesota Press, 2006).

¹⁵ George Hoefer, "Jazz has arrived," *Downbeat* 26, no.24 (1959): 64. This is a classic example of what Mark Everist means by reception. See page 15 and 39 above and Mark Everist, "Reception Theories, Canonic Discourses, and Musical Value" in *Rethinking Music*, ed. Mark Everist and Nicholas Cook (Oxford: Oxford University Press, 1999).

young man from a wealthy family who spends a summer having an affair with his neighbour, depicts the material wealth of the affluent suburbs. The narrative shows the suburban ideal to be artificial in nature by associating it with the lead protagonist's unhappiness. Another film to portray affluence in this manner is *The Stepford Wives* (1975), in which dutiful robots replace the women of a picturesque small town. *The Man in the Gray Flannel Suit* (1956), *No Down Payment* (1957), and *All That Heaven Allows* (1955) also present the suburbs as an alienating materialistic environment.¹⁶

Other films from this period depict contrasting suburban and urban imagery. For instance, in H. C. Potter's film *Mr Blandings Builds his Dream House* (1948), city life is represented as being claustrophobic and the affluent suburbs as a place of sanctuary. The opening of the film follows the daily routine of the main protagonist (Cary Grant) living in a tiny apartment in New York City. It is full of slapstick comedy as Grant struggles to shower, shave, and dress in such a small space. In the second scene, Grant decides that crowded city life is unbearable and moves to rural America in search of his dream house.

More of this imagery can be found in Frank Capra's *It's A Wonderful Life* (1946). Aside from the film's generally positive themes, the narrative conveys a feeling of anxiety over the future of a small town in the postwar era. The film's main protagonist (James Stewart) comes to experience two visions of the same town: one is an nightmarish urban fantasy called Pottersville and the other, Bedford

¹⁶ 1950s affluent suburbia has also been portrayed in more recent films including *Catch Me If You Can* (2002), *Pleasantville* (1998), and *The Man Who Wasn't There* (2002).

Falls, is a traditional small American suburban utopia. Bedford Falls signifies family values and honesty throughout the film, as it is the place in which the main protagonist's wife and young children live. It is also the location of his small family business. The narrative also features a rich, city dwelling businessman named Mr Potter, who attempts to buy the town through devious means. His plans are a threat to the way of life of the town's inhabitants during the film.

In contrast to these negative images, Hollywood also produced films that presented the city in a positive light. Several films (mostly romantic comedies) including *Sabrina* (1954), *Pillow Talk* (1959), and *That Touch Of Mink* (1962) all portrayed the urban environment as an affluent and sophisticated place to live. For instance, these three films feature spacious apartments furnished with luxurious consumables. Moreover, the main protagonists in each film clearly live privileged lifestyles, as they are chauffeured in expensive cars and dress in fashionable clothes. These films often featured jazzy soundtracks and, as I will show in the next chapter, are representative of changes in the reception of jazz during this period.

Jazz and rock 'n' roll soundtracks can also be found in mainstream films and television programmes during this period which portray an alternative image of society. Often portraying a wasteland of urban decay, vandalism, and crime, films like *The Wild One* (1953), *The Man with the Golden Arm* (1955), and *Touch of Evil* (1958) are representative of a rebellion against mainstream culture by a young

generation of Americans who were attempting to assert their individuality.¹⁷ These films through their casting choices and soundtracks also reflect the shift by the white youth of America towards black culture and jazz music (discussed above).

The contrasting portrayals of affluence in American society often coexisted within the same films during the 1950s and 60s. Imagery of the wasteland of affluence was associated with rebellion and youth subcultures, whereas the utopian consumer paradise was represented by an older generation's conformity to good moral values. The film *Bell, Book and Candle* (1958) serves as a good example of this as it portrays images of affluent city living in opposition to a youthful jazz club (a hotbed of paranormal activity). During the narrative, James Stewart (the main protagonist) faces a choice between a secure life or marriage to a witch (Kim Novak). Stewart eventually decides to choose the alternative lifestyle over the older generation's traditional way of life. In the film's conclusion, Kim Novak's paranormal powers are lost as a result of the couple's marriage and the associations with jazz are also abandoned (perhaps a sign of the couple's coming of age). The film's classical underscore and the themes of utopian prosperity eventually triumph over (or mature from) the jazz-themed rebellion against conformity.¹⁸

In the next section of this chapter I will show, with an analysis of the score for *Touch of Evil*, how Henry Mancini used jazz to represent affluence, sophistication

¹⁷ A relatively recent example of this kind of alternative affluent imagery can be found in the noir-like film *L.A. Confidential* (1997) about police corruption in Los Angeles.

¹⁸ Other films containing similar coexisting but contrasting themes include, *On the Beach* (1959) directed by Stanley Kramer, *Sweet Smell of Success* (1957) directed by Alexander Mackendrick, *That Touch of Mink* (1962) directed by Delbert Mann, *One Two Three* (1961) directed by Billy Wilder, and *I Want to Live!* (1958), directed by Robert Wise.

and hybridity. I will also demonstrate how Mancini reflects in his score a contrast between the ideologies of the young and older generations, as well as a contrast between industrialism and modern life.

Touch of Evil: A Synopsis

Orson Welles's film *Touch of Evil* represents a watershed in attitudes about affluence and music.¹⁹ The imagery of the film is significantly different from the more typical Hollywood visions of a suburban utopia and this is most prominent in Henry Mancini's soundtrack.²⁰ In order to represent the complex narrative, Mancini employs a diverse selection of jazz and rock 'n' roll themes in a variety of ways.

The narrative begins with the detonation of a car bomb that causes the death of a local businessman. Mike Vargas (Charlton Heston), leader of the Pan-American Narcotics Commission, witnesses the crime. Vargas suspects that the Grandi family of Mexican gangsters is behind the murder and decides to help the local

¹⁹ I wish to clarify that I will be focusing on the 1998 release of Orson Welles' *Touch of Evil* (the last of three releases of the film). The first version of the film (1958) was released after the head of Universal, Edward Muhl, had taken control of the project and made significant changes to the final cut. The second version (1976) restored previously deleted scenes. See Jill Leeper, "Crossing Musical Borders: The Soundtrack for *Touch of Evil*" in *Soundtrack Available: Essays on Film and Popular Music* (Durham: Duke University Press, 2001), 227-228, for detailed research on the various releases of the film. The third version was an attempt to make the film more consistent with the director's intentions (after the first 1958 version was significantly altered by the head of Universal), referring to a fifty-eight-page memo written by Welles, which articulately detailed his numerous disagreements with the studio's finished product. The production team consisted of, Welles scholar Jonathan Rosenbaum, editor and sound mixer Walter Murch, producer Rick Schmidlin, a photo lab team led by Bob O'Neal and a sound crew headed by Bill Varney.

²⁰ *Touch Of Evil* is widely regarded as the finishing point of the Film Noir period. See David Butler, *Jazz Noir* (Westport: Greenwood Press, 2002).

police captain Hank Quinlan (Orson Welles) with the enquiries. As the narrative unfolds, Vargas accuses Quinlan (correctly) of planting evidence.²¹ Quinlan thereafter collaborates with the Grandi family to throw doubt upon Vargas's character by victimizing his wife Susan (Janet Leigh). In order for Vargas to obtain evidence of Quinlan's collaboration with the Grandi family he enlists the help of detective Menzies (Joseph Calleia). Together, they concoct a plan to secretly gain a confession from Quinlan by recording his conversations. The plan eventually succeeds but Menzies and Quinlan are both killed in the process.

Diegetic Music in *Touch of Evil*

Henry Mancini's soundtrack for *Touch of Evil* is mostly employed diegetically. In particular, car radios are the source for much of the film's music. I believe this reflects wider changes in American society and also the reception of jazz during the late 1950s. For instance, automobiles (along with other consumable goods) became a signifier of social status for many American families.²³ As cars became popular and thus more young people had access to radio, the stations began to

²¹ The casting by Welles and the studio bosses of an Anglo American actor in the role of a Latin American character reflects the racism inherent in the industry during the 1950s. At the time of *Touch Of Evil's* release there were no Mexican actors in Hollywood with leading roles and so Charlton Heston was chosen by Welles and the studio bosses to play Vargas. Therefore, it is reasonable to assume that notoriety of actors was more important to studio bosses at the time than authenticity and racial equality. Heston, when asked by reporter James Delson to give his opinion about casting choices for the film, chose not to acknowledge the unusual role selection: "I thought all of the casting was marvelous". See James Deslon, "Heston on Welles," in *Touch Of Evil: Orson Welles, Director* (New Brunswick, NJ: Rutgers University Press, 1985), 215.

²³ For more detailed research on anthropology and the social economics relating to the automobile see Avner Offer, *The Challenge of Affluence*, 202. See also Kenneth Jackson, *Crabgrass Frontier: the Suburbanization of the United States* (New York: Oxford University Press, 1985) and Gary Donaldson, *Abundance & Anxiety* (Westport, CT: Greenwood Publishing Group, 1997), 138.

adapt their programming schedules accordingly and jazz and rock 'n' roll began to dominate radio broadcasts.²⁴

The cultural impact of the car stereo is most prominently shown during *Touch of Evil's* opening sequence. Welles, using a camera mounted on an elaborate crane, follows a car down the busy streets of Los Robles for three continuous minutes. A variety of pieces from Mancini's soundtrack can be heard emanating from the buildings as the camera shot passes by. The volume of each piece blends in and out according to the position of the camera. Youth and maturity are both represented amongst the cacophony of sound that contains a mixture of rock 'n' roll, Latin percussion, and big band music.²⁵ Welles's use of the car in this scene is also representative of the swift cultural changes brought about by industrialisation. For example, as the vehicle's driver makes his way down the high street he has to avoid an old man herding goats through the town. This highlights the contrast between traditional methods of work and advancements in modern technology.

Mancini's use of jazz in this scene has similarities with Bernstein's score for *The Man with the Golden Arm*. For instance, Mancini's placement of the music via car

²⁴ For more detailed accounts of the various economic demographics during the 1950s see: John Kenneth Galbraith, *The Affluent Society* (Wilmington, MA: Mariner Books, 1998), Rob Kroes, *If You've Seen One, You've Seen the Mall, Europeans and American Mass Culture* (Urbana: University of Illinois Press, 1996), Todd Gitlin, *The Sixties*, Susan J. Douglas, *Listening in, Radio and the American Imagination* (Minneapolis, MN: University of Minnesota Press, 2004), and Donaldson, *Abundance & Anxiety*.

²⁵ The various styles of music also highlight the multicultural make up of the town. It is noteworthy that the music in the opening sequence wasn't in the original 1958 version of the film. This was probably the most dramatic alteration in the 1998 release, as it completely cut the famous *Touch Of Evil Theme* song composed by Mancini. In an essay detailing the alterations made it is clear that, although the cut was drastic, Welles intended it: "I assume that the music now backing the opening sequence is temporary". From Larry Sider, Jerry Sider and Diane Freeman, eds. *Soundscape* (London: Wallflower Press, 2003), 85.

stereos (like Bernstein's use of transistor radios discussed in chapter 1, page 53) serves as a form of reception document. Both composers presented jazz in a way that highlighted its connection with youth culture and affluence.

Using music diegetically throughout the film gave Mancini a direct involvement with the narrative. This allowed him to create interest by challenging the established practices of the period. For instance, during a particularly dramatic scene, a gang of Mexican youths play incessantly loud rock 'n' roll in an effort to scare and intimidate Susan. The music is heard through a hotel speaker system as the gang prepare to render her unconscious by giving her drugs. By using rock 'n' roll for this scene Mancini hijacks the more familiar use of easy listening for background music.²⁶ Mancini contrasts the delinquent youths' rock 'n' roll accompaniment with a sophisticated jazz theme that is associated with Susan for the rest of the film. Susan is a modern, independent, young woman who is always well presented in her appearance. She is also newly married to a respectable (if non-American) man. Mancini's use of a West Coast jazz accompaniment (which will be discussed later in more detail) was a departure from Hollywood's more common use of classical orchestration in this setting.²⁷ It is unusual to see jazz and rock 'n' roll positioned as opposing forces because youth culture and

²⁶ It is notable that the use of hotel loudspeakers in this scene is very similar to the trend of canned music supplied by companies like Muzak during the 1950s (although the musical style typified by Muzak had perhaps more in common with West Coast jazz than rock 'n' roll). It is a signifier of an affluent lifestyle, a consumer paradise that was both conformed to and rebelled against. See Joseph Lanza, *Elevator Music: A Surreal History of Muzak, Easy Listening, and Other Moodsona* (Ann Arbor: University of Michigan Press, 2004), for a more detailed discussion on 'mood music'.

²⁷ The television series *Peter Gunn* (1958) also represented a departure from Hollywood's typical musical associations between the two contrasting images of affluence (the music was also composed by Henry Mancini). The show is set in an affluent wasteland and the lead character plays a debonair private detective who (to a jazz soundtrack) stands for decency and good moral values in a confusing and unstable time. See Donald Fagen, "Henry Mancini's Anomie Deluxe," *Premiere* no. 3 (1987): 97-99, for an account of the television series' reception.

rebellion were regularly associated with both genres. For example, in the film *Wild One* (1953) Marlon Brando leads a motorcycle gang of bebop loving rebels who scare and intimidate the occupants of several small towns in much the same way as the young rock 'n' roll fans in *Touch of Evil*.

Hybridity in *Touch of Evil*: Susan's Theme

The theme of hybridity is featured throughout *Touch of Evil*. Jill Leeper argues that the diverse selection of musical genres selected by Welles throughout the film represents hybridity in the score as well as in the narrative:

Welles chose the genres he did for [the] soundtrack for [a] reason: he was aware that they signified hybridity and that they would therefore comment upon the theme of hybridity in the film's casting, mise-en-scene, and narrative...[B]ecause of [the] diverse mixture of genres, the soundtrack immediately lets us know that we are in a place that has no meaningful borders but is instead a truly multicultural society, a place of cross breeding.²⁸

Expanding on Leeper's research, I believe that Mancini's compositions also represent hybridity through his amalgamation of musical techniques and traditions. For example, in "Susan's Theme" (a West Coast jazz ballad) Mancini employs big band arranging methods for the melody of the piece and blends this with a Latin inspired rhythmic accompaniment in the style of a rhumba.²⁹ As illustrated in example 3.1 below, the melody is performed with closely voiced

²⁸ Leeper, "Crossing Musical Borders," 231.

²⁹ The titles of the musical themes discussed in this chapter are taken from the soundtrack to the film. See Henry Mancini, *Touch OF Evil (Original Motion Picture Soundtrack)*, recorded in 1965 and 1968 (Movie Sound Records – MSCD 401, 1993, compact disc).

homophonic chords (an arranging technique widely used in big band music).³⁰ In addition to this, Mancini uses a rumba pattern (typically consisting of a dotted crotchet followed by a quaver) performed on a double bass, congas, and drums with brushes for the accompaniment.

The musical score for "Something For Susan" is arranged for five instruments: Vibraphone (Vib), Piano, Bass, Congas, and Drums. The Vibraphone part has a melodic line with chords Am⁷, Am⁶, and Am⁷ indicated above it. The Piano part provides harmonic support with chords. The Bass, Congas, and Drums parts play a rhythmic pattern labeled "Rumba pattern on bass and drums". The score includes various musical notations such as triplets, eighth notes, and rests.

Example 2.1, Transcription of "Something For Susan" composed by Henry Mancini from the film *Touch of Evil* (1958). Henry Mancini, *Touch of Evil (Original Motion Picture Soundtrack)*, recorded in 1958 (Movie Sound Records – MSCD 401, 1993, compact disc).

The repetitive groove provided by the Latin percussion was a common feature of West Coast jazz compositions. For instance, Cal Tjader and Antonio Carlos Jobin were amongst the first musicians to blend jazz harmony with Latin rhythms during the 1950s.³¹ Stan Getz, João Gilberto and Stan Kenton were also notable for performing jazz in this way.

³⁰ Closely voiced homophonic melodies can be heard in other Mancini big band compositions like "Session at Pete's Pad" and "Peter Gunn". See Henry Mancini, *The Music From Peter Gunn*, recorded in 1959 (Buddha Records 74465996102, 1999, compact disc).

³¹ See Ted Gioia, *West Coast Jazz* (New York: Oxford University Press, 1992), 100.

Mancini's integration of musical traditions in "Susan's Theme" represents several narrative themes. For example, the blending of big band and Latin American arranging techniques symbolizes Susan's mixed race marriage to Vargas. Furthermore, Mancini uses jazz to reinforce the audience's perception of Susan as a sophisticated, affluent young lady.

"Susan's Theme" is first used in the film as background music in a hotel lobby that is illuminated by a bright neon sign (a touch of American affluence in Mexico). Shortly afterwards it emanates from a car radio as Susan and Vargas drive to a hotel that is situated on the American side of the border (a supposed sanctuary from the chaos left behind in the border town). Unbeknownst to them, they are being followed by the Mexican gangster Uncle Joe Grandi who has Mariachi style music playing from his car stereo. The camera quickly switches between the two scenes and the contrasting images (and sounds) are representative of the wider changes in cultural attitudes towards jazz. For instance, Mancini highlights that a sophisticated couple are consuming jazz in an affluent environment by contrasting the music with an arrangement of traditional Mexican music.³²



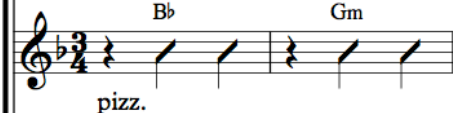



Welles's use of these contrasting themes in the music for *Touch of Evil* was very deliberate, as his memo to Muhl boldly states: "it is very important that the usual ranchero and mariachi (Mexican) numbers should be avoided [in the opening scene] and the emphasis should go on Afro-Cuban rhythm numbers. Those few

³² Leeper's research regarding the hybrid nature of the mariachi style highlights this contrast. See Jill Leeper, "Crossing Musical Borders: The Soundtrack for *Touch of Evil*," in *Soundtrack Available: Essays on Film and Popular Music*, edited by Pamela Robertson Wojcik and Arthur Knight (Durham: Duke University Press, 2001), 230.

places where traditional Mexican music is wanted will be indicated by special notes".³³

Hybridity in *Touch in Evil*: Grandi's Theme

The themes of hybridity in the narrative (referred to above by Leeper) are further complemented by Mancini in a section of underscore that amalgamates the motifs of two of the film's characters. In a scene in which Grandi and Quinlan sit down in a bar to discuss joining forces in a crooked plan, Mancini's underscore can be heard diegetically through a jukebox. Mancini accompanies the scene with a new arrangement that incorporates a mandolin's tremolando technique along with the guitar and bass line pattern from the traditional Mexican music associated with Grandi (see example 3.2 below).

"Grandi's Theme"		"Hybrid Theme"	
Mandolin		Flutes	
Guitar			
Bass			

Example 2.2, Transcription of "Grandi's Theme" and "Hybrid Theme" composed by Henry Mancini from the film *Touch of Evil* (1958). Henry Mancini, *Touch of Evil (Original Motion Picture Soundtrack)*, recorded in 1958 (Movie Sound Records – MSCD 401, 1993, compact disc).

³³ Taken from an excerpt of Welles's memo that is discussed in detail (regarding the 1998 remake of the film) by Sider, Sider, and Freeman, *Soundscape*, 85-86.

Following this, Mancini uses an excerpt from “Tana’s Theme” (discussed later in this chapter) for the melody of the underscore (see example 3.3 below).

The musical score is for a 3/4 time piece in B-flat major. It consists of four staves: Flutes, Mandolin, Guitar, and Bass. The Flutes and Mandolin staves are grouped together and labeled 'Melody From "Tana's Theme"'. The Flutes staff has a triplet of eighth notes in the third measure. The Mandolin staff has a triplet of eighth notes in the third measure. The Guitar staff has a 'pizz.' (pizzicato) marking in the first measure and a 'Bb' marking in the second measure. The Bass staff has a 'Bb' marking in the second measure. The score is divided into two sections: 'Grandi's Theme' accompaniment and 'Melody From Tana's Theme'.

Example 2.3, Transcription of “Grandi’s Theme” and “Tana’s Theme” composed by Henry Mancini from the film *Touch of Evil* (1958). Henry Mancini, *Touch of Evil* (Original Motion Picture Soundtrack), recorded in 1958 (Movie Sound Records – MSCD 401, 1993, compact disc).

Mancini’s merging of two motifs subtly reinforces the narrative (the forging of a plan) and the underlying themes of hybridity throughout the film.

Hybridity in *Touch of Evil*: Tana's Theme

A final example of Mancini's engagement with the theme of hybridity can be seen in the motif used to represent Quinlan and Tana during the film. Entitled "Tana's Theme" on the soundtrack, Mancini's composition accompanies imagery from a pre-industrial era.³⁴ For example, Tana's house, an old wooden building with peeling paint, is cluttered with ornaments including stuffed animals on the wall and carved wooden furniture. During the film "Tana's Theme" is performed on an old mechanical pianola situated in her shop. I believe Mancini arranged the music specifically to replicate the performance of this machine. The sheet music for a pianola is produced by punching holes in a reel of paper, which is fed into the machine.³⁵ Mancini highlighted this mechanical quality by composing a piano arrangement that is impossible for one person alone to perform. As highlighted in example 3.4 below, Mancini employed the interval of a 13th in the right hand part (whereas most hands can only reach around a 10th on an average sized piano). The piece is also heavily ornamented with trills.

³⁴ See Henry Mancini, *Touch OF Evil (Original Motion Picture Soundtrack)*, recorded in 1965 and 1968 (Movie Sound Records – MSCD 401, 1993, compact disc).

³⁵ A pianola is a piano that contains a pneumatic mechanism so that it can play by itself. First developed in the late 1800s, they were eventually mass-produced for American households in the early twentieth Century. The music was produced on sheets of perforated paper that was fed into the machine and was sold alongside notated music. With the advent of the gramophone, pianolas became less popular as did sales of notated sheet music. For more information see Brian Dolan, *Inventing Entertainment: The Player Piano and the Origins of an American Musical Industry* (Plymouth, UK: Rowman & Littlefield, 2009). Also "History of the Pianola - An Overview," [pianola.org](http://www.pianola.org/history/history.cfm), accessed September 18, 2013, <http://www.pianola.org/history/history.cfm>.



Example 2.4, Transcription of “Tana's Theme” composed by Henry Mancini from the film *Touch of Evil* (1958). Henry Mancini, *Touch of Evil (Original Motion Picture Soundtrack)*, recorded in 1958 (Movie Sound Records – MSCD 401, 1993, compact disc).

Mancini uses the pianola once again when the narrative reaches its conclusion. Accompanying Quinlan’s final downfall, this arrangement of “Tana’s Theme” also represents hybridity as it incorporates elements of rock ‘n’ roll. For instance, Mancini uses a twelve bar blues structure and dominant 7th harmony while still retaining the machine like precision of the original theme. The outcome has mixed connotations, as the rock ‘n’ roll element signifies youth, rebellion, and affluence but the pianola is coded in the past. Mancini’s arrangement also cleverly underlines Quinlan’s reluctance to adapt to modern life. The mixture of musical styles highlights that even the pianola (Quinlan’s link to the past) is programmed to play contemporary music.

Conclusions

Mancini's soundtrack to *Touch of Evil* represents a period in history in which jazz was starting to be viewed as a more sophisticated musical form. In this chapter I have shown, through my analysis of *Touch of Evil*, how Mancini associated West Coast jazz with images of affluence to reflect this change. In particular, Mancini selected affluent signifiers like hi-fis, car stereos, and youth culture as the visual accompaniment to his score.

In addition to this, I have expanded upon existing research (particularly from Jill Leeper's study of *Touch of Evil*) by demonstrating that Mancini incorporated the themes of hybridity into his score on a level that exceeds the selection of diverse musical genres. Mancini incorporated hybridity within the motifs for several characters, as well as using the music's connotations to underpin the narrative.

Film composers like Mancini and Bernstein were aware of how the reception of jazz during the late 1950s was changing and as a result, adopted a more serious and dramatic role in their scoring process. In doing so, the scores of *Touch of Evil* and *The Man with the Golden Arm* accompanied a variety of narrative themes with an interesting mixture of diegetic music and underscore. Composers like Mancini and Bernstein expanded how jazz was presented on film, demonstrating that it was a versatile medium that could be used in a complex variety of ways.

Chapter 3

Scoring Sophistication: Easy Listening and Jazz in 1960s Hollywood Films.

Uncongenial to the babbling brass and jackhammer jazz of the earlier Swing era, the postwar home required softer, subtler, more enchanting and even haunting textures.

Joseph Lanza, *Elevator Music: A Surreal History of Muzak, Easy Listening, and Other Moodsong* (Ann Arbor: University of Michigan Press, 2004), 67

Not quite Classical, not quite jazz, not entirely show or waltz, [Easy Listening] triumphed by eluding pigeon holes.

Lanza, *Elevator Music*, 34

Easy listening music promised to be the soundtrack for a better life and a more colourful world. It was music that transported the remarkable into the unremarkable setting of daily lives. In this chapter I will argue that easy listening was a heterogeneous formation that was found in a variety of domains including film composition and hi-fi culture. Drawing upon examples of diegetic music from composers like Henry Mancini and Dave Grusin, as well as providing a detailed analysis of Quincy Jones's underscore to the film *Walk Don't Run* (1966), I will demonstrate how film composers used jazz techniques to bring a new level of sophistication to the genre of easy listening during the 1960s. Recent studies by Joseph Lanza and Tim Anderson have revealed how the cultural history of easy listening has been largely misunderstood as a denigrated form.¹ My research will

¹ See Joseph Lanza, *Elevator Music: A Surreal History of Muzak, Easy Listening, and Other Moodsong* (Ann Arbor: University of Michigan Press, 2004) and Tim. J. Anderson, *Making Easy Listening: Material Culture and Postwar American Recording* (Minneapolis, London: University of Minnesota Press, 2006).

build upon this work by highlighting the diversity of easy listening culture during the 1960s. In showing how Hollywood composers used easy listening and jazz to represent consumerism, affluence, sophistication, and sexual attractiveness, my research will also contribute to a growing body of literature about jazz and films (from historians like Krin Gabbard and Jeff Smith) that positions Hollywood composers as being integral to jazz's history.²

A Summary of Easy Listening

For the purposes of clarity I would like draw on authors Joseph Lanza, Tim. J. Anderson and Claudia Gorbman to define easy listening music.³ It is music that often contains:

1. Large string sections, commonly used in high registers or as texturally thick homophonic chords.⁴
2. Latin American percussion (such as guiros, shakers, and congas) and common Latin rhythms (such as cha-chas, bossa-novas, and rumbas).⁵

² See Jeff Smith, *The Sounds Of Commerce: Marketing Popular Film Music* (New York, Chichester, West Sussex: Columbia University Press, 1998) and Krin Gabbard, *Jammin' At The Margins: Jazz And The American Cinema* (Chicago: University of Chicago Press, 1996).

³ For a concise history of the roots of easy listening and its genre predecessors see Joseph Lanza, *Elevator Music: A Surreal History of Muzak, Easy Listening, and Other Moodsong* (Ann Arbor: University of Michigan Press, 2004).

⁴ Richard Clayderman, Percy Faith, Jackie Gleason, Ron Goodwin, Michel LeGrand, Mantovani, George Melachrino, 101 Strings, and The Mystic Moods Orchestra commonly use large string orchestras. Also see Lanza, *Elevator Music*, 133-147.

3. Vocal choirs. The choirs often sing without using specific words, using a collection of *ooos*, *aaas*, *doos*, *bas*, and *las*. Easy listening composers utilise men's and women's voices either in unison or homophonic harmony. Voices are also used either as a melody instrument or as part of an accompaniment.⁶
4. Big Band instrumentation. Trumpet sections playing in high registers, saxophone section countermelodies, and trombone sections are all common.⁷
5. Instruments commonly associated with popular music ensembles: guitars, electric basses, pianos, and drum kits. It is also of interest to note that the majority of easy listening compositions use straight quavers rather than the swing rhythms that are more common with jazz compositions.⁸
6. Steady tempos and regular time signatures are common features of easy listening compositions and they serve to create a hypnotic effect with a minimum of variation and much repetition. Film scholar Claudia Gorbman also notes that easy listening composers often avoid "any extremes of volume...or any departure from the most conventional harmony and the most regular rhythm[s]".⁹

⁵ Martin Denny, Ray Conniff, Henry Mancini, and Esquivel regularly use unusual percussive effects in their recordings. See Anderson, *Making Easy Listening*, 161-162.

⁶ Vocal choirs are common in the music of Henry Mancini, Ray Conniff, Jackie Gleason, Floyd Cramer, and the Ray Charles Singers. See Lanza, *Elevator Music*, 113-132. The theme from the television series *Star Trek* in 1966 is also notable for the combination of this kind of singing with exotic synthesised instruments and studio effects. See *The Best Of Star Trek - 30th Anniversary Special* (GNP Crescendo GNPD 8053, 1996, compact disc).

⁷ See Ray Conniff, "Brazil" track 10 from *The Essential Ray Conniff* (Sony B0001FGBBG, 2004, compact disc). Also "Mucha Muchacha" from *The Best of Esquivel* (Camden International, B0000AZKEX, 2003, compact disc).

⁸ For a more complete discography of easy listening artists see Lanza, *Elevator Music*, 243-304. Lanza's discography includes artists that "one would reasonably expect to hear on an elevator" and it is extensive in its selections.

⁹ Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (Bloomington: Indiana University Press, 1987), 56.

7. Studio effects play an important role in the creation of a dreamlike soundscape with songs often drowned in reverb in order to suggest an unreachable and ethereal space.¹⁰

8. A wide variety of unusual exotic instruments, which contribute to the connotation of escapism, are also a common feature of easy listening records. Harps, and tuned percussion are selected recurrently by composers and often employed in very high registers, blending into the everyday background static of machinery and electronic noise.¹¹

The Function of Easy Listening

Easy listening was utilitarian music with a specific and often highly domesticated function. For example, Joseph Lanza (in his book *Elevator Music*) referred to it as being “tailored exclusively for the electronic revolution”.¹² In other words, easy listening was music that was composed with consideration to its reception (the environment in which it would be heard and the technology used to play it). For example, the titles of a series of albums from George Melachrino during the 1950s illustrate how easy listening music was designed to be used in daily life: “Music

¹⁰ Lanza compares this attribute of easy listening to that of Gregorian chant and the vocal choirs heard in large cathedrals. See Lanza, *Elevator Music*, 113.

¹¹ This can be seen in Lanza's description of the Easy Listening artist Ray Conniff, who “comes closest to furnishing music that is to the supermarket born. Conniff's music connotes the mystically metallic clanking of shopping carts, the rustle of cash registers, the tinkle of loose change, and the grunt of chromium doors automatically opening for the next phalanx of shoppers”. See Lanza, *Elevator Music*, 103.

¹² Lanza, *Elevator Music*, 70. Lanza uses several different terms to describe the wider genre of easy listening including, Mood Music, Muzak, Moodsong, Lounge, and Elevator Music.

for Daydreaming”, “Music for Confidence”, “Music for Reading”, and “Music for Dining” (see figure 3.1 below).¹³



Figure 3.1, Utilitarian music LP's by George Melachrino. Album art for George Melachrino, *Music For Dining* (RCA Victor, LSP 1000, 1958. Vinyl LP); George Melachrino, *Music For Day Dreaming* (RCA Victor, LSP 1028, 1958. Vinyl LP); George Melachrino, *Music for Reading* (RCA Victor, LSP 1002, 1958, Vinyl LP); and George Melachrino, *Music For Courage and Confidence* (RCA Victor, LSP 1005, 1953, Vinyl LP).

¹³ See Donald Clarke, *The Rise and Fall of Popular Music* (New York: St Martin's Press, 1996), 286. The popularity of these records can be seen in the extensive back catalogues of composers like George Melachrino. During the 1950s and 1960s his “Music For...” releases included: *Music for Dining* (RCA Victor LSP-1000, 1958, Vinyl LP); *Music for Relaxation*, (RCA Victor LSP 1001, 1958, Vinyl LP); *Music for Reading* (RCA Victor. LSP 1002, 1958, Vinyl LP); *Music for Courage and Confidence* (RCA Victor. LSP 1005, 1953, Vinyl LP); *Music to Help You Sleep* (RCA Victor LSP-1006, 1959, Vinyl LP); *Music for Two People Alone* (RCA Victor. LSP 1027, 1959, Vinyl LP); *Music for Daydreaming* (RCA Victor LSP 1028, 1959, Vinyl LP); *Music to Work or Study by* (RCA Victor LPM-1004, 1958, Vinyl LP); and *Music for the Nostalgic Traveler* (RCA Victor LPM-1053, 1958, Vinyl LP).

Furthermore, Dr. George Milstein (a New York dentist, horticulturalist, and musician), in the liner notes to his easy listening album “Music to Grow Plants”, describes the lengths that some composers went to in order to engage with High Fidelity technology:

As a result of present study, we were able to produce a sound which acts upon plant growth patterns. These sounds have been electronically embedded in this record. Every effort has been made to camouflage them, however, you may at times hear certain high frequency tones that could not be hidden completely. For best results this record should be played daily. The music which has been systematically selected and prepared is also most enjoyable for listening. Your plants and hopefully you will be brightened by the sounds of this album. (PATENT PENDING).¹⁴

Experimentation with stereo sound by easy listening composers was often presented in tandem with the imagery of sophistication and affluence, as Jason Oakes demonstrates in *Bad Music; the Music We Love to Hate*: “white males [attempting] to be ‘hip’ circa 1950s – early 1960s, [were] associated with images including tiki furniture, martinis, wide lapels, and expensive stereo systems”.¹⁵ These connotations of sophistication can be seen in examples of the artwork from easy listening records from the period. For example, the album cover of the easy listening collection, *Mancini's Angels* pictures the composer in a wide collared suit surrounded by three women (see figure 3.2 below). The artwork and title are references to “Charlie's Angels”, a popular television show produced between

¹⁴ See George Milstein, *Music to Grow Plants* (ESC records #121, 1970, Vinyl LP).

¹⁵ Jason Oakes, “Pop Music, Racial Imagination, and the Sounds of Cheese: Notes on Loser's Lounge,” in *Bad Music; the Music We Love to Hate*, Chris Washburne and Maiken Derno, eds., (New York: Routledge, 2004), 68.

1976 and 1981.¹⁶ On the album cover, Mancini is playing the part of Charlie, a wealthy mystery man who runs a sophisticated detective agency that employs three beautiful and highly talented women.¹⁷



Figure 3.2, Album artwork from an easy listening song collection. Henry Mancini, *Mancini's Angels* (RCA Victor. PL 12290, 1977, Vinyl LP).

Another example of easy listening album art displaying the connotations of sophistication can be seen in Ray Conniff's 1966 LP, *Hi-Fi Companion* (see figure 3.3 below). The album cover features a suited portrait of the composer (on a record sleeve) on top of an expensive hi-fi and signifies that this is sophisticated music for people with expensive tastes. A beautiful woman, mimicking Conniff's pose, is also pictured opposite an empty leather chair. The empty chair gives consumers the impression that they could be sat there.

¹⁶ The album cover also includes the advert: "featuring THEME FROM "CHARLIE'S ANGELS".

¹⁷ Charlie's Angels ran from 1976-1981 and featured a series of directors. Original music for the show was composed by Jack Elliot and Allyn Ferguson.



Figure 3.3, Album artwork from an easy listening album by Ray Conniff. Ray Conniff, His Orchestra and Chorus, *Hi-Fi Companion* (CBS 66011, 1966, Vinyl LP).

In the next section of this chapter I will demonstrate how easy listening and hi-fi culture was represented in the films of the period. I will show how composers used jazz techniques in combination with easy listening to complement imagery of sophistication and affluence.

Easy Listening in Hollywood

Easy listening in Hollywood films was most commonly presented in a familiar everyday fashion: as diegetic music heard through hi-fi systems. Films such as *The Tender Trap* (1955), *The Apartment* (1959), *Boy's Night Out* (1962), and *The Seven Year Itch* (1955) featured music utilised in this way.

A particularly interesting example of diegetic easy listening and an incorporation of jazz techniques can be seen in Frank DeVol's score to the film *Pillow Talk* (1959). DeVol's score complements the visual images of urbanity and wealth that feature throughout the film. For example, the narrative involves a sophisticated bachelor and composer called Brad Allen (Rock Hudson) who shares an apartment phone line with Jan Marrow (Dorris Day). To her annoyance, Brad keeps the line continuously occupied while he seduces a series of girlfriends. His method of seduction involves singing a jazzy song. While the arrangement of the song remains roughly the same, the title humorously changes each time to fit the name of its recipient. In one scene, after a ritualistic evening of entertaining involving drinking champagne and serenading at the piano, Brad holds his new girlfriend Marie in his arms on the sofa. As they prepare to embrace Brad reaches behind him to a switch that simultaneously dims the lights, locks the door, and plays a record on the hi-fi. A close-up shot of the hi-fi (see figure 3.4 below) is followed by a brief easy listening cue. The arrangement contains a large string section moving homophonically with extended harmonic chords. In between the string phrases, a solo trumpet also performs jazzy improvisations.



Figure 3.4, Screenshots from *Pillow Talk* (1959) featuring a Hi-Fi. *Pillow Talk*, directed by Michael Gordon (1959; Universal City, CA: Universal Studios, 1999), DVD, 00:29:44.

Another example of this practice can be seen in Blake Edward's *The Pink Panther* (1963). As the character Sir Charles Lytton (David Niven) prepares for his seduction of the Princess Dahla (Claudia Cardinale), he plays a jazzy bossa nova by Henry Mancini titled "Champagne & Quail" on a hi-fi that is subtly hidden away in a drinks cabinet (see figure 3.5 below). Mancini's use of a large string section, performing long notes with extended harmony, is a prominent feature of the song and complements the romance on screen. Small piano improvisations, in

addition to a rhythm section containing a drum kit using brushes, guiro, and congas, immediately give the song a jazz flavour (see example 3.1 below).¹⁸ This is followed by an improvised muted trumpet solo and a vocal choir providing textural vowel sounds.

Sir Charles, a bachelor with dubious moral character and considerable wealth, is eventually successful in his sonic hypnosis and the princess is powerless to resist his charms. The unusual length of scene enables the theme to be played on the hi-fi in its entirety and allows the record to progress onto another subtle jazz ballad entitled, "Royal Blue" (from the film's soundtrack).¹⁹ It is clear that the music is coming from the phonograph throughout the whole scene (and hasn't been replaced by underscore) because it later fades when the action moves into another room. Furthermore, both tracks appear next to each other on the soundtrack album advertising film's subsidiary products.

¹⁸ Latin American instruments like congas, guiros, and shakers were common in West Coast jazz and Latin jazz ensembles. West Coast jazz musicians were also regularly used on the soundtracks of Hollywood films. For example drummer Shelly Manne appeared and played on the soundtrack to several films including: *The Wild One* (1953), *Man with the Golden Arm* (1955), *I Want to Live!* (1958), *Breakfast at Tiffany's* (1961), *Hatari!* (1962), and *The Pink Panther* (1963).

¹⁹ See Henry Mancini, *The Pink Panther (Music From The Film Score)*, recorded in 1963 (RCA Victor, LSP-2795, 2001, compact disc). The entire scene was unusually long at nearly ten minutes. Although long scenes were generally uncommon in Hollywood films, they were a common feature of Blake Edward's directing style. See William Luhr and Peter Lehman, *Returning To The Scene Vol. 2* (Athens: Ohio University Press, 1989), 96 and 224.



Figure 3.5, Screenshot from *The Pink Panther* (1963) depicting David Niven preparing to seduce Claudia Cardinale with music from his hi-fi and champagne. *The Pink Panther*. Directed by Blake Edwards (1963; Century City, LA: Twentieth Century Fox, 2009), DVD, 00:33:16.

Example 3.1, Transcription of "Champagne and Quail" from *The Pink Panther* (1963). Henry Mancini, *The Pink Panther (Music From The Film Score)*, recorded in 1963 (RCA Victor LSP-2795, 2001, compact disc).

Adolph Deutsch's score to *The Apartment* (1960) features an energetic easy listening cha cha used in a similar way. The main protagonist (played by Jack Lemmon) is a city-dwelling bachelor who uses the hi-fi to set the mood for entertaining a young lady (see figure 3.6 below). While drunkenly boasting that

he is a “junior executive...graduate...lover” and “a notorious sex pot”, Lemmon dances and hums along to a record. The music contains several references from the jazz idiom that all connote sophistication. For example, the instrumentation is similar to West Coast jazz and Latin jazz compositions with a repetitive groove provided by a drum kit, congas, and a shaker (see example 3.2 below).²⁰ This choice of instruments and rhythmic patterns also signify affluence and exoticism.²¹ Moreover, the full length recording on the soundtrack album unusually features an improvised flute solo.²² Jazz techniques can be seen in the orchestration of the song. For instance, Deutsch employs tightly clustered trumpet stabs in between a homophonic clarinet melody. This was a feature of iconic swing era songs like Benny Goodman's “Sing Sing Sing” (as illustrated in example 3.3 below).



Figure 3.6, Screenshot from *The Apartment* (1960) featuring a Hi-Fi. *The Apartment*, directed by Billy Wilder (1960; Century City, LA: Twentieth Century Fox, 2001) DVD, 01:05:35.

²⁰ Musicians like Cal Tjader developed the Latin jazz sound on the West Coast of America during the 1950s. See also Ted Gioia, *West Coast Jazz* (New York: Oxford University Press, 1992), 100.

²¹ Phil Ford, "Taboo: Time and Belief in Exotica" *Representations*, 103 (2008): 107-135.

²² Improvisations from unusual instruments (like flutes) were also a feature of West Coast jazz. See Ted Gioia, *The History Of Jazz*, 264. Also, “This Night” from Adolph Deutsch, *The Apartment - Music From the Motion Picture* (United Artists Records, UAL 3105, 1960, Vinyl LP).



Example 3.2, Transcription of "This Night" from *The Apartment* (1960). A. Deutsch, *Music from the Motion Picture The Apartment* (United Artists, UAL 3105, 1960, Vinyl LP).



Example 3.3, Transcribed excerpt from the melody of "Sing Sing Sing". Benny Goodman, *Sing Sing Sing* (Jazz Heritage, 513143Z, 1992, compact disc).

Although the most notable examples of easy listening used in combination with High Fidelity technology (in the films of the 1960s) feature men, feminine mass culture was also represented to a smaller extent within films like *The Graduate* (1967). In a similar fashion to the male bachelor, Mrs Robinson (Anne Bancroft: the sophisticated older woman) uses a hi-fi to help attract Benjamin (Dustin Hoffman). Flirtatious conversation and drinks follow the click of a stereo as an easy listening cha-cha is performed, providing background music to the seduction. Dave Grusin's arrangement also features several signifiers of the West Coast sound including references to Latin America (e.g. guiros and a cha-cha-cha

rhythm on the drum kit), extended guitar harmony and the selection of a flute for the melody instrument (see example 3.4 below).²³ Moreover, the addition of dramatic strings and brass along with dissonant organ fills provide a humorous tension to the scene that eventually leads Benjamin to acknowledge the music's impact by famously stating:

For God sake Mrs. Robinson, here we are, you got me into you house, you give me a drink, you put on music, and now you start opening up your personal life to me and tell me your husband won't be home for hours...Mrs Robinson you're trying to seduce me!²⁴

Interestingly, the theme is similar to Mancini's "Champagne and Quail" from *The Pink Panther* (which we saw above in example 3.1). Both themes contain a repetitive pattern from the rhythm section (consisting of a guiro, drum kit, and conga) along with a blend of strings and muted trumpets. In addition to this, both arrangements feature similar harmonic patterns: major 7th and 6/9 chords (see example 3.4 below).

²³ Ted Gioia states, in *The History Of Jazz*, 264, that "unusual instruments were embraced with enthusiasm, and many of them – such as the flute and flugel horn – eventually came to be widely used in the jazz world".

²⁴ The most recognizable themes in the film's soundtrack (the prerecorded hit records by Simon & Garfunkel) featured as non-diegetic music. This demonstrates the importance of these songs by separating them from their everyday association with hi-fi: a more common function of classically orchestrated underscores. Moreover, there is only one scene in which Simon & Garfunkel's underscore interacts with the narrative. It occurs during a scene where Hoffman races to find the young Elaine Robinson (Katharine Ross) accompanied by the song "Mrs. Robinson". As the scene progresses the music grinds to a halt as the car Hoffman is driving runs out of petrol and does likewise.

The image displays a musical score for two songs. The left page is titled "Sunporch Cha-Cha-Cha" and the right page is titled "Champagne and Quail". The score is arranged for a band with the following instruments: Flutes, Strings, Guitar, Bass, Drums, Guiro, and Congas. The guitar part includes chord notations: F#m, E#m, F#m, F#m Gm7, and C7. The piano part includes chord notations: Fma7, Bb6/9(5), and Fma7. The drums part includes a notation for Brushes. The score is written in 4/4 time and features a variety of musical notations including notes, rests, and accidentals.

Example 3.4, Transcription of "Sunporch Cha-Cha-Cha" from *The Graduate* (1967) and "Champagne and Quail" by Henry Mancini from *The Pink Panther* (1963). Dave Grusin, Paul Simon, Art Garfunkel, *The Graduate*, recorded in 1967 (Columbia Records B000NK0K8E, 1990, compact disc), and Henry Mancini, *The Pink Panther (Music From The Film Score)*, recorded in 1963 (RCA Victor LSP-2795, 2001, compact disc).

Easy listening and High Fidelity technology are also heavily featured in the film *Breakfast at Tiffany's* (1961). They are used to provide the sophisticated atmosphere during a party scene, while also transmitting inspirational mood music when the main protagonist Holly (Audrey Hepburn) daydreams about Tiffany's. The music (composed by Henry Mancini) provides a means in which the audience can share in her escapism. Pamela Robertson Wojcik, in a study on female hi-fi culture, describes the importance of the phonograph's narrative function in the film:

Tiffany's represents security – nothing bad can happen there – a security lacking in [Holly's] own life. However, despite not wanting to be tied down by possessions, [she] does own a phonograph. In part, her party-and-date-driven lifestyle explains this, and the phonograph supplies a source for the numerous Mancini songs heard in the extended party sequence later.²⁵

²⁵ Pamela Robertson Wojcik, "The girl and the phonograph," in *Soundtrack Available: Essays on Film and Popular Music*, Pamela Robertson and Arthur Knight, eds. (Durham: Duke University Press, 2001), 445.

The phonograph is given particularly high status in Billy Wilder's Cold War saga, *One, Two, Three* (1961). The film is a romantic saga involving a businessman working for the Coca-Cola Company in West Berlin, who may lose his job if he can't keep his American boss's daughter from marrying a young Communist revolutionary. During a particularly bizarre scene, the main protagonist is tortured during an interrogation by the secret police who are convinced that he is a capitalist spy. In an attempt to glean a confession, they play the song "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini" on a phonograph at varying speeds (see figure 3.7 below).²⁶ Aside from the obvious humour in the annoyance of a novelty song, the power that the phonograph represented in this film can scarcely be greater than as a device for winning the Cold War (albeit by the Soviets).



Figure 3.7, Screenshot from *One, Two, Three* (1961), in which Communist secret police torture a suspected spy. *One, Two, Three*, directed by Billy Wilder (1961; Century City, LA: Twentieth Century Fox, 2004) DVD, 01:00:22.

²⁶ The song "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini" was written by Paul Vance and Lee Pockriss and first released in June 1960.

Easy Listening Underscore

The function of easy listening changes when it is removed from the familiar diegetic setting of a hi-fi. When used as underscore, the careful balance of tempo, instrumentation, and dynamics of the music barely registers in the consciousness of most listeners. As expressed by Gorbman, easy listening music is suggestive “if it’s working right, it makes us a little less critical and a little more prone to dream”.²⁷ I will now demonstrate, with analysis of the score for the film *Walk Don’t Run* (1966), how Quincy Jones achieved this dreamlike quality by consistently exposing the listener to a single musical idea throughout the duration of the film. I will also show how Jones avoided monotony through subtle alterations of the film’s musical theme and the use of jazz techniques.

Directed by Charles Walters, *Walk Don’t Run* was a remake of an earlier film, *The More the Merrier* (1943), a comedy that focuses on the housing shortage during World War II. Starring Cary Grant as British industrialist Sir William Rutland, the 1966 release of *Walk Don’t Run* takes place in Tokyo during the Summer Olympic Games in 1964.²⁸ Having problems finding a hotel room, Grant manages to convince a betrothed Christine Easton (Samantha Eggar) to sublet her apartment to him. Shortly after becoming acquainted with Olympic athlete Steve Davis (Jim Hutton), Grant further sublets his half of the apartment. This situation is the cause

²⁷ Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (Bloomington: Indiana University Press, 1987), 55.

²⁸ *Walk Don’t Run* was Cary Grant’s last appearance in a film, announcing his retirement shortly after the film release.

of much embarrassment for the young female professional who finds herself improperly sharing an apartment with two men. With the help of Grant, the two young Americans grow to like each other (her previous engagement being presented as a disagreeable pairing) and eventually find an opportunity to marry.

The main theme for the movie is a light instrumental waltz entitled “Happy Feet”, which unusually features a whistled melody (see example 3.5 below). By using whistling for the melody, Jones is suggesting that the melody is already familiar to the audience. As non-diegetic underscore, the theme accompanies scenes of busy streets with heavy traffic, car horns, pneumatic drills and bustling hotel lobbies, all of which would ordinarily accompany the stresses of everyday city living and travel. The light jazzy theme plays against the natural anxiety of these situations, replacing any negative feelings with that of a leisurely stroll.²⁹



Example 3.5, Transcription of the melody from the theme “Happy Feet” constructed from intervals of a 3rd. Quincy Jones, *Walk Don’t Run – Original Sound Track Recording* (Mainstream Records – S/6080, 1966, Vinyl LP).

²⁹ This also conforms to Claudia Gorbman's framework of the function of easy listening, discussed above. See Claudia Gorbman, *Unheard Melodies*, 501.

An image of neon lights and yellow taxicabs, reminiscent of Las Vegas or New York, is shown when “Happy Feet” is first heard during the opening credits. The connotations of the affluence and consumerism signified by the images of city life are also represented in the heavily orchestrated easy listening theme with vocal choirs, smooth strings and muted brass. Jones utilises jazz techniques by employing swung quavers, a chromatic countermelody and much syncopation. Additionally, the opening credits also adopt a custom that became common amongst several jazz oriented Hollywood films (and Broadway shows), to have animated visuals accompanying the instrumental overture while also stating some of the main musical themes that are to come.³⁰

Throughout the film, Jones uses several subtle variations of style and instrumentation for the theme without it becoming too prominent. For the majority of *Walk Don't Run*, the underscore remains intentionally aloof from the action on screen and may be, as his autobiography details, a result of the advice given to Jones by the composer Alfred Newman:

We also tried to avoid representative scoring, or ‘[Mickey] Mousing’ as we called it, where the music precisely followed the action on the screen, as in a Mickey Mouse cartoon. It was hipper and sometimes more interesting to leave a chasm between the ear and the eye so that the viewer could fill in something with his imagination.³¹

³⁰ Animated title sequences during the 1960s included: *The Misfits* (1961), *Rock All Night* (1957), *Portrait in Black* (1960), *The Pink Panther* (1963), *Charade* (1963), *North by North West* (1959), *It's a Mad, Mad, Mad, World* (1963), *The Seven Year Itch* (1955), *Houseboat* (1958), *To Kill a Mockingbird* (1962), and *Do Not Disturb* (1965). See Deborah Allison, "Catch me if you can, Auto Focus, Far From Heaven and the Art of Retro Title Sequences," *Senses of Cinema* 26 (May 22, 2003), http://sensesofcinema.com/2003/feature-articles/retro_titles/

³¹ Jones, *Autobiography of Quincy Jones*, 190.

Reception documents from the time of *Walk Don't Run's* release in 1966 show that Jones was thought by critics to have achieved a delicate balance between his work being atmospheric and functional. For instance, Richard Schickel argues in *Life* magazine that Jones created an ambience in which additional activities (other than listening) could be undertaken and enjoyed:

Walk Don't Run is the kind of film that deliberately leaves no aftertaste and which, while it unreels does not even fully occupy your attention. Its function is rather like that of a Mantovani record – to provide a mild stimulus to daydreaming and a pleasant background for that occupation once it gets you going.³²

The first variation of "Happy Feet" occurs as the titles for Columbia pictures are displayed (before the first scene has even begun). It begins with a whistled melody doubled again by a guitar (see example 3.6 below). The brief introduction is placed intermittently between orchestral stabs and xylophone runs that reference a distinctive segment of the theme. A consistent and identifiable feature of the melody, which is present in all its subsequent developments, is a rising and falling arpeggiated figure (this can be seen in example 3.5 above and example 3.6 below). This variation contrasts the original theme by adopting a more traditional approach to orchestration. For example, the swung quavers are substituted for straight rhythms and there is no syncopation or chromaticism. Developing the theme so early in the film instantly blurs the distinction between the original

³² Richard Schickel, "Will Carry Never Lose His Cool?" *Life*, 1966, 11. *Walk Don't Run* was largely a commercial venture for Jones (rather than a purely artistic one) but as an introduction to the popular music industry it did lead the way for Jones's later success with Michael Jackson. Quincy Jones had previously worked with Frank Sinatra and Count Basie on the album *It Might As Well Be Swing* in 1964. In the same year as his score for *Walk Don't Run*, Jones also recorded Sinatra at the Sands. See Frank Sinatra, Count Basie and his Orchestra, *It Might As Well Be Swing* (Reprise FS-1012, 1964, Vinyl LP) and Frank Sinatra, *Sinatra at the Sands* (Reprise RLP 1019, 1966, Vinyl LP). Quincy Jones collaborated with Michael Jackson on the albums *Off The Wall*, *Thriller*, and *Bad*. See Michael Jackson, *Off The Wall* (Sony Music B00005NUZM 1998, compact disc); Michael Jackson, *Thriller* (Epic B00002663R, 2009, compact disc); and Michael Jackson, *Bad* (Epic B00002643V, 1997, compact disc).

theme and its subsequent progressions. The contrast between arranging styles also allows the theme's melody to blend into the background ambience.

The image displays a musical score for four instruments: Whistle, Jazz Guitar, Xylophone, and Orchestra. The Whistle and Jazz Guitar staves are in treble clef and show a melodic line in the first two measures, followed by rests. The Xylophone staff is in treble clef and shows a rhythmic pattern starting in the third measure. The Orchestra staff is in grand staff (treble and bass clefs) and shows a complex arrangement of chords and rhythms throughout.

Example 3.6, Transcription from the opening orchestral reference to the theme “Happy Feet” seen here on a jazz guitar and a whistled voice. *Walk Don’t Run*, directed by Charles Walters (1966; Culver City, CA: Sony Pictures Home Entertainment, 2003) DVD, 00:00:03.

After the brief and energetic overture, “Happy Feet” drops in volume and disappears amongst the noise of traffic and busy Tokyo streets. Jones employs a more subtle approach to the arrangement of “Happy Feet's” second development by dispensing with the extravagant instrumentation. Jones orchestrates this cue with instruments more familiar to West Coast jazz ensembles by including congas and a walking bass. By using swung quavers it is clear that, although different in rhythm and tonal centre, the theme still retains a similar sound and intervallic relationship to the original (see example 3.7 below).



Example 3.7, Transcription of the development of “Happy Feet” retaining the rising and falling major 3rd interval. *Walk Don’t Run*, directed by Charles Walters (1966; Culver City, CA: Sony Pictures Home Entertainment, 2003) DVD, 00:01:52.

The third development of the “Happy Feet” theme occurs shortly afterwards and features a clavinet (an electro-mechanical keyboard) accompanied by a sustained woodwind section. Returning to a more traditionally classical approach to film scoring, this very short cue represents Grant’s relaxed approach to the housing crisis during the Olympic games in Tokyo. The theme serves to ease the anxiety of a situation that would ordinarily be very stressful. Jones manages to avoid too much attention from the listener by removing the swung quaver and extended harmony. The distinctive melodic pattern is still present but it is disguised with a change in tonal centre (see example 3.8 below).



Example 3.8, Transcription of a third development of the “Happy Feet” theme, showing change in instrumentation but retaining the distinct melodic pattern. *Walk Don’t Run*, directed by Charles Walters (1966; Culver City, CA: Sony Pictures Home Entertainment, 2003) DVD, 00:05:32.

Following a brief car journey, Grant is seen searching for his new apartment on a busy street in Tokyo. Jones uses the whistled melody in a fourth arrangement of “Happy Feet”. He also uses jazzy embellishments, including a swung quaver hi hat pattern on a drum kit in the accompaniment. The instrumentation has

similarities to big band jazz with muted trumpets performing clustered chords with harmonic extensions. The addition of congas and a string bass also adds to the jazzy harmonic texture of the arrangement (see example 3.9 below).

The musical score for Example 3.9 is written for three parts: Whistle, Trumpet section, and Double Bass. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The Whistle part features a melodic line with eighth and quarter notes. The Trumpet section plays a rhythmic pattern of eighth notes, often in clusters, with the instruction 'con sord.' (con sordina) above the staff. The Double Bass part provides a steady eighth-note accompaniment. Chord changes are indicated above the Whistle staff: C, Cmaj9, Cmaj7, D♭° (D-flat diminished), Dm9, G13, and Cmaj7.

Example 3.9, Transcription of the 4th development of the “Happy Feet” theme displaying changes in harmony and instrumentation in its accompaniment. *Walk Don’t Run*, directed by Charles Walters (1966; Culver City, CA: Sony Pictures Home Entertainment, 2003) DVD, 00:05:50.

After a short reprieve allowing for important narrative developments the theme returns once more accompanying a scene change from night to day. A minor tonality is applied to the melody in this brief cue and it is performed on a glockenspiel. In doing this, Jones creates the ambience of a music box lullaby (see example 3.10 below). Jones also brings the cue to an abrupt end by using the glockenspiel to mimic the sound of Grant’s alarm clock.

The musical score for Example 3.10 is written for two parts: Glockenspiel and Strings. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The Glockenspiel part plays a simple, lullaby-like melody with quarter and eighth notes. The Strings part provides a harmonic accompaniment with sustained chords. At the end of the cue, the Glockenspiel part features a sharp, staccato sound labeled 'Alarm Bell'.

Example 3.10, Transcription of the 5th development of the “Happy Feet” theme, signifying a lullaby on a Glockenspiel. *Walk Don’t Run*, directed by Charles Walters (1966; Culver City, CA: Sony Pictures Home Entertainment, 2003) DVD, 00:11:59.

The following morning, as Grant makes his way to work, the music returns in the background for a sixth time as “Happy Feet” is performed in a strict rhythmic arrangement. The cue begins with a precise call and answer figure, abandoning the relaxed swung quavers of its previous developments and also later features a military style snare drum. Serving as an introduction to his business transactions in Tokyo, the theme connotes the marching rhythm of a commute to work or the repetition of a typewriter (see 3.11 below).



Example 3.11, Transcription of the introductory passage to a development of the “Happy Feet” theme, performed with precise timing. *Walk Don’t Run*, directed by Charles Walters (1966; Culver City, CA: Sony Pictures Home Entertainment, 2003) DVD, 00:20:53.

During a particularly comic scene, in which Grant finds himself locked out of his apartment, “Happy Feet” returns once again. As Grant struggles to climb up a drainpipe, the underscore correlates with the action on screen. In a rare instance of Mickey Mousing, Jones uses amusing dissonances (giving the impression of bad playing and mistakes) to accompany Grant as he embarrassingly scales the apartment wall in his dressing gown. Moreover, a touch of stereotypical Eastern harmony is heard in the pentatonic scales and quartal voicing in the accompaniment. This represents the local Japanese onlookers to the spectacle. The melody of this seventh arrangement also complements the accompaniment’s pentatonic harmony through a whistled a blues scale (see example 3.12 below).

By subtly incorporating the “Happy Feet” theme amidst this setting, the jazzy additions draw little attention to themselves.



Example 3.12, Transcription of a portion of the “Happy Feet” melody, incorporating the blues scale. *Walk Don’t Run*, directed by Charles Walters (1966; Culver City, CA: Sony Pictures Home Entertainment, 2003) DVD, 00:43:07.

As the narrative develops, Grant eventually succeeds in his scheme to unite the two young lovers and in a final moonlit scene he witnesses their long awaited embrace. “Happy Feet” returns for this climactic moment in the film with an arrangement that utilises the instrumentation common to romantic scenes in the movies of the 1950s and 1960s. A flute performing a staggered melody line and thick textured strings with extended harmony add a jazzy twist to the excessive sentiment that audiences had come to expect in this setting (see example 3.13 below). As in previous usages of the theme, Jones complies with the musical expectations of the narrative and so the arrangement requires very little attention from the listener.



Example 3.13, Transcription of “Happy Feet’s” romantic theme with staggered entries from the string section. *Walk Don’t Run*, directed by Charles Walters (1966; Culver City, CA: Sony Pictures Home Entertainment, 2003) DVD, 01:52:46.

"Happy Feet's" ninth and final arrangement is heard during the end credits.

Presented as an overlapping brass fanfare, the theme is disguised by the speed of the phrasing and the changes in tonality (see example 3.14 below). It is swiftly followed by the whistled introductory passage heard at the opening of the film (example 3.5 above), providing a symmetrical continuity to the score.



Example 3.14, Transcription of "Happy Feet" heard during the end credits. *Walk Don't Run*, directed by Charles Walters (1966; Culver City, CA: Sony Pictures Home Entertainment, 2003) DVD, 01:53:21.

The importance of whistling and its subtle application in Jones' score is also apparent in a few scenes that make reference to an earlier Cary Grant film, *Charade* (1963). For example, in a scene showing Grant making coffee, he idly whistles Henry Mancini's main theme from *Charade*. Perhaps as a small homage to Mancini for his input into Jones' career or as a plug for the pedigree of Grant's former movie success, the whistling soon turns into singing and then humming while Grant is in the shower.³³ This reference occurs twice more during the film and its repetition implies that the song is intended as more of a subliminal (and most likely commercial) reference rather than a subtle joke, as it goes against the additional advice given to Jones by composer Alfred Newman: "Remember for comedies, don't tell the same joke twice".³⁴

³³ The score has several more similarities to Mancini's score writing including the employment of a flute section (notably with bass flutes), a sound that has become synonymous with his film scores.

³⁴ Jones, *Autobiography of Quincy Jones*, 190. Another example of this practice can be heard during the James Bond series of films. See Jeff Smith, *The Sounds Of Commerce*, 117.

Conclusions

Walk Don't Run represents an exceptional example of how easy listening music can be successfully employed as non-diegetic underscore. By developing a single musical theme and inserting it at regular intervals during the film, Jones is able to avoid monotony and achieve a degree of control over the reception of his soundtrack. For example, by mimicking a variety of everyday activities in his scoring including the sounds of passing traffic, alarm clocks, and people whistling, Jones never overtly draws attention to his score even though the "Happy Feet" theme is developed a total of nine times throughout the course of the film. Engineering the score's reception as a background ambience was an ingenious way of ensuring that the main theme is easily identifiable by the audience without needing to aggressively overstate it during the film.

In this chapter I have shown how film composers like Jones, Mancini, Grusin, DeVol, and Deutsch combined jazz with easy listening in order to complement how it was received by the general public in hi-fi advertisements and album artwork of the period: with images of High Fidelity, affluence, sophistication, and sexual seduction. These composers presented jazz and easy listening in several different ways during the 1960s including love songs, cha-chas, novelty music, and bossa-novas.

I have also shown that there are similarities between the arranging techniques that were applied to the easy listening genre by these composers. For example, large string sections, subtle improvisations, extended harmony, and instrumentation common to West Coast jazz ensembles were all features of 1960s easy listening film soundtracks. My analysis illustrates how easy listening was much more than simple background music and seeks to encourage historians to engage more with this interesting and dynamic genre.

The popular historical framework for understanding the history of jazz in the 1960s (provided by historians like Gioia) gives precedence to free jazz musicians like Cecil Taylor, Ornette Coleman, and John Coltrane.³⁵ In contrast, my research contributes to the growing revisionist movement in jazz scholarship (from historians like DeVaux and Gendron) by suggesting that the traditional jazz canon could include easy listening film composers.³⁶ I believe that continuing to move away from a narrow view of jazz history, by taking into account how jazz was produced and received in films, will allow jazz culture to be understood in a more accurate and interesting way.

³⁵ See Gioia, *The History Of Jazz*.

³⁶ See Bernard Gendron, "Moldy Figs and Modernists: Jazz at War (1942-1946)" in *Jazz Among the Discourses* (Durham: Duke University Press, 1995), 31-57; and Scott DeVaux, "Constructing the Jazz Tradition: Jazz Historiography," *Black American Literature Forum*, 25:3 (1991): 525-60.

Chapter 4

Jazz in Popular Music and Easy Listening

What is a jazz record? Any record that sells under 20,000 copies, once it sells over that, it is no longer a jazz record

(Quincy Jones, 'In the pocket' PBS special, aired on November 19th, 2001).

Maiken Derno and Chris Washburne eds., *Bad Music: The Music we Love to Hate* (New York: Routledge, 2004), 138.

The conventional narrative of jazz history provided by influential historians like Burns and Gioia follows the careers of free jazz musicians like Cecil Taylor, Ornette Coleman, and John Coltrane during the 1960s.¹ However, there is a break in the traditional canon during the years in between the two iconic quintets of Miles Davis (1958 to late 1964).² This break occurs because avant-garde jazz musicians were pushing themselves and their music increasingly towards the margins (rather than appealing to the mainstream jazz following).³ By drawing together Hollywood jazz musicians that have been overlooked by historians like

¹ In particular, see *The Adventure* and *A Masterpiece by Midnight* from *Jazz*, directed by Ken Burns (2001: Arlington, Virginia: PBS Interactive, 2004), DVD. During these episodes, Burns dedicates around 30 minutes in total to John Coltrane and Ornette Coleman. Burns shows how avant-garde jazz musicians abandoned traditional chord structures and also highlights how the mainstream jazz following struggled to relate to their music. In addition to this, Burns also argues that musicians who performed older styles of jazz (with the exception of Louis Armstrong's "Hello Dolly" in 1969) were struggling to find work. Also see Ted Gioia, *The History Of Jazz* (Oxford: Oxford University Press, 1997), 337-395. George Lipsitz, "Songs of the Unsung: The Darby Hicks History of Jazz," in *Uptown Conversation: The New Jazz Studies*, ed. Robert G. O'Meally et al. (New York: Columbia University Press, 2004), 22, and Stuart Nicholson *Is Jazz Dead? Or has it Moved to a New Address* (New York: Routledge, 2005), 23-89.

² Miles Davis's first quintet formed in 1955 and the second was formed towards the end of 1964.

³ See, Benjamin Piekut, *Experimentalism Otherwise: The New York Avant-Garde and its Limits* (Berkeley: University of California Press, 2011).

Burns and Gioia, I will demonstrate that mainstream jazz culture was not static during this period and it in fact flourished under the label of popular music and easy listening. A continuation of jazz compositional practices can indeed be found in the scores of composers like Henry Mancini and in the dynamic practice of versioning theme songs.

In this chapter I will show how film composers created jazz soundtracks that catered for an affluent and youthful record buying market. I will also demonstrate how composers like Henry Mancini and Quincy Jones utilised a variety of jazz techniques in the construction of their theme songs. In addition to this, I will show how composers designed jazz theme songs to be rerecorded by other artists. Jazz was a regular feature of Hollywood films throughout the 1960s. By applying jazz techniques to theme songs targeted at a popular music and easy listening audiences, film composers were able to thrive in a highly competitive environment.

Soundtrack Albums

Hollywood directors and producers during the 1960s, motivated by the need to profit from considerable investment, pressured jazz-oriented film composers to appeal to the widest audience possible with their music.⁴ In order to meet these

⁴ Jeff Smith, "That Money-Making Moon River Sound" in *Music and Cinema*, James Buhler, Caryl Flinn, and David Neumeyer, eds. (Hanover, NH: Wesleyan University Press, 2000), 251.

demands, composers assimilated elements of popular music into their sound.⁵

Consequently, historians like Burns and Gioia have largely ignored the contribution that film composers like Mancini made during the 1960s because their music sounds far removed from the compositions of free jazz musicians like Ornette Coleman or John Coltrane. Equally, Krin Gabbard, Jill Leeper, and Tony Thomas have overlooked this period in recent film music research.⁶

The criticism that does exist about commercial jazz composers has been predominantly negative. For instance, William Darby and Jack Du Bois have described composers like Henry Mancini as being only an "imitation of more potent forerunners".⁷ Furthermore, occasional reports from jazz journals during the 1960s were equally negative towards commercial film composers, as B. Mathieu demonstrates in a particularly scathing review of Mancini's educational book *Sounds and Scores*:

I recommend this book to all "budding professionals" whose horizon does not by necessity or choice, extend beyond the slick world of commercial 'music'. I would not recommend it to a composer of serious music. It is an unashamed guide to the writer for hire and as such gives advice that would make a less commercial musician blush. The music is, with a few exceptions, impeccably corny.⁸

⁵ Film composers were also competing with the influx of rock music in films that often used prerecorded music from established artists (see chapter 5 for more information).

⁶ Gabbard, Leeper and Thomas have focused the majority of their research on Hollywood films during the late 1950s. See Krin Gabbard, *Jammin' at the Margins: Jazz and the American Cinema* (Chicago: University Of Chicago Press, 1996); Jill Leeper, "Crossing Musical Borders" in *Soundtrack Available: Essays On Popular Music*, Pamela R. Wojcik and Arthur Knight, eds (Durham: Duke University Press, 2001), 226-268; and Tony Thomas, *Music For The Movies* (Los Angeles: Silman-James Press, 1997).

⁷ William Darby and Jack Du Bois, *American Film Music: Major Composers, Techniques, Trends, 1915-1990* (Jefferson, NC: McFarland & Company, 1999), 483.

⁸ Bill Mathieu, "Book Review: Sounds and Scores," *Downbeat* 29 no. 25 (1962): 42.

Even Jeff Smith, one of the few scholars to argue the case for greater consideration to be given to popular film music, has sidestepped how jazz culture was represented in Hollywood during the 1960s.⁹

This oversight is due (in part) to how film music was presented in the popular press. Film and television soundtracks that featured jazz were rarely placed alongside other jazz albums in the charts of periodicals like *Billboard* or *Downbeat*. For example, a typical *Billboard* chart from 1961 entitled “Best Selling Jazz LP’s” unsurprisingly contains music from artists like Brubeck, Davis, Coltrane and Adderley (see figure 4.1 below). However, Henry Mancini’s soundtracks for the *Peter Gunn* and *Mr Lucky* television series, which feature a host of West Coast jazz musicians including Shelly Manne and Victor Feldman, are placed only in the top selling LP’s chart of the same edition (see chart position 87 and 128 in figure 4.2 below). It is also interesting to note that Ray Charles’s album “Genius Plus Soul Equals Jazz” appears on both charts, which implies that the commercial nature of Mancini’s music wasn’t a reason for the editors to exclude it from the jazz chart (see figure 4.3 below).

⁹ See Jeff Smith, *The Sounds Of Commerce: Marketing Popular Film Music* (New York: Columbia University Press, 1998).

BEST SELLING JAZZ LP'S IN TOP MARKETS

Here is a list of the current Best-Selling Jazz LP's as reported by dealers in the following large cities: New York & Newark, Chicago, Los Angeles, Baltimore and Washington, D. C., Philadelphia, Pittsburgh, St. Louis, Cleveland, Detroit, San Francisco, Cincinnati and Miami.

1. **EXODUS TO JAZZ**, Eddie Harris, Vee Jay 3016
2. **TIME OUT**, Dave Brubeck Quartet, Columbia CL 1397
3. **GENIUS PLUS SOUL EQUALS JAZZ**, Ray Charles, Impulse A-2
4. **DRUMS OF PASSION**, Olatunji, Columbia CL 1412
5. **JUG**, Gene Ammons, Prestige PR 7192
6. **AFRICAN WALTZ**, Cannonball Adderley, Riverside RLP 377
7. **AT LAST**, Etta James, Argo LP 4003
8. **AL HIRT—SWINGIN' DIXIE**, Audio Fidelity AF 5927
9. **SIN AND SOUL**, Oscar Brown Jr., Columbia CL 1577
10. **STEAMIN'**, Miles Davis Quintet, Prestige 7200
11. **SERMON**, Jimmy Smith, Blue Note BL 4011
12. **BOSS TENOR**, Gene Ammons, Prestige PR 7180
13. **LITTLE GIRL BLUE**, Nina Simone, Bethlehem BCP 6028
14. **BAGS AND TRANE**, Milt Jackson & John Coltrane, Atlantic 1368
15. **I'M GLAD THERE IS YOU**, Gloria Lynne, Everest BR 5126

Figure 4.1, Chart of best selling jazz LP's in August 1961 from *Billboard*. *Billboard*, "Best Selling Jazz LP's In Top Markets," August 14, 1961, 17.

(77)	73	RURKING 203	14
		Dorothy Provine, Warner Bros. W 1394	
(78)	102	CONNIE'S GREATEST HITS	54
		Connie Francis, MGM E 3793	
(79)	101	BEST MUSIC ON/OFF CAMPUS	27
		Brothers Four, Columbia CL 1578	
(80)	107	MORE GREATEST HITS	7
		Connie Francis, MGM E 3942	
(81)	126	DONNYBROOK	3
		Original Cast, Kapp KDL 8500	
(82)	100	STRING ALONG	53
		Kingston Trio, Capitol T 1407	
(83)	125	PETE FOUNTAIN'S NEW ORLEANS	31
		Coral CRL 57282	
(84)	68	SOLD OUT	69
		Kingston Trio, Capitol T 1352	
(85)	70	MITCH'S GREATEST HITS	24
		Mitch Miller, Columbia CL 1544	
(86)	71	WARM	106
		Johnny Mathis, Columbia CL 1078	
(87)	74	MR. LUCKY	63
		Henry Mancini, RCA Victor LPM 2198	
(127)	116	SAY IT WITH MUSIC	44
		Ray Conniff, Columbia CL 1490	
(128)	115	PETER GUNN	104
		Henry Mancini, RCA Victor LPM 1956	
(129)	118	SAIL ALONG SILV'RY MOON	43
		Billy Vaughn, Dot DLP 3100	
(130)	119	TWIST	41
		Chubby Checker, Parkway P 7001	
(131)	106	HAWAII	8
		Santo & Johnny, Canadian American CALP 1004	
(132)	124	BROOK BENTON GOLDEN HITS	11
		Mercury MG 20607	
(133)	—	OLDIES BUT GOODIES, VOL. III	1
		Various Artists, Original Sound 5004	
(134)	134	CAN CAN	65
		Sound Track, Capitol W 1321	
(135)	135	JOHNNY'S MOODS	34
		Johnny Mathis, Columbia CL 1526	
(136)	140	LAUGHING ROOM	58
		Woody Woodbury, Stereoddities MW 2	

Figure 4.2, Excerpt from a chart of best selling LP's in August 1961. *Billboard*, "Top LP's," August 14, 1961, 38.

(16)	13	THE SOUND OF MUSIC	87
		Original Cast, Columbia KOL 5450	
(17)	16	TONIGHT IN PERSON	25
		Limeliters, RCA Victor LPM 2272	
(18)	18	GENIUS PLUS SOUL EQUALS JAZZ	21
		Ray Charles, Impulse A-2	
(19)	22	CALCUTTA	29
		Lawrence Welk, Dot DLP 3359	
(20)	21	KINGSTON TRIO	143
		Capitol T 996	

Figure 4.3, Excerpt from a chart of best selling LP's. *Billboard*, "Top LP's," August 14, 1961, 38.

Even though there is a limited selection of jazz records in these charts, they do nevertheless include fourteen film soundtracks.¹⁰ This illustrates that film companies in the 1960s were producing soundtrack albums that were successfully competing in the popular music industry but not considered to be part of the jazz scene.

Film companies achieved popular chart success by structuring their albums in a way that was familiar to an affluent young record buying market. For example, soundtracks from the period often contained songs of a specific length so they could be aired on radio and television and regularly featured famous artists.¹¹

There is also a dramatic contrast between the album artwork of soundtracks that were marketed specifically towards a young audience and those appealing to a mixed age group. For instance, jazz and popular music soundtracks (aimed at a young audience) often featured stylised photographic images emulating albums in the popular music charts, whereas albums that contained more traditionally orchestrated music were illustrated in a hand drawn fashion similar to the movie posters of the 1950s (see figures 4.4 and 4.5 below).

¹⁰ The chart includes: *Never On A Sunday Soundtrack* (United Artists UAL 4070, 1960, Vinyl LP); *Great Motion Picture Themes* (UAL 3122, 1960, Vinyl LP); *Exodus Soundtrack* (RCA Victor, LOC, 1960, Vinyl LP); *Porgy and Bess Soundtrack* (Columbia, OL 5410, 1959, Vinyl LP); *Gigi Soundtrack* (MGM, E 3641, 1959, Vinyl LP); *Gone With The Wind* (Camden, CAL 625, 1939, Vinyl LP); *Ben-Hur Soundtrack* (MGM 1E1, 1959, Vinyl LP); Henry Mancini, *Mr Lucky* (RCA Victor, LPM 2198, 1958, Vinyl LP); *The Alamo Soundtrack* (Columbia, CL 1558, 1960, Vinyl LP); *The King & I Soundtrack* (Capitol, W 740, 1956, Vinyl LP); *South Pacific Soundtrack* (RCA Victor, LOC 1032, 1958, Vinyl LP); London Sinfonia (Marthieson), *Gone With The Wind* (Warner Bros, W 1322, 1959, Vinyl LP); *Oklahoma! Soundtrack* (Capitol, WAO 595, 1955, Vinyl LP); and H. Mancini, *The Music From Peter Gunn* (RCA Victor, LSP-1956, 1959, Vinyl LP).

¹¹ Film theme songs were recorded on the standard 45-rpm record format (introduced by RCA Victor in the late 1940s).



Figure 4.4, Film soundtracks from the 1960s featuring jazz oriented composers. Henry Mancini, *Breakfast at Tiffany's*, recorded in 1961 (RCA – 74321611232, 1998, compact disc); Dave Grusin, Paul Simon, and Art Garfunkel, *The Graduate*, recorded in 1967 (Columbia Records B000NK0K8E, 1990, compact disc); and Quincy Jones, *In Cold Blood* (Colgems - COSO 107, 1967, Vinyl LP).



Figure 4.5, Film soundtracks from the 1960s with traditionally orchestrated scores. Maurice Jarre, *Doctor Zhivago*, recorded in 1965 (Turner Entertainment Co. - R271957, 1995, compact disc); and Bernard Herrmann, *Psycho (The Complete Original Motion Picture Score – First Complete Recording)*, (Varsse Sarabande - 5765, 1996, compact disc).

A few film composers during the 1960s benefited from this marketing strategy by achieving a notoriety amongst the record buying public that is comparable to the rock musicians of the decade. For instance, the more successful composers like Henry Mancini even ventured outside the studio into the live arena, placing themselves in direct competition with touring rock groups.¹² Film companies also

¹² Henry Mancini was notable for his conducting role in a live performance setting. Some of the symphony orchestras he conducted are the London Symphony Orchestra, the Israel Philharmonic,

paid for elaborate adverts in magazines such as *Billboard*. These promotional campaigns often covered an entire page and their size is testament to the high profile such products were given (see figures 4.6 and 4.7 below).

On closer inspection of these adverts, it becomes clear that the visual language of their construction is not far removed from the covers of serious jazz albums of the period (see figure 4.8 below for a selection of jazz album art released in the same year). Nearly all the adverts and albums in figures 4.6 to 4.8 below feature a photograph of the musician or artist removed from any typical instrumental setting. The musicians are all wearing a suit or collared shirt and are sporting a poignant facial expression. Repeating patterns of photographic designs are also a common feature. These are serious images that have been constructed with careful consideration and artistry. Moreover, by using language like “never off the charts”, “another sure academy award winner”, and even claiming “greatness”, record companies are clearly aspiring to position film composers in a similar way to the contemporary jazz artists of the period: as serious artists.

the Los Angeles Philharmonic and the Royal Philharmonic Orchestra. He also toured several times with singers Johnny Mathis and Andy Williams.

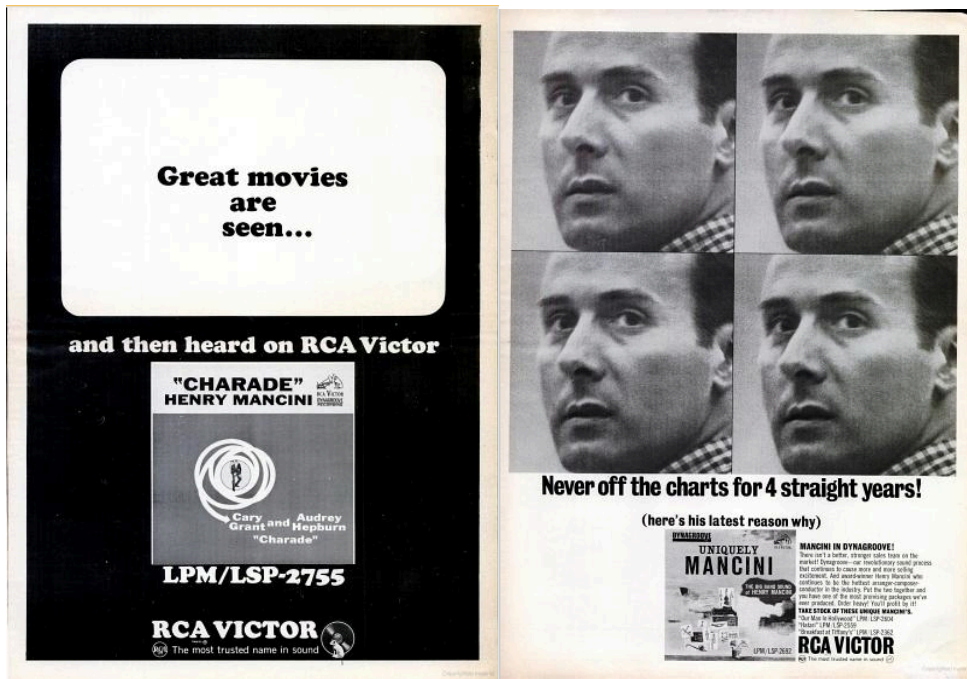


Figure 4.6, Adverts from RCA Victor for the soundtrack to *Charade* (1963) and the album *Uniquely Mancini*. *Billboard*, "Charade Advert," November 30, 1963, 23. Also, *Billboard*, "Uniquely Mancini Advert," June 28, 1963, 15.



Figure 4.7, Full-page advert for the song "Dear Heart" and the soundtrack for the *Pink Panther*. *Billboard*, "Dear Heart Advert," November 21, 1964, 17. Also *Billboard*, "Pink Panther Advert," April 11, 1964, 2.



Figure 4.8, Album art from jazz recordings in 1964. John Coltrane, *Love Supreme*, recorded December 9, 1964 (Impulse! DMCL – 1648, 1987, compact disc); Horace Silver, *Song for my Father*, recorded between 1963-64 (Blue Note – 077778418528, 1989, compact disc); Albert Ayler, *New York Eye & Ear Control*, recorded July 17, 1964 (Espdisk – B0015LMOJS, 2008, compact disc); and Quincy Jones, *This Is How I Feel About Jazz*, recorded between 1956-57 (GRP – GRP11152, 1992, compact disc).

Theme Songs

Jazz composers created theme songs for films during the 1960s in order to advertise soundtrack albums. The placement of a theme song within a film was of paramount importance to producers and composers, as incorrect positioning of a song could fail to make an impression with the audience and contribute to a commercial failure of the soundtrack. Fred Karlin and Rayburn Wright, in their guide to film music evaluation and composition, observed that if a song is played

at the very beginning of a film it risks being missed by late patrons.¹³ They also argue that a song is likely to be neglected if it is played over the closing credits, as people will start making their way out of the cinema.

Various tactics were employed by composers and producers in the attempt to successfully promote a soundtrack album, including the brief showcase of a theme song at various points during a film as underscore.¹⁴ Songs were also traditionally positioned at points within a film where nobody was talking, often during changes of scene and moments showing the passage of time (commonly referred to as a montage).¹⁵ Composers used these methods to ensure that the largest possible number of people would hear and remember their theme.

In an even more direct form of advertising, some film producers in the 1960s incorporated the full length of a theme song into a music and dance spectacle.¹⁶ Commonly referred to as “interpolated performance”, this technique creates music of dubious relevance to the narrative. For instance, William Darby and Jack Du Bois during their analysis of film composers describe Mancini's contribution to this practice as “clearly reflect[ing] the trendiness of [his] times to a fault; [but] perhaps we are simply not yet far enough removed from such passing fads to

¹³ See Fred Karlin and Rayburn Wright, *On the Track: A Guide to Contemporary Film Scoring* (New York: Routledge, 2004), 532 and Fred Karlin, *Listening to Movies: The Film Lover's Guide to Film Music* (New York: Schirmer Books, 1994). Also cited in Smith, *The Sounds of Commerce: Marketing Popular Film Music*, 121.

¹⁴ See *Breakfast at Tiffany's* (1961) and *Walk Don't Run* (1966) for examples of thematically developed theme songs.

¹⁵ A typical example of this procedure can be seen in the film *Midnight Cowboy* (1969), in which the theme song "Everybody's Talkin'" is frequently used to link scenes of dialogue.

¹⁶ Interpolated performances were a feature in *The Thomas Crown Affair* (1968), *Butch Cassidy and The Sundance Kid* (1969), *The Pink Panther* (1964), *The Great Race* (1965), and *Breakfast at Tiffany's* (1961).

consider [his music] quaint instead of embarrassing”.¹⁷ In addition to this, film music scholar Mervyn Cooke has provided a particularly critical review of interpolated performances by describing them as “the least creative application of popular music common in the 1960s”.¹⁸ This criticism is a reaction to the obviously commercial (rather than artistic) intentions of this practice.

There are however some interesting and creative examples of songs employed in this way. For example, during *The Great Race* (1965) the film’s song “Sweetheart Tree” is accompanied by subtitles. These are displayed at the bottom of the screen with a bouncing ball highlighting the words of the song in time with the music.¹⁹ By using an animated cue, the director is prompting the audience to sing along and become involved with the drama onscreen. The creators of a full-page advert in *Billboard* in the year of the film’s release confirm this by encouraging and even expecting audience participation (see figure 4.9 below). For instance, the advert not only features a visual demonstration (and written explanation) of the bouncing ball but also the bold statement that “people everywhere will be singing this song, and buying this album”.

¹⁷ William Darby and Jack Du Bois. *American Film Music: Major Composers, Techniques, Trends, 1915-1990* (Jefferson, NC: McFarland & Company, 1999), 481.

¹⁸ Mervyn Cooke, *A History of Film Music* (New York: Cambridge University Press, 2008), 405.

¹⁹ Henry Mancini composed the music for the song “Sweetheart Tree” and Johnny Mercer wrote the lyrics. The bouncing ball is perhaps more familiar with sing-a-long Disney films like *Song of the South* (1946), featuring the hit “Zip-a-De-Doo-Dah”, and more recently with the karaoke craze.

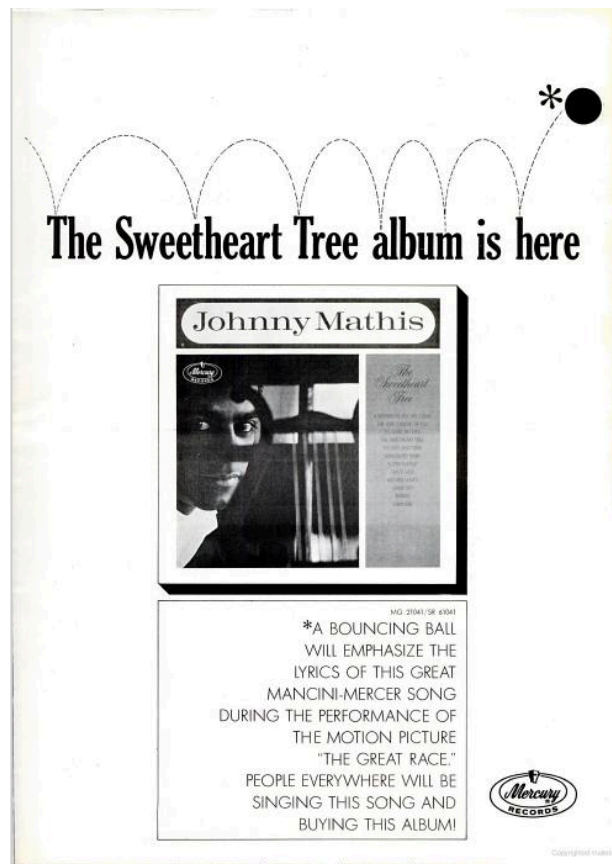


Figure 4.9, Advert for the soundtrack album for *The Great Race* (1965). *Billboard*, "Sweetheart Tree Advert," September 11, 1965, 65.

Another interesting example of this film technique occurs during *The Pink Panther* (1963) with the song "Better Be Tonight". The song sequence is presented as a live performance with the vocalist (Fran Jeffries) addressing the audience as she sings. During the scene the cast also engage in the song, contributing to an unusual acknowledgment of a world outside the film. It is also interesting to note that *The Pink Panther* was the start of a trend amongst film composers and producers that further exploited the commercial potential of film songs by including more than one within the same film. By showcasing the songs "Better Be Tonight" and the "Pink Panther" theme (albeit a purely instrumental piece), film producers were hoping to double their chances of chart success. Other

examples of this practice can be seen in the film *Midnight Cowboy* and the James Bond series which often had more than one song accompanying the main theme (see appendix 1).²⁰ In particular, the films *Dr No* (1963), *On Her Majesty's Secret Service* (1969), and *The Living Daylights* (1987) had as many as three songs attached to them.²¹

There are also rare cases where a film's theme song is featured on the soundtrack but not in the film. For example, during the film *Walk Don't Run* (1966) Quincy Jones's motif "Happy Feet" is featured several times as a purely instrumental arrangement (as discussed in chapter 3). However, there is also a vocal version of this theme on the soundtrack (with lyrics by Peggy Lee) that is not heard at any point during the film or its credit sequences. This piece was released as a 7" single under Peggy Lee's name (rather than Jones's) a month before the release of the film in order to market it as a pop song. The song version did not feature in *Billboard's* Top 100 charts, which highlights the importance of synergy between song and film in order to achieve financial success.²²

Existing pop and rock groups also recorded music for soundtracks during the 1960s. Films like *The Graduate* (1967) and *Midnight Cowboy* (1969) were

²⁰ *Midnight Cowboy* included John Barry's theme song "Midnight Cowboy" and "Everybody's Talkin'" by Fred Neill. This method was similar to films like *Saturday Night Fever* (1977) in which several prerecorded rock and pop songs were used in the film.

²¹ *Dr No* (1963) featured the songs "Underneath The Mango Tree" by Diana Coupland, "Jump Up" by Byron Lee and the Dragonaires, and "The James Bond Theme" performed by the John Barry Orchestra. *On Her Majesty's Secret Service* (1969) featured the songs "All The Time In The World" by Louis Armstrong, "Do You Know How Christmas Trees Are Grown?" by Nina, and "On Her Majesty's Secret Service" by John Barry. *The Living Daylights* (1987) featured the songs "Where Has Everybody Gone?", "If There Was A Man" by the Pretenders, and "The Living Daylights" by A-ha.

²² The single was released in June and the film in July during 1966. See Peggy Lee and Quincy Jones, *Happy Feet* (Capitol Records - #5678, 1966, 7" single). The single's B-side also contained another song "Stay With Me", which was also only used in the film as an instrumental theme.

particularly lucrative examples of this practice and their success encouraged producers to develop this strategy further.²³ One progression of this procedure, referred to by Jeff Smith as the “compilation score”, involved producers choosing a variety of songs from a selection of artists for a film’s soundtrack.²⁴ According to Smith, the compilation score was designed to achieve:

[b]roader appeal by reaching a number of different segments of the music marketplace. Such diversity was especially important in the late sixties when the audience was increasingly fragmented into distinct demographic groups and the charts were splintered by rock’s growth into a number of distinct styles.²⁵

The soundtrack to the road movie *Easy Rider* (1969) is an interesting example of a compilation score as it features a particularly diverse selection of songs.

Contributors included Steppenwolf, The Band, The Byrds, The Holy Modal Rounders, Fraternity of Man, Jimi Hendrix, and Bob Dylan, amongst others. The soundtrack for *Easy Rider* also reflects the complexity of the business arrangements (involving the rights and permissions of several songs) that film and record companies had to accommodate. For example, The Band originally recorded the song “The Weight” for the album *Music From Big Pink*.²⁶ It was used in *Easy Rider* but the record companies (Capitol Records and ABC - Dunhill) failed to reach a licensing agreement and instead the American rock band Smith were commissioned to record the song for the soundtrack.²⁷ Two further songs

²³ The soundtracks to these films featured music from Simon and Garfunkel and Fred Neil.

²⁴ Smith, *The Sounds of Commerce: Marketing Popular Film Music*, 188.

²⁵ Ibid.

²⁶ See The Band, *Music From Big Pink* (Capitol Records, SKAO 2955, 1968, Vinyl LP).

²⁷ See Harvey Kubernik, *Hollywood Shack Job: Rock Music in Films and on Your Screen* (Albuquerque: University of New Mexico Press, 2006), 105. Also, Peter Biskind, *Easy Riders, Raging Bulls: How the Sex, Drugs and Rock and Roll Generation Saved Hollywood* (London: Pocket Books, 1999).

that were featured in the film, Little Eva's "Let's Turkey Trot" and The Electric Flag's "Flash Bam Pow" were also left out of the soundtrack for contractual reasons.²⁸

Jazz Techniques

Film composers such as Mancini and Jones have incorporated musical traits into their theme songs that are deeply rooted in the jazz tradition. I will now demonstrate how these composers (in contrast with other popular and rock artists) utilised extended harmony, improvised solos, voice leading and swung rhythmic patterns in their music. In addition to this, I will show how these composers designed their songs in a way that encouraged versioning from other artists (a quality I believe to be inherent in jazz music).

Mancini and Jones employed jazz techniques in the harmonic accompaniment of film songs during the 1960s. For instance, in the song "Days of Wine and Roses" (from the film of the same name in 1962) Mancini uses chords that are extended beyond simple root voicings. The complex harmonic language Mancini chose for the song would also have been familiar to many jazz musicians, as it has similarities with other jazz compositions. For instance, "Days of Wine and Roses" features similar chord progressions to the opening six bars of the jazz standard

²⁸ In 2004, Warner Bros released a remastered version of the album that included a second disc featuring (amongst a selection of other songs from the soundtracks various artists) the original 1968 recording of "The Weight" by The Band. See Various, *(Music From And Inspired By) Easy Rider* (Hip Records – B0002115-02, 2004, compact disc).

“East of the Sun” (written in the 1930s and then made popular by Tommy Dorsey and Frank Sinatra in the 1940s). Both songs begin with a major seventh chord followed by a similar II-V-I progression. Mancini’s song differs from “East of the Sun” with an extra passing chord in the second bar (Eb#11) and alteration of chord V through the addition of a flattened 9th (see example 4.1 below).

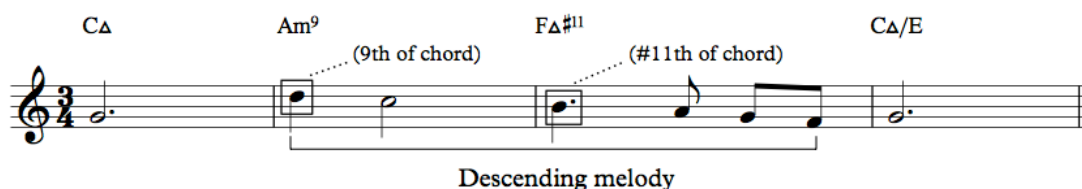
"Days of Wine and Roses"

"East of the Sun"

Example 4.1, Comparison of the harmony used in the songs “Days of Wine and Roses” and East of the Sun”. Henry Mancini, *The Days Of Wine And Roses* (RCA, 07863 66603-2, 1999, compact disc). Also, Tommy Dorsey, Frank Sinatra, *The Dorsey/Sinatra Sessions 1940-1942* (RCA Victor, SD 1000, 1972, Vinyl LP).

The extended harmony used in jazz theme songs is also accentuated through the composer’s choice of melody note. For example, in “Moon River” (another of Mancini’s songs from the film *Breakfast at Tiffany’s* in 1961) the harmonic extension of the chord follows the melody in a descending progression (see example 4.2 below). In his biography, Mancini explained how his choice of melody (and consequently harmony) was dictated by the range of Audrey Hepburn’s voice: “[She] had a range of an octave and one, so I knew she could

sing that...I built the melody in [that] range...I now felt strongly that she should be the one to sing the new song in our picture".²⁹



Example 4.2, Transcription of the melody and harmony in the song “Moon River” by Henry Mancini. Henry Mancini, *The Days Of Wine And Roses* (RCA, 07863 66603-2, 1999, compact disc).

Voice leading like this is a common feature of jazz compositions. For example, the jazz standard “Fly Me To The Moon” (composed by Bart Howard in 1954) follows a similar descending melodic pattern to “Moon River”. In addition to this, the chords of “Fly Me To The Moon” are also dictated by the composer’s choice of melody note (see example 4.3 below).



Example 4.3, Transcription of the melody and harmony in the song “Fly Me To The Moon” by Bart Howard. Frank Sinatra and Count Basie And His Orchestra, *Fly Me To The Moon* (Reprise Records, R 20237, 1964, 7" single).

²⁹ Henry Mancini, *Did They Mention The Music?* (New York: Cooper Square Press, 1989), 98.

Theme songs from jazz composers also featured improvised solo sections. These were often performed using jazz techniques in order to negotiate the complex harmonic structure of the music. For example, Quincy Jones's theme song "Happy Feet" contains an improvised passage by jazz musician Toots Thielemans. During the solo, Thielemans relies heavily on a bebop vocabulary through his use of chromatic scales. Thielemans also uses a range of flowing rhythmic patterns (including swung quavers, triplet quavers, and semiquavers) that outline the extended chord tones of the song on the strong beats of the bar (see example 4.4 below). Jones also uses jazz techniques in his harmonic accompaniment, in much the same way that Mancini does in his theme songs. For example, he employs a variety of chord extensions along with a tritone substitution, which provide an interesting alternative to a standard II-V-I chord progression.

The musical notation is in 3/4 time and consists of three staves. The first staff shows a chromatic scale from Eb7 to Gm9, with a bracket labeled 'chromaticism'. The second staff shows a tritone substitution from Cm7 to Gbm7b5, followed by a chromatic scale and chord tones, with a bracket labeled 'chromaticism & chord tones'. The third staff shows a bebop phrasing line with a bracket labeled 'bebop phrasing'.

Example 4.4, Transcription of the solo section from the song "Happy Feet" by Quincy Jones. Performed by Toots Thielemans. Quincy Jones, *Walk, Don't Run (Original Soundtrack Recording)*, (Mainstream Records, S/6080, 1966, Vinyl LP).

Versioning Jazz Composition

In addition to the jazz techniques used in the construction of soundtracks, songs by jazz composers were often recorded many times by other artists. I believe that this dynamic practice of versioning is a fundamental part of the jazz tradition. A jazz musician, when covering another artist's song, will vary each performance (rather than copy a previous arrangement or attempt to replicate an original score or recording). The harmonic makeup of the chords, the structure, and the melody are all elements of a song that can be altered to suit a musician's interpretation. Jazz historian Ted Gioia goes as far as claiming: "repeating an exact pitch sequence is even considered cheating".³⁰

Unlike a pop or rock composition, where the initial recording is generally considered to be the definitive article, there is a cultural expectation for a jazz musician to reinterpret every element of a composition. Simon Frith, in his seminal study of popular music culture, alludes to this difference: "the cover version [in rock] is almost always heard as bad...one aspect of learning to be a rock fan in the 1960s was, in fact, learning to prefer originals to covers".³¹ Although Frith doesn't refer directly to jazz culture in his research, his conclusions regarding the critical perception of authenticity are particularly

³⁰ Ted Gioia, *The Imperfect Art: Reflections on Jazz and Modern Culture* (Oxford: Oxford University Press, 1988), 52. Also cited in José Bowen, "The History of Remembered Innovation: Tradition and its Role in the Relationship Between Musical Works and their Partners", *The Journal of Musicology* 11, no. 2 (1993), 139-173.

³¹ Simon Frith, *Performing Rites: On the Value of Popular Music* (Oxford: Oxford University Press, 1998), 69-70.

fitting: “imitation, is as much an ideological as a musical matter, the critical response depends on an account of who is imitating whom and for what reason”.³²

Notations of jazz compositions often contain evidence of the process of continual adaptation and development. For instance, jazz lead sheets (commonly found in vast collections of jazz compositions known as Real books and Fake Books) typically consist of the melody, chord symbols, and elements of a song that are considered by the transcriber to be intrinsic to a composition. A jazz musician performing an arrangement from a lead sheet would commonly use the information as more of a guide than explicit instructions on how to recreate the song. José Bowen, in an article for the *Journal of Musicology*, comments on this aspect of jazz transcription by highlighting “a performance which adhered to all of the characteristics on a lead sheet (an overtly literal performance) would barely be considered a performance of the tune at all”.³³

Bowen has also demonstrated, in an extensive study cataloguing recorded versions of the jazz composition “Body and Soul”, how certain aspects of improvised performance can achieve canonic status.³⁴ For example, Bowen argues that a standard key of D flat and a tempo of 90bpm was established with Coleman Hawkin’s version of the song, which was recorded several years after it was initially published. Bowen uses his list of recordings to illustrate how it is

³² Ibid.

³³ Bowen, “The History of Remembered Innovation”, 148.

³⁴ See José Bowen, *Five Perspectives on Body and Soul and Other Contributions to Music Performance Studies* (Zürich, Switzerland: Chronos, 2011), 15-28.

reasonably commonplace for an “interpretive or accidental quality to become an essential quality of the work for later generations”.³⁵ Drawing from the ideas of Hans-Georg Gadamer (a twentieth century philosopher whose ideas were very influential to reception theorists such as Hans Robert Jauss), Bowen refers to the process of versioning in jazz composition as a learnt “tradition”.³⁶ As no two performances are the same, each version of the song becomes part of the tradition: “every jazz performance is an interpretation of the history of the tune”.³⁷

This process has been a feature of jazz music throughout the genre’s history. For example, cultural historian Paul Gilroy has demonstrated in *The Black Atlantic* that the history of jazz was not just confined to the Americas but was (and continues to be) part of a transatlantic exchange of cultural experiences. By using the image of ships, transporting people and musical ideas around the world (since the time of the slave trade), Gilroy provides a wider sense of cultural identity for the jazz community in America and Europe.³⁸ He argues that the development of jazz culture (including its compositions) has been a complicated process of cultural exchange rather than a straightforward linear progression. Gilroy’s idea of an international cultural dialogue between jazz musicians is also evident in

³⁵ José Bowen, “Finding the Music in Musicology: Performance History and Musical Works” in *Rethinking Music* ed. Mark Everist and Nicholas Cook (Oxford: Oxford University Press, 1999), 427.

³⁶ Bowen, “The History of Remembered Innovation”, 157. Also see José Bowen, “Tempo, Duration, and Flexibility: Technology in the Analysis of Performance”, *Journal of Musicological Research*, 16 (1996), 111-156; and Hans-Georg Gadamer, *Die Aktualität des Schönen* (Stuttgart: Reclam, 1997); Hans-Georg Gadamer, *The Relevance of the Beautiful and Other Essays*, trans. Nicholas Walker, ed. Robert Bernasconi (Cambridge: Cambridge University Press, 1986), 25.

³⁷ Bowen, “The History of Remembered Innovation”, 157.

³⁸ See Paul Gilroy, “The Black Atlantic as a Counter Culture of Modernity” in *The Black Atlantic: Modernity and Double Consciousness* (London: Verso, 1993), 1-40. Gilroy talks specifically about the difficulties that many black people face in understanding the wider implications of their cultural identity and asks what it means to be both black and British.

Hollywood films. For instance, it was through Hollywood films that a reasonably small collection of jazz composers were able to spread their influence around the majority of the globe and this was often accomplished without even the need for them to leave America. I will now demonstrate how jazz film composers in the 1960s incorporated the tradition of versioning into their compositions.

Versioning Jazz Theme Songs

During the 1960s, film scores with market appeal were recorded twice: once for the film itself and again for the soundtrack album. These records were often rearranged by composers to fit radio formats (no longer than three minutes in length) and re-orchestrated, dispensing with any dramatic or narratively motivated underscore, to contain only the most memorable themes. In an interview with Jeff Smith, Henry Mancini (one of the innovators of this procedure) describes the need to alter the musical form in order for a successful transition between industries:

I had an ear and I had an eye on what the record business was. And so what I did was...I made each one of those numbers something that a disk jockey could lay the needle down any place and get a tune.⁴²

Mancini repeated this rerecording process several times throughout his career and developed a unique musical style that differs from his approach to underscore. For instance, the Mancini Chorus were featured on the majority of his soundtrack

⁴² Smith, *The Sounds of Commerce*, 79. Jeff Smith interviewing Henry Mancini, Beverly Hills, California, May 24, 1993.

album recordings and have become synonymous with Mancini's compositional style, yet they were used only sparingly in his film underscores.⁴³ An example of this can be seen in *Breakfast at Tiffany's* (1961), in which the choir is employed during the opening scene singing the main theme "Moon River". The rest of the film's underscore is much more subtle and the choir is only used by Mancini as an occasional background textural accompaniment until "Moon River's" final utterance, where the choir is heard singing the words to the song in full.⁴⁴ Scholarly research into this aspect of Mancini's film scores (and of similar composers) is sparse. I would suggest that critics (including William Darby and Jack Du Bois) have unintentionally mistaken Mancini's soundtrack albums (rather than the underscore) to be his contribution to film music.⁴⁵ I believe that much of Mancini's film music in its original form (heard as part of the underscore of a film) is significantly different from the soundtrack albums to warrant a reappraisal of this work.⁴⁶ For instance, as shown in figure 4.10 below, recordings of the song "Moon River" used in the film *Breakfast at Tiffany's* vary considerably from the version featured on the soundtrack. Each song varies in tempo, instrumentation, key, structure, and duration. Moreover, the film contains a version of "Moon River" sung by Audrey Hepburn that isn't featured on the soundtrack album.

⁴³ The Mancini Chorus was credited alongside the Pops Orchestra on his live performances. Mancini's wife Ginny and daughter Monica were performers in the choir.

⁴⁴ The Mancini Chorus is only heard three times in the duration of the film. Firstly they heard during the opening musical statement of "Moon River" featuring vocal "oohs" from the choir. Secondly, after 1 hour and 20 minutes the choir is heard singing subtle "mmm" sounds. Lastly the choir is heard singing the words to "Moon River" in the final scene.

⁴⁵ In particular see, Darby and Du Bois, "Henry Mancini," in *American Film Music*, 481.

⁴⁶ Jeff Smith's analysis of *Breakfast at Tiffany's* has begun to contribute towards this reappraisal of Mancini's scoring style. See Jeff Smith, *That Money-Making Moon River Sound, Thematic Organisation and Orchestration in the Film Music of Henry Mancini*, in *Music and Cinema*, ed. James Buhler et al. (Hanover, NH: Wesleyan University Press, 2000).

	"Moon River" Featured on the soundtrack album Track 01	"Moon River" Featured during the opening of <i>Breakfast at Tiffany's</i> 00:00:00	"Moon River" Featured in the final scene of <i>Breakfast at Tiffany's</i> 01:48:14	"Moon River" As performed by Audrey Hepburn in <i>Breakfast at Tiffany's</i> 01:09:20
Key	Begins in F major and modulates to Eb major	Begins in Gb major and modulates to Eb major	Begins and ends in Eb major	F major throughout
Tempo	A steady 91bpm	76bpm with heavy rubato	87bpm with heavy rubato	78bpm with light rubato
Instrumentation of the melody:	1, Harmonica 2, Strings 3, Harmonica 4, Full chorus with lyrics 5, Male chorus 6, Full chorus	1, Harmonica 2, Strings 3, Harmonica 4, Full chorus, "ooo's" 5, Strings	1, Strings and French horn 2, Full chorus with lyrics	1, Solo voice
Differences in accompaniment	1, Steady drum beat 2, Autoharp and choir "oooh's" accompany the harmonica and string melody 3, String accompaniment for choir melody with vibraphone	1, No drums 2, Choir "oooh's" accompany the harmonica and string melody 3, String accompaniment for choir melody	1, No drums 2, Strings, piano and harmonica accompany the choir melody with lyrics	1, No drums 2, Guitar accompaniment for solo voice 3, Strings and guitar join the accompaniment
Duration	02:42 Stand alone song	2:32 The ending of the song blends into underscore	1:22 The song begins after a long spell of underscore.	1:40 Stand alone song

Figure 4.10, Table comparing the features of four versions of the song "Moon River". See Henry Mancini, *Breakfast at Tiffany's*, recorded in 1961 (RCA - 714321611232, 1998, compact disc); and *Breakfast at Tiffany's*, directed by Blake Edwards (1961; Hollywood, CA: Paramount Home Entertainment, 2009), DVD.

Composers like Mancini, Jones and Barry consistently reworked songs within the underscore of their films.⁴⁷ In addition to this, soundtracks from these composers often lacked a definite version of a film's theme song. For example, on Quincy Jones's soundtrack to *Walk Don't Run* (1966), the theme "Happy Feet" has three separate arrangements: "Happy Feet", "Happy Feet – Vocal", and "Happy Feet – Reprise".⁴⁸ Similarly, on Henry Mancini's soundtrack to *Breakfast at Tiffany's*, the theme song "Moon River" has two separate arrangements on the soundtrack: the song "Moon River" and an instrumental "Moon River Cha-Cha".⁴⁹

I believe that construction of a jazz composition in this way was not something that was chanced upon. Composers and producers (like Mancini, Jones, and Barry) were conscious of this process from its inception, as the commercial and financial potential of a hit song was perhaps the greatest motivation for composers to undertake this. For instance, in his autobiography, Mancini reveals that he registered with ASCAP in order to financially benefit from his work being played on television and radio.⁵⁰ A hit song versioned by several artists could generate a considerable amount of profit for its composer, as the title of an article in *Variety* reveals: "Mancini's Moon River Royalties Jus' Keep Rollin' along to the \$230,000 Level".⁵¹ The author of the article also discloses that by 1966, Famous Music had

⁴⁷ See the analysis of Quincy Jones's "Happy Feet" theme in previous chapter.

⁴⁸ See Quincy Jones, *Walk Don't Run – Original Soundtrack Recording* (Mainstream Records – S/6080, 1966, Vinyl LP).

⁴⁹ See Henry Mancini, *Breakfast at Tiffany's*, recorded in 1961 (RCA – 74321611232, 1998, compact disc). "Moon River Cha-Cha" was intentionally not included in figure 4.10, as it would require a separate comparison table.

⁵⁰ Henry Mancini, *Did They Mention the Music?*, edited by Gene Lees (New York: Cooper Square Press, 2001), 56.

⁵¹ "Mancini's Moon River Royalties Jus' Keep Rollin' along to the \$230,000 Level," *Variety*, March 30th, 1966, 1. Also quoted in Smith, *The Sounds of Commerce*, 78.

licensed over 240 recordings of "Moon River". Performers who were once part of larger big bands (like Andy Williams and the members of the singing group the Rat Pack) were all looking for material to include in their repertoires, and songs like "Moon River" proved to be mutually beneficial.

The consistency of Mancini's soundtrack re-recordings and indeed financial success during the 1960s clearly show that despite his claims, the widespread adoption of his songs by other artists was not a happy accident. Jeff Smith, in his extensive research into the versioning of songs, supports this view by showing that within a year of *Breakfast at Tiffany's* release, the song "Moon River" had 27 versions produced by other artists.⁵² This number was considerably more than other theme song releases and was only eclipsed by the success of one other song: "The Shadow of Your Smile" from the *Sandpiper*, which had 100 versions. Building on Smith's research, I have traced the history of "Moon River's" recordings to the present day. My findings reveal that there have been a surprising 204 releases of the song from members of ASCAP alone (see Appendix 2). The number increases to a staggering 640 when general releases, outside of ASCAP members, are taken into consideration (see Appendix 3).

In order to demonstrate that versioning is more popular when jazz techniques are used, I have also documented the recordings of a theme song from a contrasting genre: "A Hard Day's Night", a rock song by the Beatles that was featured in a film of the same name. *A Hard Day's Night* (1964) and *Breakfast at Tiffany's* were released only a few years apart from each other. Both soundtracks reached

⁵² Smith, *The Sounds of Commerce*, 61. Smith's research produced a chart featuring the number of versions released within a year for 14 songs including "Moon River".

number one in the *Billboard* charts.⁵³ My results show that there are considerably fewer recordings of “A Hard Day’s Night” (only 344) than “Moon River”. The versioning history of “A Hard Days Night” is also much less varied than “Moon River’s” and the majority of arrangements have been recreations of the original Beatles song structure and instrumentation (see figures 4.11 and 4.12 below). A larger proportion of “Moon River’s” recordings have also been from jazz composers.⁵⁴

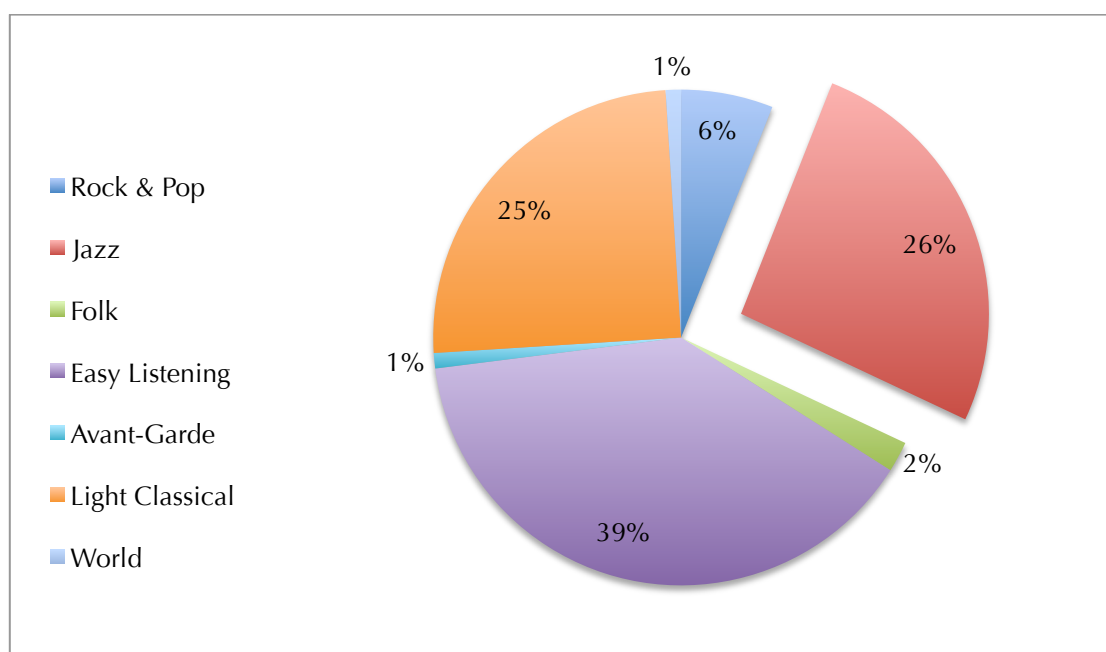


Figure 4.11, Pie chart showing the genre split of "Moon River" releases.

⁵³ The film *A Hard Day’s Night* (1964) made \$5.8 million profit in the United States during the first six weeks of its release. Similarly, *Breakfast at Tiffany’s* (1961) made \$9.5 million profit from domestic box office takings. According to Stephen Glynn, global sales of the *A Hard Day’s Night* soundtrack album were around four million dollars. See Stephen Glynn, *The British Pop Music Film: The Beatles and Beyond* (Houndmills, Basingstoke: Palgrave Macmillan, 2013), 86-87.

⁵⁴ In addition to this, high profile singers produced a large proportion of the songs in the easy listening category (see Appendix 3).

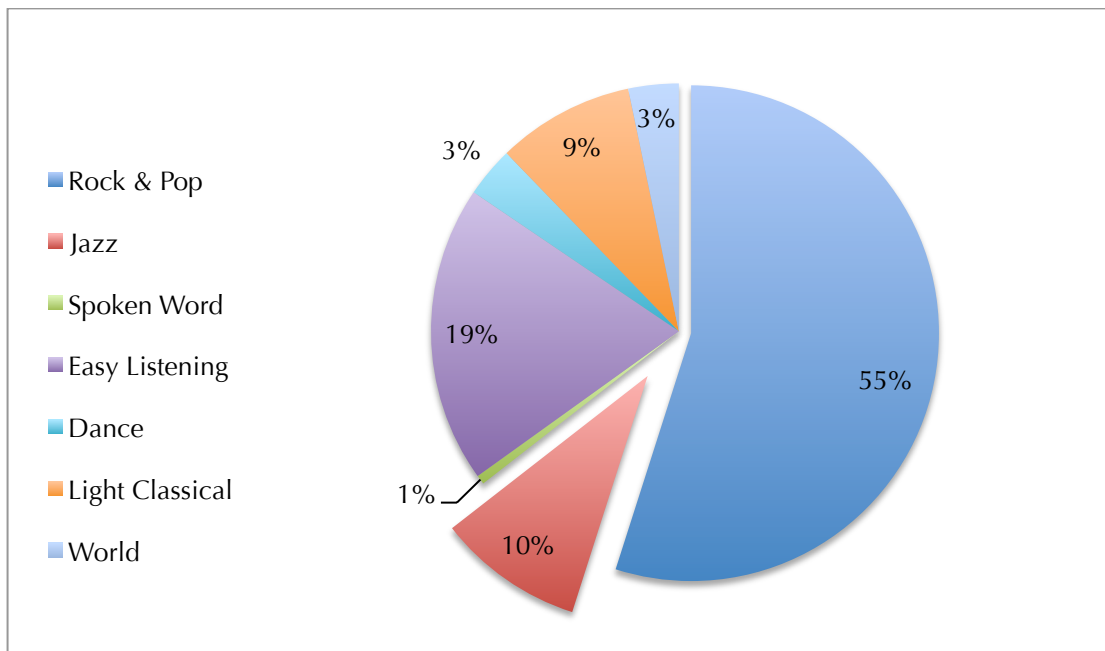


Figure 4.12, Pie chart showing the genre split of "A Hard Day's Night" releases.

The division of genres in these two charts also illustrates that "Moon River's" reception has been largely through jazz and easy listening recordings. The considerable difference in the number of recorded versions between the two songs suggests that it is not popularity alone that encourages artists to record a version of a theme song.

Conclusions

While free jazz instrumentalists like Ornette Coleman were moving away from the mainstream jazz audience, film composers attempted to fill the gap by positioning themselves as jazz composers. In this chapter I have demonstrated that theme songs by composers like Mancini and differed from other popular songs of the period in that they were constructed using a variety of jazz techniques and were extensively versioned by jazz musicians. I have also shown that film compositions from jazz composers were financially successful, widely received, and presented in a fashion similar to other serious jazz artists. Nonetheless, film composers were ignored by jazz critics during the 1960s and were considered by journalists of the period to be popular music or easy listening artists. I believe that this negative critical reception, combined with the financial success of jazz film soundtracks, has contributed to the absence of film composers like Mancini from accounts of jazz history (from authors like Burns or Gioia).

Mancini was fully aware of the criticism his compositions received and he displays a degree of regret in his autobiography towards the reworking of his material for a mainstream audience:

It may have hurt my reputation as a writer of serious film music. To this day, I would love to have an album of some of those scores as they were heard in the film. The albums gave me a reputation even among producers, as a writer of light comedy and light suspense, and at that time it was not easy for them to think of me for the more dramatic assignments. I did that to myself.⁵⁵

⁵⁵ Henry Mancini, *Did They Mention the Music?*, 102.

The presumption that making large profits equates to bad music was an issue Mancini publicly struggled with throughout his career. Tim J. Anderson, in his book *Making Easy Listening*, has acknowledged how financial success like Mancini's has often resulted in a negative reception by the academic community:

When musical formulae are judged not to be engaged or developed by capitalist machinations for the purpose of being exploited these formulae are viewed as honourable, even healthy examples of collective activity. But when the genre is actively exploited by artists and industry alike, the genre is perceived to be unsatisfactory and vulgar, thereby activating a recognition that the genre lacks the appropriate cultural capital that the Marxist/romantic critic honours.⁵⁶

In recent years, scholars like Smith have demonstrated that commercial film composers like Mancini in fact produced complex and valuable music. My work expands upon their reappraisal of film composition by showing how theme songs by Mancini and Jones were an important part of jazz history. In contrast to the reception of jazz film composers in magazines like *Billboard* and *Downbeat*, I believe songs from these composers are deeply rooted in the jazz tradition. This sets them apart from other theme songs by popular and rock artists.

⁵⁶ Tim J. Anderson, *Making Easy Listening: Material Culture and Postwar American Recording* (Minneapolis: University of Minnesota Press, 2006), 80.

Chapter 5

Real American Music: Mass Markets and Film Music in the 1970s

During the 1970s, film companies pressured composers and directors to create a larger and more profitable audience base for their products. In this chapter I will show how major changes in the way soundtracks were marketed and produced during the 1970s greatly altered the environment in which film composers had to work. I will also discuss how composers and musicians were adapting their music for mass audiences by assimilating music from marginal genres. Following this, with case studies of the films *Lady Sings The Blues* (1972) and *Being There* (1979), I will highlight how jazz composers thrived in this competitive environment by employing music in unconventional ways.

Mass Industry

Movie soundtrack albums became an integral part of the system for stimulating a flurry of interest in a film. By engineering extensive advertising campaigns to coincide with a film's opening, studio bosses profited by achieving national radio airplay of their film's soundtrack album. Film companies also routinely made soundtracks publicly available several weeks before the release of movie. This marketing strategy was used with the soundtrack album for *Saturday Night Fever*

(1977), which was released nearly a month and a half before the opening of the film. "How Deep Is Your Love", the first of many singles from the album, reached number one on the *Billboard* charts right on cue (shortly after the release of the film) and became one of the biggest selling pop records and movie soundtracks at that point in history.¹ It is also interesting to note that this marketing approach was openly discussed in film and music publications during the 1970s, as Al Coury (the president of RSO records) revealed, in an interview for *Billboard* in 1979: "along with the soundtrack album's release five to six weeks before the film, the timing of the release of the singles (before, during, and after the album's release) were what we laid out and it proved to be a successful format".²

In addition to changes in the way film soundtracks were marketed, technological advancements also influenced the way film music was produced during the 1970s. Ground-breaking transformations in cinematography, special effects, and in particular sound recording ultimately changed the way films were made for some time to come.³ For instance, the innovation of Dolby surround sound, combined with its widespread adoption and installation into cinemas across the

¹ The songs "Night Fever", "If I Can't Have You", "Stayin' Alive", "More Than A Woman", and "Boogie Shoes" were also released as singles from the soundtrack in 1978. "How Deep Is Your Love" reached the number one spot in *Billboard's top 100 charts* on 24th December 1977. See "Billboard 100 Archive," *Billboard*, last accessed 29th January 2014, <http://billboard.fm/charts/billboard/top-100-songs/1978>. Also see, "Top 100 Hits For 1978," *Longbored Surfer*, last accessed 29th January 2014, <http://longboredsurfer.com/charts/1078.php>.

² Susan Peterson, "Selling a Hit Soundtrack, Key Label Executives Analyse Their Approach to the Marketing of Movie Music," *Billboard*, 06.10.79: St-2. For more information about how strategies for the international success of albums like *Saturday Night Fever* were received see John Sippel, "Film Music Creators Finally Making a Buck," *Billboard* (17th March 1979) and Rick Forrest, "The Creative Dilemma," *Billboard*, 31st October 1979, 2.

³ For further reading on developments in sound technology during the 1970s see Paul Grainge, *Brand Hollywood: Selling Entertainment in a Global Media Age* (London: Routledge, 2008). Also, Keith M. Johnston, *Coming Soon: Film Trailers and the Selling of Hollywood Technology* (Jefferson: McFarland, 2009).

country, did much to bring public attention and interest to movie music and soundtrack albums.⁴

Dolby's innovation was to achieve a total of four sound channels in the track space previously allocated for one mono optical channel, therefore allowing cinema owners to adopt the new system at minimal cost. It is interesting to note that it was for the film *A Star Is Born* in 1976 (featuring a popular music soundtrack) that Dolby's 4-channel stereo system was first implemented in a few select theatres. Others then followed suit by converting their sound systems to coincide with the release of *Star Wars* in the following year, which featured a high quality symphonic soundtrack by John Williams and the London Symphony Orchestra (a significant audience attraction).⁵

Before the introduction of Dolby sound into cinemas, the process of producing a commercially viable album from a movie's soundtrack had often involved several recording sessions: once for the film soundtrack and once again for the album. This process can be seen in the works of Henry Mancini, including the soundtracks for *Peter Gunn* (1958), *Hatari!* (1962), *Pink Panther* (1963), and *Breakfast at Tiffany's* (1961).⁶ Composers were also often forced to work with outdated equipment. For instance, in his autobiography, Mancini expressed the

⁴ Ray Dolby was the founder and creator of Dolby Laboratories and Ioan Allen began the Dolby Stereo Program that began installations of stereo sound systems in cinemas around America. See Gianluca Sergi, *The Dolby Era: Film Sound in Contemporary Hollywood* (Manchester: Manchester University Press, 2004).

⁵ Dolby Stereo was also introduced by the end of the decade with Disney's *101 Dalmatians* (1979), featuring a jazzy soundtrack by George Bruns.

⁶ See Henry Mancini, *Music From Peter Gunn (The)*, recorded in 1959 (Buddha Records 74465996102, 1999, compact disc); Henry Mancini, *Hatari!* (RCA Victor, LPM-2559, 1962, Vinyl LP); Henry Mancini, *Pink Panther (The) Music From The Film Score*, recorded in 1963 (RCA Victor LSP-2795, 2001, compact disc); and Henry Mancini, *Breakfast at Tiffany's*, recorded in 1961 (RCA – 74321611232, 1998, compact disc).

frustrations he felt regarding the resources available to him during the recording sessions for the television series *Peter Gunn* in 1958: “sound was never given priority and the equipment was falling further and further behind”.⁷

Dolby’s arrival into the industry in the 1970s (coupled with advances in recording technology), prompted film studios to make long-term investments in film sound. For instance, studios adopted new technology from Dolby that allowed soundtracks to be taken straight off the film (rather than recording them a second time) without loss of quality. Other advances from Dolby included a method to reduce tape noise (or hiss) when recording, which greatly increased the quality of film soundtracks.⁸

Mass Music

Industrial change also affected the music industry during the 1970s as musicians and producers attempted to cater for a mass market of consumers. The music industry and Hollywood were both involved in the process of assimilating music from marginal sources and repackaging it for a wider audience. Anne Danielsen (in her study of funk music) argues that much of the music constructed for the

⁷ Henry Mancini, *Did They Mention the Music?*, edited by G. Lees (New York: Cooper Square Press, 2001), 101.

⁸ See Andre J. Millard, *America On Record: a History of Recorded Sound* (New York: Cambridge University Press, 1995), 319. For an account of how developments in sound recording were received in the 1970s, see Tom Cech and Rick Forrest, “Technology Takes a Bow,” *Billboard*, 6th October 1979, 8.

mass market was lacking a political message or challenging musical aesthetics.⁹

She also demonstrates that financial growth, achieved through increasing audience numbers, was instead the driving force behind the music.

Although Danielsen's point is valid, I also believe that the assimilation of marginal music into a mainstream format was made possible by advances in recording technology. Studio equipment developed during the 1970s like drum machines, samplers, and sequencers allowed producers to create music in a relatively simple way. For instance, with this new technology producers could incorporate new sounds into their records from a variety of musical cultures without the necessity for formal musical training. Snippets of pre-existing recordings could be easily sampled and then sequenced with new material.

An example of how technology was used to repackaging marginal genres into mainstream products can be seen in a trend during the 1970s that involved the sampling and arranging of classical works into disco records. These recordings typically feature a sequenced disco drumbeat (and other synthesized instruments) accompanying a piece of classical music sampled from a pre-existing recording. Some of the most notable of these recordings were arranged by jazz musicians and featured in successful films (such as *Saturday Night Fever* and *Being There*).¹⁰

⁹ Anne Danielsen, *Presence and Pleasure: The Funk Grooves of James Brown and Parliament* (Middletown: Wesleyan University Press, 2007), 98.

¹⁰ *Saturday Night Fever* (1977) included the songs "A Fifth Of Beethoven" by Walter Murphy and "Night On A Disco Mountain" by David Shire. David Shire was an accomplished film and television composer whose works most notably included the jazz-rock fusion score to the film, *The Taking Of Pelham One, Two, Three* (1974). See *Saturday Night Fever Original Movie Soundtrack* (RSO Records Inc RS-2-4001, 1977, Vinyl LP). In addition to this, a disco inspired arrangement of Richard Strauss's "Also Sprach Zarathustra" (by Brazilian jazz musician and producer Eumir Deodato) was also included in the film *Being There* in 1979. See Eumir Deodato, *Also Sprach Zarathustra* (CTI Records CTSP 004, 1972, 7" Single).

It was common for classical-fusion records to be given amusing titles including "Liszt's Funky Love Song" and "A Rockin' Rachmaninoff".¹¹ This suggests that the fusion process was not intended to be a hostile statement towards the traditions and historical background of the original compositions. The mass market for disco music also encouraged several artists who were not primarily associated with disco to step into the limelight and make recordings. For instance, Ken McLeod has documented in an article for *American Music*, how James Brown, the Rolling Stones, Rod Stewart, and Blondie all produced disco records during the 1970s.¹²

In the next section of this chapter I will demonstrate how Hollywood directors and composers (like the arrangers of classical-fusion records) repackaged various musical genres for a mass audience. With a case study of the film *Lady Sings The Blues* (1972), I will show how jazz composers manipulated established connotations in order to minimize the risk of alienating a particular demographic of consumers. I will also show how this generalisation process was representative of wider social and cultural changes in America.

¹¹ The album *Klassiks Go Disco* in 1976 featured the songs "Liszt's Funky Love Song" that incorporated Liszt's Liebestraum and "Brahms Disco Dance No. 5" based on the Hungarian Dance. Other tracks from the album included: "A Touch Of Rossini's Ranger" (from the *William Tell* Overture), "A Rockin' Rachmaninoff", "Strauss In Outer Space" (based on the *Zarathustra* Theme), "Rimsky Korsakov's Indian Hustle" (from the *Song Of India*), "A Swingin' Debussy Dream" (from *Reverie*), and "A Sixth of Tchaikovsky". See *Klassiks Go Disco* (PickWick, SPC 3561, 1976, Vinyl LP).

¹² Ken McLeod, "A Fifth of Beethoven: Disco, Classical Music, and the Politics of Inclusion," *American Music* 24, no. 3 (Autumn 2006): 348. See James Brown, *Body Heat* (Polydor 2391258, 1976, Vinyl LP); James Brown, *The Original Disco Man* (Polydor, PD-1-6212, 1979, Vinyl LP); Rolling Stones, *Miss You* (EMI Rolling Stones Records, EMI 2802, 1978, 7" Single); Rod Stewart, *Do Ya Think I'm Sexy* (Hispanavox, 45-1801, 1978, 7" Single); and Blondie, *Heart Of Glass* (Chrysalis, CHS 2275, 1979, 7" Single).

Hollywood film scores during the 1970s contained a range of musical styles. Alongside music that was cutting edge and modern, there was also a resurgence of film scores containing jazz and popular music from previous decades. For instance, the biopic (a dramatised biography of a notable musician) was a genre that directors returned to during this period. This style of film had largely gone out of fashion during the 1960s but director Sidney J. Furie revisited the genre with his portrayal of jazz singer Billie Holiday in *Lady Sings The Blues* (1972). Furie's screenplay was different from the established format for this type of film and reflected many of the changes that had taken place in American culture since the biopics of the 1950s.¹³

Furie's choice of main protagonist, who is played by Diana Ross, was a development that held significance for both African American and female musicians. Although earlier biopic films had featured brief appearances from black artists, the protagonists up to this point were predominantly white and male. The ingrained racism of the film industry during the 1950s often dictated the construction of its narratives and they generally reflected the Eurocentric values of the white film-producing elite.¹⁴ However, changes in American culture during subsequent decades (particularly involving positive advancements in Civil Rights and women's rights) led to a general shift in the film industry's ideology, and an

¹³ For more information about the jazz biopic see Krin Gabbard, *Jammin' at the Margins: Jazz and the American Cinema* (Chicago: University of Chicago Press, 1996), 64-100.

¹⁴ See chapter 1 for information on the strict censorship guidelines enforced by the PCA regarding the construction of narratives. Also Daniel Bernardi, ed, *Classic Hollywood, Classic Whiteness* (Minneapolis: University of Minnesota Press, 2001).

atmosphere that was more financially driven took precedent. When *Lady Sings The Blues* was released it was becoming more and more common to see films that were targeted at a predominantly black audience and that featured cast (and crew) members who were also black.¹⁵

Furie's portrayal of the well-documented and macabre nature of Holiday's personal life also deviates from the established biopic model. For instance, in a typical 1950s biopic the star musician is presented as a respectable, upstanding American citizen and any flirtations with criminality are minimal and generally underplayed.¹⁶ In contrast, Furie attempts (in *Lady Sings The Blues*) to represent some of the extreme difficulties faced by Holiday including working in brothels (both as a cleaning woman and a prostitute) and being raped. Moreover, the pressures of Holiday's career (including those of racial discrimination) are shown to have driven her into a lifelong battle with substance abuse. Much, if not all, of this narrative content would have been avoided by film companies in the 1950s. Interestingly, more directors followed the gritty narrative of *Lady Sings The Blues* in later films during the 1980s. For instance, biopic films like Bertrand Tavernier's *'Round Midnight* (1986) and Clint Eastwood's *Bird* (1988) continued to emphasise how musicians struggled to overcome drug and alcohol addiction. By challenging the established conventions of the biopic format, Furie positioned his film to appeal to as wide an audience as possible.

¹⁵ See the next chapter below for more information about black culture in Hollywood films. It is interesting to note that *Lady Sings The Blues* was produced and financed by Berry Gordy (owner of Motown Records) rather than a white dominated film studio. For more information of Berry Gordy's involvement in the film and for a detailed review of the publicity surrounding the release of *Lady Sings The Blues* see, Louie Robinson, "Lady Sings The Blues: Diana Ross Stars in New Movie About Legendary Billie Holiday," *Ebony* 28, no.1 (November, 1972): 37.

¹⁶ *The Benny Goodman Story* (1956) and *The Glenn Miller Story* (1954) are examples of this practice.

It is perhaps unusual in a film with such grounding in black American culture that a white composer (Michel Legrand) was appointed to arrange and score the music. Legrand was apparently aware of the possible racial criticism he would face for undertaking the film score and stated, in an interview with *Downbeat* magazine, that his appointment was due to his ability to appeal to a wider, mainstream, and essentially mixed race audience:

I was the first one to ask, Why me? As I sat in the projection room, I realised it was a completely black American movie. I love it, I told [Berry Gordy]. I'm proud you asked me, and I want to do it. But why me? So he paced the room for a while, he reminded me of a caged bear – and finally faced me. I'll tell you why, he said. You're the only one who can write real American music. I looked at him, absolutely astonished. Then I understood what he was getting at. I had just finished two films. One was *Brian's Song*, a film about football, a very American subject involving a black man and a white man. The other film was *Summer of '42*, also typically American, of a certain era. In his mind, I was writing American music.¹⁷

It is interesting to note that Berry Gordy approached Legrand about writing the score after black saxophonist and composer Oliver Nelson abandoned the project due to factual inaccuracies in the script. This was first brought to light by Krin Gabbard in his book *Jammin' at the Margins*. Gabbard supports Nelson's view by uncovering a multitude of errors in the film.¹⁸ As with many films, these included tendencies to exaggerate and dramatise actual events.

An example of this practice can be seen in the film's final scene that features a concert at Carnegie Hall. This performance is similar to the finales of earlier biopics like *The Benny Goodman Story* (1956) and *The Gene Krupa Story* (1959).

¹⁷ Len Lyons, "Profile: Michel LeGrand," *Downbeat*, February 12, 1976, 34.

¹⁸ Krin Gabbard, *Jammin' at the Margins: Jazz and the American Cinema* (Chicago: University of Chicago Press, 1996), 302.

It is a moment of nostalgia that disguises the historical events of Holiday's life.¹⁹

For example, during a final rendition of "God Bless The Child", newspaper clippings are shown highlighting her arrest on drug charges and death at the age of just 44 (see figures 5.1 & 5.2 below). However, the Carnegie Hall concert actually took place a year before Holiday's premature death on the 27th March 1948. Furthermore, the concert did not mark the end of her performing career. Only a month after the Carnegie Hall concert, Holiday appeared in a sell-out Broadway show titled *Holiday in Broadway*. Moreover, her last major recording was an album entitled "Lady in Satin" in 1958 that featured a forty-piece orchestra with music arranged and conducted by Ray Ellis.²⁰

According to Gabbard, the abandonment of historical accuracy in biopics like *Lady Sings The Blues* highlights the racist agenda of Hollywood's film producers. For example, Gabbard describes the Carnegie Hall performances in jazz biopics as a spectacle that "elevate[s] white music over black music...giving substance to something that anyone can do simply by instinct".²¹

Although Gabbard's argument is well founded, I believe the significance of the film's ending remains ambiguous. The lack of detail in the portrayal of Holiday's death was out of character with the rest of the film, as the grittiness of the narrative was a large part of the film's appeal. It is plausible that producers would

¹⁹ For more information about how directors portrayed the careers of Benny Goodman see chapter 1.

²⁰ See Billie Holiday, *Lady In Satin* (Columbia CL 1157, 1958, Vinyl LP). For an alternative account of Billie Holiday's life see: Billie Holiday and William Dufty, *Lady Sings the Blues* (Harmondsworth: Penguin Books, 1984) and Stuart Nicholson, *Billie Holiday* (Boston: Northeastern University Press, 1997). See also Farah Jasmine Griffin, *If You Can't Be Free, Be a Mystery: In Search of Billie Holiday* (New York: Free Press, 2001).

²¹ Gabbard, *Jammin' at the Margins*, 80.

have considered a factual depiction of Holiday's final hours (tragically dying of liver and heart disease in a hospital bed under police guard) too great a departure from the model of previous biographical films and it may have risked being unpopular with audiences. Alternatively, I would speculate that a performance at Carnegie Hall might have simply been considered to be a conclusion with more excitement than a historically accurate account of events. It is also possible that a gritty ending would have been considered by critics to be less of a celebration of her life and musical career and more of a comment on the effect of drugs, alcohol and social inequalities that lead to her death.



Figure 5.1, Screenshot from the film *Lady Sings The Blues* (1972) publicising her drug use. *Lady Sings The Blues*, directed by Michel Legrand (1972; Hollywood, CA: Paramount, 2005) DVD, 02:22:25.

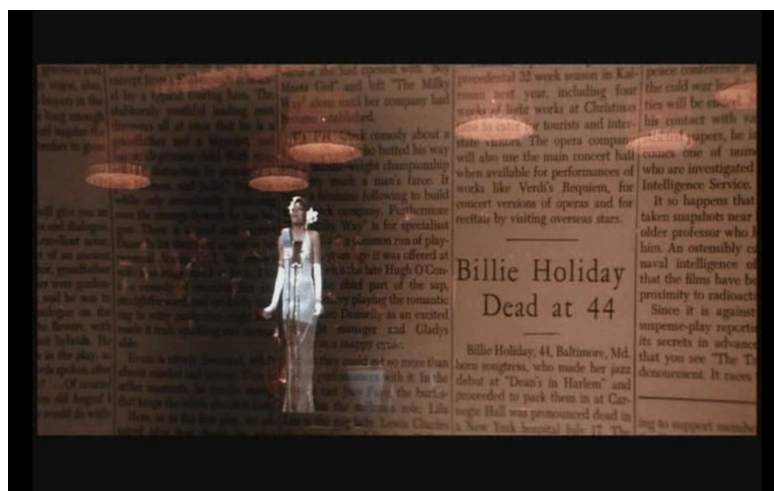


Figure 5.2, Screenshot from the film *Lady Sings The Blues* (1972) depicting the death of Billie Holiday. *Lady Sings The Blues*, directed by Michel Legrand (1972; Hollywood, CA: Paramount, 2005) DVD, 02:22:42.

With so much of the film inevitably focusing on the music of Billie Holiday it seems particularly unorthodox for Legrand to have composed original material for one of the main themes, rather than arranging or interpreting material directly associated with the film's protagonist (as in most other biopic films).²² Legrand's "Love Theme" from *Lady Sings The Blues* is featured several times (with the same arrangement) during the film and represents the on-going relationship between Billie Holiday and her lover Louis McKay (Billie Dee Williams).²³ Beginning with an arpeggiated piano melody, the love theme is performed with a heavy rubato (see example 5.1 below). The straight quavers, lack of syncopation, and simple harmony used by Legrand in the theme have more in common with an easy listening ballad than with jazz of the 1940s and 1950s.

²² For example, Henry Mancini was employed to arrange and orchestrate material for the *Glenn Miller Story* (1954) and the *Benny Goodman Story* (1956) and predominantly worked with existing material.

²³ Legrand's composition is featured on the soundtrack entitled "Love Theme" from *Lady Sings The Blues* (1972) Motown Records. See Diana Ross, *Lady Sings The Blues (Original Motion Picture Soundtrack)*, recorded in 1972 (Tamla Motown -3746307582, 1993, compact disc). A development of this theme is also included on the record called "Closing Theme".



Example 5.1, Transcription of the opening to "Love Theme" by Michel Legrand from the film *Lady Sings The Blues* (1972). Diana Ross, *Lady Sings The Blues* (Original Motion Picture Soundtrack), recorded in 1972 (Tamla Motown – 3746307582, 1993, compact disc).

Legrand includes a slow moving string section and a modern rhythm section (with a drummer performing a standard 8 beat rock pattern with the snare emphasising the third beat of the bar) to accompany his melody. He also adds an electric bass and acoustic guitar, fusing popular rhythms with traditional orchestration (see example 5.2 below).

Example 5.2, Transcription of "Love Theme" by Michel Legrand with the addition of strings and a modern rhythm section. Diana Ross, *Lady Sings The Blues* (Original Motion Picture Soundtrack), recorded in 1972 (Tamla Motown – 3746307582, 1993, compact disc).

By clearly separating representations of Holiday's love life (with an easy listening ballad) from her working/artistic career and her drug addiction (with more traditional jazz music), Legrand seemingly conforms to the typical associations between classically orchestrated music and Western European values. He also connects jazz with criminality and drug use. On closer inspection, however, Legrand does not completely disconnect the love theme from its jazz roots, as subtle improvised keyboard and trumpet flourishes can be heard throughout the song along with some extended harmony in the accompaniment.

Legrand also uses jazz techniques during an arrangement of the "Love Theme" heard during the end credits. For example, the underscore begins with swung semiquaver rhythms on the piano, a syncopated pattern on an electric bass and extended harmony on the guitar. Following this, the original arrangement of "Love Theme" returns from bar 6 with a diatonic string flourish (see example 5.3 below).

The musical score is arranged for five instruments: Strings, Guitar, Piano, Bass Guitar, and Drum. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two systems. The first system includes the following parts:

- Strings:** Features a section labeled "Extended Harmony".
- Guitar:** Features a section labeled "E9(sus4)".
- Piano:** Features a section labeled "Swung semiquaver patterns".
- Bass Guitar:** Features a section labeled "Return of 'Love Theme'".
- Drum:** Features a section labeled "Arpeggio fills".

The second system continues the arrangement with similar instrumentation and labels.

Example 5.3, Transcription of the "Closing Theme" from *Lady Sings The Blues* (1972). Diana Ross, *Lady Sings The Blues* (Original Motion Picture Soundtrack), recorded in 1972 (Tamla Motown – 3746307582, 1993, compact disc).

Using orchestral strings (with inflections of popular music) alongside more traditional jazz arrangements in the film, Legrand significantly broadens the audience appeal from a marginal jazz fan base to the larger popular music

market. Far from a slightly chaotic accumulation of musical and visual signifiers, these choices have been extremely carefully calculated to ensure the best financial results. While it may have been controversial for Berry Gordy to hire Legrand to compose the score, his music ensured a mass-market appeal and subsequent financial success for the film.

The soundtrack for *Lady Sings the Blues* also illustrates the investment that film studios like Paramount made to upgrade their studio technology in the early 1970s (discussed earlier on pages 157-159). Unlike Mancini's recordings in the previous decade (that were redesigned for an album release), the music on the soundtrack for *Lady Sings the Blues* is from the original recording and even features snippets of dialogue and ambient noise from the film. It also features an impressive 35 tracks and (due to its unusually long duration) is presented on a double LP record.²⁴ The soundtrack is unlike the popular record format of the previous decade and serves rather as an advertisement for (or a piece of memorabilia from) the film. This marketing strategy separated the soundtrack from other recordings by Billie Holiday and allowed people to experience moments from the film at home.

²⁴ Diana Ross, *Lady Sings The Blues* (Tamia Motown, STML 11311, 1972, 2 x Vinyl LP).

Being There

Searching for a successful formula that would allow a film to appeal to a mass consumer market, composers and directors began to approach film construction in new ways. This experimentation led to a variety of films during the 1970s where the music was comprised of fragmented clips of music rather than having a particular theme. One such film is Hal Ashby's film *Being There* (1979), a satire of the mass market's influence upon American people. The film tells the story of a man named Chance (Peter Sellers), who lives and works under the patronage of a rich benefactor Mr Jennings. Chance has never left the house he is living in and spends all of his time watching television and maintaining Mr Jennings's garden. Following the unexpected death of Mr Jennings, Chance is ordered to leave his residence and fend for himself. With no real knowledge of the world outside of his garden sanctuary, except for what he has picked up through television programs, Chance begins to wonder the streets of Washington D.C. experiencing many new things. Momentarily distracted by a television camera in a shop's window display he is accidentally knocked down by a limousine. Chance is then taken to a luxurious mansion for medical treatment and introduced to Benjamin, an old business tycoon and a key figure in American politics. Through Benjamin's influence, Chance remarkably manages to progress from household guest to personal advisor, then celebrity, and eventually even to Presidential candidacy. This is all achieved by the unassuming comments made by Chance (which

usually concerned gardening), were understood as profound metaphors.²⁵ The film ends with a twist, picturing Chance walking off into the distance on top of the water on a lake. He pauses to dip his umbrella into the water under his feet and a quote from Jerzy Kosinski's original book (upon which the film was based) is superimposed on the screen: "Life is a state of mind".²⁶

The soundtrack for *Being There* is particularly interesting. It features a mixture of originally composed music, orchestrated music, and pre-existing recordings of music from a variety of sources and genres. This was all compiled under the leadership of jazz composer Johnny Mandel.²⁷ For the most part, the music is reflective of the ordeals of the main protagonist with diegetic cues or typically classically orchestrated underscore for romantic scenes. On a deeper level, however, it also reflects a wider but more fragmented reception of jazz. The soundtrack is a mixed bag of genres and is expressive of how people by the late 1970s had come to experience music through mass media.

Much of the music during the film is presented in short snippets emanating from the television. For instance, during the first twenty minutes of the film several brief musical cues are shown as the main protagonist flicks between channels. These include a performance of Schubert's Unfinished Symphony (see figure 5.3 below), a woman singing on the children's television show *Sesame Street* and a funky

²⁵ An poignant example of this includes one of the highlights of the film involving a conversation with the President of the United States, in which he interprets Chance's comments on gardening as a metaphorical forecast for the future of the economy: "As long as the roots are not severed, all will be well within the garden...There will be growth in the Spring". The comment is greeted with great enthusiasm and Chance is regarded as an economic prophet.

²⁶ Originally published in 1971, see Jerzy Kosinski, *Being There* (New York: Grove Press, 1999).

²⁷ The soundtrack features classical snippets from Schubert's Symphony No. 8 and Beethoven's Symphony No. 6, alongside easy listening songs like "It's a beautiful day in the neighbourhood" by Fred Rogers. In addition to this, Johnny Mandel composed various short orchestral cues and minimalist solo piano pieces for the film.

disco cue. As the film progresses this trend continues and a variety of musical styles are heard including jazz, classical and folk music. The short clips of music (as well as the visuals) play a very important role in the narrative, as they account for much of Chance's education about the world. Through these clips it is implied that Chance is a simple-minded man.



Figure 5.3, Screenshot from *Being There* (1979) depicting a short snippet of Schubert's Unfinished Symphony on the television. *Being There*, directed by Hal Ashby (1979; Burbank, CA: Warner Home Video, 2001) DVD, 00:03:36.

Terry Christensen and Peter J. Haas, in their book *Projecting Politics*, also account for Chance's ignorance and naivety by drawing a parallel between the television and American society during the 1970s. For example, they state that television "numbs people's minds, creat[ing] instant celebrities who do not deserve respect".²⁸ During their commentary on the film Christensen and Haas also

²⁸ Terry Christensen and Peter J. Haas, *Projecting Politics: Political Messages in American Film* (New York: M.E. Sharpe, 2005), p.170. The book lists examples of other films that provide a similar political and business commentary including, *Fun With Dick And Jane* (1977), *Comes a Horseman* (1978), *The Electric Horseman* (1979), *The China Syndrome* (1979), and *Nine To Five* (1980).

provide further insight into the depth of satire presented in *Being There*, by suggesting that Ashby's narrative implies businessmen (not politicians) run America.²⁹

Another important musical feature of *Being There* occurs during the main protagonist's departure from the sanctuary of his garden and entry into the real world of America in the 1970s. A pre-existing recording entitled "Also Sprach Zarathustra" by Brazilian pianist and composer Eumir Deodato is used to accompany the scene. The recording is an arrangement of Richard Strauss's composition of the same name and was originally featured on Deodato's album *Prelude* in 1972.³⁰ The track was also re-released five years later (in 1977) under a different title: "2001", referring to the use of Strauss's piece in the Stanley Krubrick film *2001: A Space Odyssey* in 1968.³¹

Amongst a soundtrack of musical snippets, this scene stands out, as it features the entire nine minutes of Deodato's track. The recording marks a point of significant change in the narrative: it represents the journey that Chance undertakes when he is forced to experience life in a new way. The track begins with a wash of unresolved chromatic and diminished arpeggios, improvised bass and drum fills, and unusual guitar effects. By using these instruments together, Deodato creates a

²⁹ In contrast to Christensen and Haas's particularly ominous (rather than humorous) reading, the general critical reception for *Being There* was reasonably divided. For further criticism see, M. Keith Booker, *From Box Office to Ballot Box: The American Political Film* (Westport, CT: Greenwood Publishing Group, 2004), 124; Cecilia Tichi, *Electronic Hearth: Creating an American Television Culture* (New York: Oxford University Press, 1992), 204; and Del Jacobs, *Interrogating the Image: Movies and the World of Film and Television* (Lanham: University Press Of America, 2009), 174.

³⁰ Eumir Deodato, *Prelude* (CTI Records – CTI-6021, 1972, Vinyl LP).

³¹ Eumir Deodato, *2001* (CTI Records – CTI 7081, 1977 Vinyl LP).

cacophony of sound that resembles an expressive, improvised jazz ensemble.³²

This musical confusion coincides with Chance stepping out of the front door of his house. It reflects his feelings anxiety and apprehension as he is confronted with the sounds of a busy street.

As Chance makes the decision to start walking, the musical chaos settles into a steady disco groove with a syncopated bass line, a repetitive funky keyboard pattern, and a steady bass drum beat (see example 5.4 below). Chance's walking pace is also echoed by the speed of the drumbeat at a steady 97 bpm.

The musical score is written in 4/4 time and consists of four staves. The top staff, labeled 'Keys', contains a repetitive pattern of chords and single notes, with measures 1 through 4 numbered. The second staff, labeled 'Bass', shows a syncopated line. The third staff, labeled 'Tambourine', shows a steady, repetitive pattern. The bottom staff, labeled 'Drums', shows a steady bass drum beat.

Example 5.4, Transcription of the repetitive instrumental accompaniment in “2001” by Deodato. Eumir Deodato, *2001*, recorded in September 1972 (CTI Records – 0006.021, 1973, Vinyl LP).

Shortly after the groove is established, a sample of the brass line from Strauss’s “Also Sprach Zarathustra” is introduced on top of Deodato’s funky electric piano

³² The album features notable jazz musicians including, Billy Cobham on drums, Ron Carter (and Stanley Clarke) on Bass, Ray Baretto on congas, and John Tropea on guitar.

ostinato. After several repetitions of the theme, two lengthy improvisations from John Tropea on guitar and Deodato himself on electric piano are featured in parallel with Chance exploring the streets of Washington D.C.

As the scene develops, Deodato's theme comes to symbolise the profound and overwhelming change experienced by the film's protagonist. Aristides Gazetas, in his book *An Introduction To World Cinema*, has likened Chance's life up to this point to the "Allegory of the Cave" from Plato's *Republic*.³³ In this tale, images projected by firelight onto a wall become the only reality for a group of prisoners trapped in a cave. According to Gazetas the film "exchanges projected firelight images for the television screen".³⁴ Using Plato's allegory (in which one of the prisoners is released from his bonds and experiences the real world) he continues the comparison by arguing that:

Chance is dazzled by the sunlight as he walks into the outside world, but he is not completely blinded. So far everything outside the gate resembled what he had seen on TV; the images were burned into his mind. He had the feeling he had seen it all. In this way *Being There* becomes a modern allegory about the death of God, the imaginary self and the politics of representation as part of the necessary illusions required by every narrative created for a social and political order.³⁵

Expanding on Gazetas' research, I believe that the themes of enlightenment in Plato's allegory are also present in the soundtrack of *Being There* with Deodato's theme. Strauss's original "Also Sprach Zarathustra" would have been familiar to

³³ See Aristides Gazetas, *An Introduction to World Cinema* (Jefferson, NC: McFarland & Co, 2000), 6. The "Allegory of the Cave" has inspired other films including *The Matrix* (1999). See Christopher Grau, ed., *Philosophers Explore The Matrix* (Oxford: Oxford University Press, 2005); Stephen Faller, *Beyond The Matrix: Revolutions and Revelations* (St, Louis, MO: Chalice Press, 2004); and William Irwin, *The Matrix and Philosophy: Welcome to the Desert of the Real* (Chicago: Open Court, 2002).

³⁴ Aristides Gazetas, *An Introduction to World Cinema*, 6.

³⁵ Ibid.

many movie-goers by 1979, having already been used on Kubrick's hugely successful *2001: A Space Odyssey* over a decade earlier in 1968. Although the recognisable brass and string melody remains mostly intact in Deodato's arrangement, this is the only part of the original composition that is used (see example 5.5 below).



Example 5.5, Transcription of the theme from Strauss' "Also Sprach Zarathustra". Richard Strauss, *Also Sprach Zarathustra Don Juan Till Eulenspiegel*, with the Berliner Philharmoniker, conducted by Karl Bohm (Deutsche Grammophon – 459243-2, 1994, compact disc).

Notably, the iconic timpani rolls found in Strauss's original are replaced with a steady drum beat. By using a rhythmic and harmonic ostinato, Deodato creates a foundation on which the instrumentalists improvise. Although the original theme is significantly altered, enough remains for it to be recognisable.

Another subtle reference to *2001: A Space Odyssey* can be seen towards the end of the scene as Chance becomes fascinated with a television shop. The shop window contains an outward facing video camera that is projecting the image of the street onto a large black television. As Chance is coming to terms with seeing his own giant image on the screen, the window display surrounding this shows a lunarscape. Featured alongside Deodato's arrangement, the television is positioned in a similar way to the monolith that appeared in the African Savannah in *2001: A Space Odyssey* (see figure 5.4 & 5.5 below). The combination of

visual and aural signifiers in this scene represents a parallel between Chance's entrance into the wide world and Kubrick's picture of man's evolution.

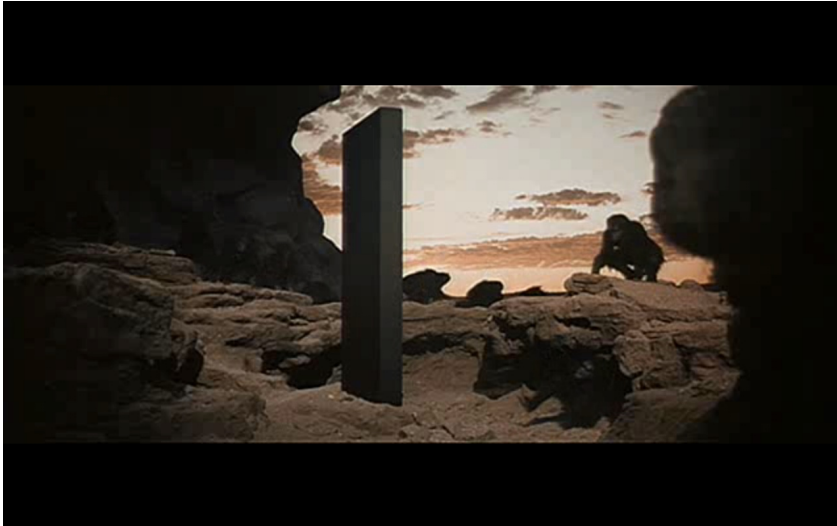


Figure 5.5, Screenshot from *2001: A Space Odyssey* (1968) depicting the monolith playing its part in human evolution. *2001: A Space Odyssey*, directed by Stanley Krubrick (1968; Burbank, CA: Warner Home Video, 2006), DVD, 00:02:53.



Figure 5.6, Screenshot from *Being There* (1979) depicting a giant television (monolith) in a pastiche of *2001 Space Odyssey* (1968). *Being There*, directed by Hal Ashby (1979; Burbank, CA: Warner Home Video, 2001) DVD, 00:25:06.

The addition of Deodato's music is crucial to the drama and excitement of this scene. Without it, the shots of Chance walking down a busy street would be fairly unremarkable. The mixture of improvised jazz and sampled classical music in Deodato's arrangement provide to a thought-provoking accompaniment that works on several levels. For instance, Strauss's composition was originally a musical reaction to a philosophical text by Friedrich Nietzsche.³⁶ Kubrick uses "Also Sprach Zarathustra" in the film *2001: A Space Odyssey* to make a point about the origins of mankind. This creates an intertextual contrast between humans receiving civilization from the monolith and the music.³⁷ By converting Strauss's music (as used in Kubrick's soundtrack) into a jazzy underscore, Ashby and Deodato create a secondary intertextual moment that serves as a reference to the glory days of jazz underscores. It is as if Mancini makes a cameo appearance in the film's soundtrack.

Conclusions

In accordance with Hollywood's blockbuster formula (the production of a small number of highly financed and widely marketed films), composers during the 1970s created soundtracks with mass appeal. This resulted in jazz being employed in unconventional ways. In this chapter I have discussed how the reception of film music was affected by changes in marketing during the 1970s

³⁶ See Friedrich Nietzsche translated by R. J. Hollingdale, *Also sprach Zarathustra* (Harmondsworth: Penguin, 2003).

³⁷ Gregg Redner, "Deleuze, Nietzsche, Strauss, Kubrick and the Dance of Becoming That is *2001: A Space Odyssey*", in *Sounds of the Future: Essays on Music in Science Fiction Film*, edited by Mathew J. Bartkowiak (London: McFarland & Co, 2009), 177-194.

(for instance large publicity campaigns). I have also highlighted how new developments in technology altered what music people were receiving (like the emergence of disco).

In my analysis of the film *Lady Sings the Blues* I have illustrated how Legrand composed an easy listening theme for a film that prominently featured jazz compositions from Billie Holiday. Legrand's easy listening theme broadened the reception of the film's soundtrack from a small jazz audience to a larger, popular music market, helping to ensure its financial success. The soundtrack to *Being There* was also unconventional. It featured a jazz arrangement by Deodato that had previously been recorded and released some time before the film. While this process had become a regular feature of films with rock and popular music, it was uncommon for jazz to be used in this way. The films *Lady Sings The Blues* and *Being There* both illustrate how the reception of jazz in the 1970s had changed from the previous decade. They demonstrate how composers adapted to a broader but more fragmented reception of jazz culture.

Chapter 6

Introduction

The dawn of a new jazz age. Jazz has taken a long-overdue upbeat swing lately: the esoteric music of a relatively select few has become the music for just about everybody...jazz is entering a new age and we're very glad to hear it.

A Columbia records trade advertisement for the *Headhunters* album in 1974. See Stuart Nicholson, *Jazz-Rock, A History* (Edinburgh: Canongate Books Ltd, 1998), 208.

During the 1970s, jazz musicians like Miles Davis and Herbie Hancock were composing music for a mass market by fusing jazz with rock and funk music. This commercial activity has since resulted in the jazz from this period being sidestepped by several influential historians (including Gioia and Burns), who have dedicated the majority of their research to music from earlier decades.¹ However, Stuart Nicholson and Steven T. Pond have done much to legitimise the inclusion of fusion into the wider canon, yet neither of them account for the important role that Hollywood composers made to the genre.² I believe that Hollywood film composers like Lalo Schiffrin and Quincy Jones introduced fusion

¹ For example, in Gioia's book *The History Of Jazz*, only 31 of 480 pages are reserved for fusion. See Ted Gioia, *The History Of Jazz* (New York: Oxford University Press). Also *Jazz - A Film by Ken Burns*, features 10 DVD episodes detailing the history of jazz culture. Nine of the episodes trace jazz history from the turn of the century to 1961 but only one episode is dedicated to the next five decades of music. See *Jazz*, directed by Ken Burns (2001; Arlington, Virginia: PBS Interactive, 2004), DVD.

² See Steven T. Pond, *Head Hunters: The Making Of Jazz's First Platinum Album* (Ann Arbor: University Of Michigan Press, 2005) and Stuart Nicholson, *Jazz - Rock, A History* (Edinburgh: Canongate Books, 1998).

to a mainstream audience by incorporating a variety of different styles of music into their scores. These composers were already well versed in the techniques needed to gain a wide reception from their music due to decades of experience in composing music with mass-market appeal.³

In this chapter I will show, through analysis of scores by Quincy Jones, Dave Grusin, and Lalo Schiffrin, how fusion was integrated into Hollywood films.

Through these case studies I will highlight three distinct sub-genres of jazz in film (jazz-rock used in suspense scenes, jazz-funk in black film culture, and jazz-disco with action sequences) in order to demonstrate that Hollywood composers during this period were a driving force of creativity in jazz culture.

Get Your Rocks Off

The 1970s began under the shadow of the previous decade. An increasingly unpopular and lengthy war in Vietnam was continuing to be fought (with some of the heaviest periods of combat still to come) and the protesters involved in the student and hippie movements were consequently losing much of their enthusiasm and momentum. In addition to this there was tragic loss with the assassinations of Robert F. Kennedy and Martin Luther King Jr. There was also instability in America's musical culture where a series of unfortunate and

³ For example during the 1960s, composers were using jazz techniques in popular easy listening songs and creating soundtrack albums that were competing in the popular music charts of the period. See chapters 3 and 4 above for more information.

ultimately avoidable deaths occurred during the last few years of the 1960s and the beginning of the 1970s. Several iconic musicians were lost to the excesses of drug and alcohol abuse, including Brian Jones, Jimi Hendrix, Janis Joplin, Duane Allman, and Jim Morrison. The Beatles also decided to go their separate ways amidst a string of lawsuits and hostilities in 1969.

The intense public spotlight that rock musicians received during this period had a profound impact on jazz culture. Record companies were putting increasing pressure on the higher profile jazz artists they had under contract to produce albums that would achieve similar financial returns to the more successful rock artists on their books.⁴ This, in combination with the long-term experience the jazz industry already had with recording popular hits, led jazz musicians to incorporate elements of rock into their music.⁵ During the production of the albums *In A Silent Way* (1969) and *Bitches Brew* (1970), Miles Davis made several distinct alterations to the choice of instrumentation in his ensembles that were directly inspired by rock musicians. For example, Davis experimented with synthesisers and incorporated electric pianos, organs, and guitars into his music.⁶ In addition to this, Davis used the soprano sax more often as it had the potential to be heard over the drum kit (which was also increased in size by drummers like Lenny White and Billy Cobham). Within the rhythm section, Davis also used

⁴ See Bob Yurochko, *A Short History Of Jazz* (Chicago: Nelson-Hall Publishers, 1993), 174. Also see Henry Martin and Keith Waters, *Jazz The First 100 Years* (Belmont, London: Thompson/Schirmer, 2006), 324.

⁵ See Christopher Washburne, "Does Kenny G play bad jazz?" in *Bad Music: The Music We Love To Hate*, ed. Christopher Washburne and Maiken Derno (New York, London: Routledge, 2004), 129.

⁶ See Stuart Nicholson, *Jazz-Rock: A History* (Edinburgh: Canongate Books, 1998), 96.

separate percussionists who utilised a large array of instruments from Africa, South America, and India.⁷

During the construction of the album *Bitches Brew*, Davis and producer Teo Macero disassembled, arranged and reconstructed the band's recordings in the postproduction phase. Macero also used several studio effects including tape loops, delay, and reverbs that (along with the changes of instrumentation in Davis' ensemble) transformed the music from a purely acoustic setting to an electric one. This was the first jazz album to be recorded in this way and was the beginning of a modernising process that would eventually change the way in which much of jazz was composed.⁸

Following the release of *Bitches Brew*, jazz musicians like Herbie Hancock and Wayne Shorter began to fuse jazz-rock with a variety of other popular genres (including funk and disco) and created music that had mass market and financial potential.⁹ In this more commercially-oriented jazz, the rough edges of jazz-rock such as loud volumes, high energy, and energetic rock solos of music like Davis's *Bitches Brew*, were smoothed out to create a softer tone. This period in jazz's

⁷ Mark C. Gridley, *Jazz Styles: History and Analysis*. 7th ed. (Upper Saddle River: Prentice Hall, 2000), 342. Percussionists on *Bitches Brew* included Juma Santos, Don Alias, and Airto Moreira.

⁸ See Nicholson, *Jazz-Rock, A History*, 99. It is also interesting to note that during the early 1970s, Miles Davis took significant cuts in his usual performing fees in order to perform on the same bill as rock artists and to play to stadium sized audiences by opening for rock groups like the Steve Miller Band, the Grateful Dead, Neil Young, and Santana. See Roy Kotynek and John Cohassey, *American Cultural Rebels: Avant-Garde and Bohemian Artists, Writers and Musicians from the 1850s Through The 1960s* (Jefferson, NC: McFarland, 2008), 178.

⁹ Nearly all of the musicians involved in the recording of *Bitches Brew* (1970) went on to form successful and influential jazz-rock groups after their time in Davis' band: Wayne Shorter (soprano saxophone) and Joe Zawinul (electric piano) formed the group *Weather Report*. Bennie Maupin (bass clarinet) was involved in Herbie Hancock's *Mwandishi* sextet and widely celebrated *Headhunters* band. Chick Corea (electric piano) and Lenny White (drums) went on to form the fusion band, *Return To Forever*. John McLaughlin (electric guitar) and Billy Cobham (drums) formed the *Mahavishnu Orchestra*. Dave Holland (bass) also formed the *Gateway Trio* with John Abercrombie (electric guitar) and Jack DeJohnette (drums).

history has proven difficult to label because the resulting music has an overabundance of influences. Thus, it has been described by scholars and critics in a multitude of ways, including: fusion, jazz-fusion, fusion jazz, jazz-rock fusion, and jazz rock/fusion.¹⁰

The language of classification has since become critical for some jazz musicians. Seeking to correctly position their music within jazz culture, several jazz musicians have disassociated themselves from labels that would signify a commercially motivated music, believing this would devalue their work. One of the most vocal of these critics has been jazz guitarist Pat Metheny who has referred to fusion as “The F Word”, maintaining that his music is not fusion but is only jazz inspired by the work of those involved directly with Miles Davis’ jazz-rock experiments.¹¹ Other notable musicians often associated with fusion have adopted similar, if not so openly aggressive, opinions of the genre including guitarist John Scofield who, when interviewed in *The Times* stated: “The jazz-rock thing, the best of it, [included] bands such as Weather Report, Miles, Mahavishnu, they had their own style and their own way of doing things, and I think they were

¹⁰ For a use of the term “jazz-fusion” see Bob Yurochko, *A Short History of Jazz* (Chicago: Nelson-Hall Publishers, 1993), 223. For “fusion jazz” see Henry Martin and Keith Waters, *Jazz: The First 100 Years* (Stamford, CT: Cengage Learning, 2011), 324. For “jazz-rock fusion” see Ted Gioia, *The History of Jazz*, 331. For “jazz-rock/fusion” see Roy Shuker, *Popular Music: The Key Concepts* (London: Routledge, 2005), 149.

¹¹ Taken from an interview with Stuart Nicholson, *The Observer* (8th September, 1987) although the quote was not used in the subsequent article. Quoted in Mervyn Cooke and David Horn, ed., *The Cambridge Companion to Jazz* (Cambridge: Cambridge University Press, 2002), 232. It is also of note that Pat Metheny has continued to be openly critical of commercially oriented jazz as his campaign against smooth jazz and in particular of the music of saxophonist Kenny G reveals. For more information see Pat Metheny, “Pat Metheny on Kenny G,” *YouTube* video, 1:06, posted July 18 2008, accessed, May 20, 2014, <http://www.youtube.com/watch?v=X-mjt1ypiF8&feature=related>.

very important. I guess I would like to be considered in that category somewhere".¹²

I believe that much of the opposition to fusion by jazz-rock musicians was caused by a change in the way jazz musicians were working. The younger musicians that followed the pioneers of fusion often began their careers amidst a self-contained culture of recordings and studio work. This new way of working contrasted greatly with the careers of jazz-rock musicians who were initiated into the industry after years of performing in mainstream bands. It was a difference that resulted in many young fusion musicians failing to secure an established reputation amongst the jazz community. Lewis Porter has summarised this by stating: "they hadn't yet proved themselves".¹³

Other musicians involved in the fusion movement demonstrated much more animosity towards the opinions of jazz critics and indeed classically trained musicians. One such musician was Frank Zappa who, in an article in *Downbeat*, antagonistically described his excitement towards the use of technology in his music:

¹² Taken from *The Times* (7th March 2000), interview with Stuart Nicholson. Quoted in Cooke and Horn, *The Cambridge Companion to Jazz*, 232.

¹³ Lewis Porter, *Jazz a Century of Change, Reading and New Essays* (New York: Schirmer Books, 1997), 244.

The string synthesiser is the best thing that could happen to pop music because when you consider the attitude of normal string players, even jazz strings players, it's so disgusting doing business with them that it's great that somebody has finally invented a box that'll sound like a string section, because in a hockey rink who can tell the difference? As for where music will be in ten or fifteen years, all the jazz musicians will forget how to improvise and really get good at playing disco music. Each one of them will have three cars and a house in the country.¹⁴

Similarly, when the creative merit of his work came into question, George Benson (in an interview with Gary Giddins) sardonically replied: "want to hear me play jazz? – pay me. Give me a million dollars and I'll make the greatest jazz record you ever heard, 'cause that's what I'd lose by playing it".¹⁵ Film composer Dave Grusin also notably campaigned for an acceptance of the genre amongst music critics as he stated in an interview with *Downbeat* in 1976: "Commercial restriction does not necessarily make musical expression inferior".¹⁶

Jazz musicians have always been involved in commercialism and marketing. The production and trade of records (dating all the way back to 1930s) as well as jazz film composers' long involvement with the Hollywood film industry are testament to this. In an article for the *Black American Literature Forum*, Scott DeVeaux argues that critics are misguided if they deny this side of the jazz community:

It is all the more remarkable for jazz – a music that has developed largely within the framework of modern mass market capitalism – to be construed within the inflexible dialectic of commercial versus artistic, with all the virtue centred in the latter.¹⁷

¹⁴ Franks Zappa, "Electronic Music," *Downbeat* (January 13th, 1977): 16.

¹⁵ Gary Giddins, *Riding on a Blue Note* (Cambridge, MA: Da Capo Press, 2000), 272.

¹⁶ Gary G. Vercelli, "Profile: Dave Grusin," *Downbeat*, September 9th, 1976, 38.

¹⁷ Scott DeVeaux, "Constructing the Jazz Tradition: Jazz Historiography," *Black American Literature Forum* 25, no. 3 (1991), 525-60, 599.

The commercial success of fusion records has also had a positive influence on the creation of new music. For instance, the high profile of fusion records allowed jazz artists to have greater influence during the recording process. Record executives were less intrusive over decisions involving the musical content of records, which gave the artists a greater creative voice in the construction of their records and even live performances. Developments in technology also gave fusion musicians more control as they began to assume the role of the studio producer through the mixing and sound crafting of their recordings.¹⁸

In the next section of this chapter I will demonstrate how film composers Quincy Jones, Lalo Schifrin, Dave Grusin, and David Shire used fusion to accompany suspense scenes in films during the 1970s. I believe these composers were ideally situated to incorporate fusion into their soundtracks. They had already acquired years of experience producing jazz soundtracks targeted at a mainstream audience during the previous decade.¹⁹ Additionally, some composers like Henry Mancini had already experienced a degree of creative autonomy due to the high profile they achieved during the 1960s through sales of their soundtrack albums. Hollywood composers like Jones and Schifrin were also proficient with production techniques (like incorporating synthesised instruments and effects) when recording in film studios. These film composers produced pioneering scores as a direct result of the challenges set by studio bosses in the previous decade.

¹⁸ Steven T. Pond, *Head Hunters; the Making of Jazz's First Platinum Album* (Ann Arbor: University of Michigan Press, 2005), 123-3.

¹⁹ See chapter 4 for information on Henry Mancini and his scores during the 1960s.

Synthesised Suspense: Quincy Jones

Fusion was not just created by a few selective studio musicians, as some of the most varied and exciting applications of the genre can be found in Hollywood film scores during the 1970s. One of the most interesting uses of fusion can be seen in the way that film composers scored scenes of suspense. In contrast with the previous decade, in which music illustrating tension was most commonly classically orchestrated and inspired by avant-garde twentieth century composers, fusion was a popular alternative to the established traditions.²⁰ Quincy Jones was one of the first jazz musicians to incorporate fusion into a film score. In Jones's soundtrack for *The Getaway* (1972) and *The Hot Rock* (1972), there are examples of fusion in the incidental music (as opposed to the film's main themes, in which Jones takes a more popular jazzy approach).

The Hot Rock is the story of a band of thieves who try to steal a diamond. Despite several attempts to do so, circumstances and bad luck keep the gem just out of their reach. Jones uses fusion at the beginning of the film, in a scene with a sinister undercurrent. A mysterious driver in a black car follows the band's leader John Dortmunder (Robert Redford), as he is released from prison. As the driver begins to behave erratically, Redford is forced to run for his life (see figure 6.1 below). The chase is exposed to be a comical misunderstanding as Redford (after narrowly avoiding several road accidents) eventually reveals the assailant to be an associate of his.

²⁰ A typical example of 1960s classically orchestrated suspense scoring can be seen in the scores of Bernard Herrmann for films like *Psycho* (1960) and *The Birds* (1963).



Figure 6.1, Screenshot from *The Hot Rock* (1972) depicting a suspense scene. *The Hot Rock*, directed by Peter Yates (1972; Century City, LA: Twentieth Century Fox, 2003), DVD, 00:05:48.

Jones uses erratic trumpet and saxophone improvisations representing car horns and passing traffic to accompany the scene. Several of the improvisations are performed with straight quavers, which signals jazz's fusion with rock music. The addition of a pedal chord (another signifier of fusion) played on a vibraphone and synthesiser contributes to a growing sense of tension in the accompaniment. Following this, Jones uses samples of percussion loops (a technique familiar in fusion tracks like "Pharaoh's Dance" and "Bitches Brew" by Miles Davis) and irregular alternating time signatures to add to the tension of the scene.²¹

Jones also uses fusion in his score for *The Getaway* (1972). *The Getaway* is a film about a professional thief who wants to retire from his life of crime but is forced by a corrupt sheriff to steal again. The music was produced under problematic circumstances as the film's main star Steve McQueen used his influence in the

²¹ See Miles Davis, *Bitches Brew* (Columbia CP 26, 1970, Vinyl LP).

industry to hire Jones, despite having a finished score from established composer, Jerry Fielding, already recorded. It was a move that disrupted the longstanding relationship between Fielding and the director (Sam Peckinpah) and left them both understandably distressed with the decision.²² It is interesting to note that the unused score has since been recovered and released by *Film Score Monthly* and it contrasts with Jones's music.²³ For instance, Fielding's soundtrack was predominantly classically orchestrated with characteristic country and western based influences, whereas Jones's soundtrack included fusion and popular music. McQueen was most regularly associated with the youth market and urbanity and this image made his films more compatible with Jones's music.²⁴

Jones first uses fusion in the film to accompany the planning of a robbery. In order to amplify the tension of the scene he gradually adds several layers of texture including a rhythmic ostinato, a dissonant xylophone motif, a frantic semiquaver pattern on the hi hat and tambourine, a funky electric bass and guitar figure and a synthesiser that becomes atonal by rising in semitones (shown together in example 6.1 below). As each repetitive pattern is established the individual musicians embellish their parts by using ornaments and subtle variations.

²² Jerry Fielding had previously worked with Sam Peckinpah on the films *Noon Wine* (1967), *The Wild Bunch* (1969), *Straw Dogs* (1971), and *Junior Bonner* (1972). Fielding did however continue to work with Peckinpah on two additional films: *Bring Me The Head Of Alfredo Garcia* (1974) and *The Killer Elite* (1975). See Doug McKinney, *Sam Peckinpah* (Boston: Twayne Publishers, 1979) and Kristopher Spencer, *Film and Television Scores 1950-1979: A Critical Survey by Genre* (Jefferson: McFarland, 2008), 55.

²³ See Jerry Fielding, *The Getaway: The Unused Score*, recorded in 1972 (Silver Age FSMCD, Vol. 8, No. 18, 2005, compact disc).

²⁴ Steve McQueen also starred in *Bullitt* (1968) and *The Thomas Crown Affair* (1968), which featured jazzy soundtracks.

Synth 1

Synth 2

Electric Guitar

4-string Bass Guitar

Xylophone

Tambourine

Drum Set

Intermittently rising in semitones

Improvised Fills using F min Pentatonic with Wah Wah Effect

Example 6.1, Transcription of the fusion suspense sequence from *The Getaway* (1972). *The Hot Rock*, directed by Peter Yates (1972; Century City, LA: Twentieth Century Fox, 2003), DVD, 00:04:51.

Even though Jones meticulously composed the music in this scene, he nevertheless provides an aura of improvisation by introducing each instrument at irregular and unpredictable intervals. There are a handful of similar passages throughout the film but they are extremely brief and only highlight dramatic moments in the narrative. For these scenes, Jones uses an array of synthesised sounds and effects (consisting of delay, chorus, and reverb).

Jones only underscores scenes where the action on screen and the organic sound effects are not already exciting. This restraint in his scoring technique is highlighted in the climax of the film, involving a heated gun battle in a hotel, which (due to the deafening gun shots and shouting) Jones chooses to leave completely unaccompanied. The fusion underscore only resumes when the gun

fighting stops and the protagonist retreats down a fire escape. For this final short cue, Jones uses a rhythmically driven ostinato and dissonant harmony written for a synthesiser (see example 6.2 below).

The musical score is written for four instruments: Synthesizer, Bass, Wood Block, and Drums. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Synthesizer part features a dissonant harmonic structure with a long, sustained note in the final measure. The Bass part provides a rhythmic foundation with a series of eighth notes. The Wood Block and Drums parts create a complex, syncopated rhythmic pattern that drives the scene's tension.

Example 6.2, Transcription of suspense scene from *The Getaway* (1972). *The Getaway*, directed by Sam Peckinpah (1972; Burbank, CA: Warner, 1999), DVD, 01:49:07.

Synthesised Suspense: Lalo Schifrin

Several other composers used fusion to accompany suspense scenes during the 1970s. For instance, Lalo Schifrin also used fusion in his score for the film *Dirty Harry* in 1971.²⁵ *Dirty Harry* is the story of Inspector Callahan and his search for Scorpio, a serial killer who is terrorising the inhabitants of San Francisco. In the cue “Scorpio’s View”, Schifrin employs techniques similar to those in Jones’s 1970s scores. These include dissonant harmony (composed to be performed on synthesisers), funky drum loops, and ostinatos.²⁶ In contrast to Jones’s approach, Schifrin develops the theme several times throughout the film in accordance with changes in the narrative.

“Scorpio’s View” is used by Schifrin to represent the tortured mind of the serial killer. It is first heard in the opening sequence of the film, which features Scorpio watching a lady swimming in a rooftop pool through the scope of a sniper rifle. To accompany the scene Schifrin uses sustained dissonant chords from a synthesiser. He then heightens the suspense by employing rapid dynamic changes. The resulting swelling effect suggests that there will be a shot from the

²⁵ The success of *Dirty Harry* inspired several follow-up films that all employ similar uses of fusion. These include: *Magnum Force* (1973), *The Enforcer* (1976), *Sudden Impact* (1983), and *The Dead Pool* (1988). Schifrin provided the score for the majority of these except *The Enforcer*, which was produced by Jerry Fielding. Fielding composed the score in a similar fashion to Schifrin’s other films (perhaps drawing on his experience in this genre with *The Getaway*).

²⁶ The title of the music was taken from the soundtrack album. See Lalo Schifrin, *Dirty Harry Anthology* (Aleph Records Inc – 003, 1998, compact disc).

rifle. Kristopher Spencer has since described the synthesiser as “riddl[ing] the eardrums like sonic shrapnel”.²⁷

As the scene develops, the instrumentation is sparse with infrequent piano stabs and improvised drum fills. Schifrin also uses discordant female vocals that create an unsettling ambience. During the climax of the scene Scorpio fires his gun (killing the swimming lady) and the music stops abruptly. This is similar to Jones’s scores in *The Getaway* and *The Hot Rock* (discussed above). Schifrin, like Jones, creates a sense of realism by choosing not to have dramatic underscore at this point.

“Scorpio’s View” is subsequently used during a scene in which the serial killer is searching for a new victim. Schifrin once again employs suspended dissonant chords from a synthesiser along with intermittent drum improvisations that accentuate the tension of the scene. As Scorpio selects his target and begins assembling his rifle, a funky drum loop and a harrowing distorted guitar and bass ostinato is heard. Schifrin’s abandonment of erratic musical interjections, in favour of a repetitive groove, reflects Scorpio’s determination to murder once again. The bass and guitar lines are also performed in unison and closely follow the drum pattern (see example 6.2 below). Formed from only three different notes a semitone apart from each other, Schifrin uses rhythmic interest to give the theme a sense of growing momentum and tension.

²⁷ Spencer, *Film and Television Scores 1950-1979*, p.16.

The image shows a musical score for four instruments: Electric Guitar, Synth Bass, Bass, and Drums. The Electric Guitar part is in treble clef, while the Synth Bass, Bass, and Drums parts are in bass clef. The music is a looped passage consisting of four measures. The Electric Guitar line features a repeating eighth-note pattern with a sharp sign. The Synth Bass line follows a similar eighth-note pattern. The Bass line also follows a similar eighth-note pattern. The Drums part consists of a steady eighth-note pattern with 'x' marks indicating specific drum hits.

Example 6.2, Transcription of a looped passage from "Scorpio's View". Lalo Schifrin, *Dirty Harry Anthology*, recorded in 1971 (Aleph Records Inc - 003, 1998, compact disc).

Schifrin then intensifies this further by raising the guitar line an octave higher and transposing the theme up a semitone. At the climax of the scene, the music is once again abruptly halted. This coincides with the arrival of the police, who interrupt Scorpio before he has a chance to fire his rifle.

The next use of "Scorpio's View" is during a scene in which Callahan is searching for the killer on the rooftop of an apartment building. During the search, Callahan looks into various windows of the building through his binoculars. Schifrin then adapts his underscore to represent a variety of images. For example, through one of the windows a couple is pictured in the midst of an argument. Schifrin represents this imagery with a dissonant keyboard figure and intermittent drum fills (a reference to the tension during the previous cue). Moreover, as Callahan's attention shifts to the scantily dressed occupants of another apartment, Schifrin changes his accompaniment to a steady funky groove that features an improvised flute, upright bass, and drums (instrumentation more typical of a West Coast jazz ensemble). The various musical cues in this scene serve as a distraction from the

search for the serial killer and thus represent Callahan's state of mind and lack of focus. After luring the audience into a false sense of security, Schiffrin suddenly introduces "Scorpio's View" as Callahan spots Scorpio on the roof. In contrast with the last arrangement, Schiffrin uses dissonant brass chords and tremolando strings (instead of transposition) to heighten the tension of the scene. The action finally culminates with a rooftop gun battle, which Schiffrin again chooses to leave unaccompanied.

The remainder of the film features several shorter cues that make reference to "Scorpio's View" with suspended synthesised chords and intermittent percussion improvisations. These occur during moments that feature the serial killer. Schiffrin returns to the full arrangement of the main theme one last time during the climax of the film, where Scorpio hijacks a school bus full of children. The instrumentation is similar to the earlier arrangements with dissonant brass and string figures that heighten the tension of the scene. Additionally, just as in the gun fight scene and the shooting of the swimmer, Schiffrin leaves a final chase sequence and fight between Scorpio and Callahan unaccompanied.

Synthesised Suspense: David Shire and Dave Grusin

David Shire also produced a similar fusion sound in his score for the *Taking Of Pelham 123* (1974). The film has one main musical theme that is featured in several scenes of the film. While the duration of the musical cues are varied, the arrangement remains the same each time it is employed. Shire's theme is used to reflect scenes of tension during the narrative. There are several similarities between Shire's and Schifrin's underscores. For example, both "Scorpio's View" and the theme from *Taking Of Pelham 123* feature a driving guitar and bass ostinato, which is complemented by a bass drum. The two pieces are also constructed using only a few different notes and the ostinato patterns are highly syncopated. In contrast to Schifrin's theme (which features synthesisers), Shire selects a brass-oriented instrumentation similar to a big band. This has been described by Spencer as "swing[ing] like a big band in hell".²⁸ Shire also highlights the rhythm section's ostinato further with a section of trombones (see example 6.3 below).

²⁸ Ibid., 19.

Example 6.3, Transcription of the Main Title theme from *The Taking Of Pelham 123* (1974). David Shire, *The Taking Of Pelham One Two Three (Original Motion Picture Soundtrack)*, recorded in 1974 (Retrograde Records – FSM-DS-123, 1996, compact disc).

Another composer during the 1970s to use fusion to represent suspense was Dave Grusin. This can be heard in his score for *Three Days Of The Condor* (1975).

Starring Robert Redford, the film is a political thriller about a CIA agent who struggles to discover the motive for a series of assassinations. Grusin's title theme, which accompanies an image of a people working in a busy office, is a jazz funk composition that contains a mixture of synthesised sounds and other electric instruments. The theme has a similar ambience to other jazz funk compositions of the period like Herbie Hancock's "Chameleon" from his album *Headhunters*.²⁹

This is in line with other crime and detective theme tunes: for instance, Quincy Jones used a jazzy theme for the detective drama *Ironside* (1967) and Mancini also used jazz techniques in the themes for *Peter Gunn* (1958) and *Pink Panther* (1963).

²⁹ See Herbie Hancock, *Head Hunters* (Columbia – KC 32731, 1973, Vinyl LP). Guitarist Lee Ritenour also recorded a smooth jazz version of Grusin's theme a few years later. See Lee Ritenour, *First Course* (Epic – PE 33947, 1976, Vinyl LP). Grusin also uses a smooth jazz composition to accompany a love scene during the film.

Grusin also uses fusion in the film to accompany a scene in which Redford discovers his co-workers have been murdered. Grusin reflects the confusion and anxiety felt by Redford in this scene with erratic improvisations from a double bass, two flutes, and a trumpet. These improvisations are also performed over a synthesised pedal tone that is similar to Schifrin's and Jones's incidental suspense cues (see example 6.4 below).



Example 6.4, Transcription of a suspense scene from *Three Days Of The Condor* (1975). Dave Grusin, *Three Days Of The Condor* (Film Score Monthly, FSM Vol. 15 No. 3, 2012, compact disc).

Grusin then introduces a rising chromatic string line to represent Redford's increasing paranoia. Even though he uses several instruments in this cue, they are employed in a sparse fashion. By allowing for space in the arrangement, Grusin (like Jones and Schifrin) creates tension through the irregular placement of the improvised passages. The rest of the film's underscore is particularly sparse, as Grusin chose to use sound effects (rather than lengthy musical passages) to emphasise dramatic moments in the narrative.

In contrast with our standard view of fusion, studio bosses targeting their products at a larger demographic did not compromise the creativity of the industry's composers. Instead, as in these suspense scenes, jazz composers like Schiffrin and Jones produced unconventional and pioneering scores precisely because they were working in a highly commercial and competitive environment.

In the next section of this chapter I will discuss how jazz composers were a driving force of creativity in black film culture during the 1970s.

Funk Fusion & Blaxploitation

The first funk records were released around the same time as Miles Davis's jazz-rock experiments during the late 1960s. Stylistically, funk artists drew influence (roughly speaking) from rhythm and blues, hard-bop (which artists like Art Blakey and Horace Silver were performing a decade earlier), and Memphis Soul (which was produced on the recordings of the Stax label).³⁰ James Brown was highly influential in the early development of the funk genre. The success that followed his first album *Live at the Apollo* in 1968 placed Brown at the forefront of black culture. Ricky Vincent writes:

Brown represented the political black man, the successful black man, the sexual black man, the relentless black warrior that was "Black and Proud". Brown grabbed hold of the jugular vein of black aspirations and would not let go.³¹

³⁰ Anne Danielsen, *Presence and Pleasure: The Funk Grooves of James Brown and Parliament* (Middletown: Wesleyan University Press, 2007), 3.

³¹ Rickey Vincent, *Funk: The Music, the People, and the Rhythm of the One* (New York: St. Martins Griffin, 1996), 8. Brown also recorded several more live albums at the Apollo theatre over

The high public profile that Brown received during the late 1960s meant that he was able to cultivate a band that was similar in function to a professional jazz band: he utilised several different line-ups, used extended harmony in his songs, and included long improvised solo sections for his musicians during performances.³² Moreover, in a similar fashion to the fusion movement, Brown's band emulated rock musicians by using electric instruments in the rhythm section.

Brown's commercial success continued into the 1970s and other funk musicians began to follow in his footsteps. For instance, George Clinton with his groups Parliament and Funkadelic, introduced large stage shows and the techniques of psychedelic rock to the genre. They both entertained a primarily black audience and became amongst the first black groups to regularly perform in large arenas. Around the same time, groups like Earth, Wind and Fire and Kool and the Gang were also creating a more disco-influenced style of funk.

Funk music was inextricably linked to the film industry during the 1970s and in particular with black film culture. For instance, Hollywood studio bosses (for the first time in its history) had acknowledged the huge market potential for films targeted specifically at a black audience by financing several films. These are commonly referred to as blaxploitation films, a term that is derived from a mixture

the course of his career, including *Live at the Apollo Vol. II, III, and 1995*. See, James Brown, *Live at the Apollo* (King Records K-826, 1968, Vinyl LP); James Brown, *Live at the Apollo Volume II* (King Records KS-12-1022, 1968, Vinyl LP); James Brown, *Revolution of the Mind (Recorded Live at the Apollo Volume III)* (Polydor, 2675-032, 1971, Vinyl LP); and James Brown, *Live at the Apollo 1995* (Volcano 61422-32028-2, 1995, compact disc).

³² The J.B.'s initial lineup included bassist William "Bootsy" Collins and his guitarist brother Phelps "Catfish" Collins, Bobby Byrd on organ, John "Jabo" Starks on drums and Johnny Griggs on congas. The horn players were, Clayton "Chicken" Gunnells, Darryl "Hasaan" Jamison, Robert McCollough. Later band members included Fred Wesley, Maceo Parker, Pee Wee Ellis, Bobby Byrd, Clyde Stubblefield and St. Clair Pinckney.

of the words black and exploitation. It describes a group of films that (while being predominately made by black Americans) were ultimately subject to white Hollywood control due to economic and social circumstances.³³ Even though work opportunities (and a public voice) for many black actors, actresses, directors, and film crews became available through the production of these films, such work wasn't always well paid. It is this exploitation by the white owned film companies that is connoted in the genre's description.³⁴ The term is also more regularly used as a way of signifying films that represented a black audience's desire for more empowering, culturally familiar black heroes.

In blaxploitation films composers and directors brought together the imagery and music that was representative of the black cultural experience and introduced it to a mainstream audience. One of the first films in this genre was Melvin Van Peebles's *Sweet Sweetback's Baadasssss Song* (1971).³⁵ The themes in Peebles's narrative became the framework for the majority of blaxploitation films: sex,

³³ See Reiland Rabaka, *Hip Hop's Inheritance: From the Harlem Renaissance to the Hip Hop Feminist Movement* (Lanham, MD: Lexington Books, 2011), 116-112; David Walker, Andrew Rausch and Chris Watson, *Reflections on Blaxploitation: Actors and Directors Speak* (Lanham, MD: Scarecrow Press, 2009); Mathias Hanf, *The Culture of Blaxploitation* (Norderstedt, Germany: GRIN Verlag, 2007). Novotny Lawrence, *Blaxploitation Films of the 1970s: Blackness and Genre* (New York: Routledge, 2007); Daniel Bernardi ed., *The Persistence of Whiteness: Race and Contemporary Hollywood Cinema* (London: Routledge, 2007), 361; and Christopher Sieving, *Soul Searching: Black-Themed Cinema from the March on Washington to the Rise of Blaxploitation* (Middletown, CT: Wesleyan University Press), 5.

³⁴ For example, Shaft's star Richard Roundtree was paid only about \$13,000, after the film's success. See Stephane Dunn *Bad Bitches and Sassy Supermamas: Black Power Action Films* (Urbana: University Illinois Press, 2008) 48. Also see Gerald Martinez, Diana Martinez, and Andres Chavez, *What It Is...What It Was! The Black Film Explosion of the 70s in Words and Pictures* (New York: Hyperion, 1998), 17.

³⁵ The success of *Sweetback* was distinctly pioneering, as director Van Peebles made the film without the support of a major film company. Costing approximately \$500,000 the film was made with the profits of earlier films and went on to gross over \$10 million at the box office. This success, at the time, was an achievement unheard of by an African American director. See Lawrence Novotny, *Blaxploitation Films of the 1970s: Blackness and Genre* (New York, London: Routledge, 2008), 41. See Melvin Van Peebles, *The Making of Sweet Sweetback's Baadasssss Song* (Edinburgh: Payback Press, 1996).

drugs, violence, and exaggerated (often racist) depictions of black and white Americans. Peebles also set a precedent for narratives that celebrated black masculinity through anti-social and criminal behaviour, portrayed as solutions to class and racial tensions.³⁶ Furthermore, white characters in blaxploitation films generally appeared in contrast to their black counterparts as police officers, politicians, or prostitutes, and most are untrustworthy or bigoted.³⁷ It is of little surprise therefore, as Dave Thompson has revealed in his research, that the Black Panthers (a prominent and militant civil rights group) subsequently appropriated *Sweetback* as a training film and insisted that all new recruits should see it.³⁸

As Hollywood film companies began to invest in blaxploitation movies, there was an ideological shift (when compared to independent productions) in their narratives. Narratives from Hollywood screenwriters became distinctly orientated towards the sensibilities of the controlling white film producers. For instance, in *Shaft* (1971), one of the biggest and most iconic movies of the period, the main protagonist was flamboyant and defiant but still answered to a higher white authority. Furthermore, even though *Shaft* was edited, directed, and scored by black Americans, a lot of its essential production still largely involved white men. Blaxploitation scholar Mark A. Reid compared the making of *Shaft* to “the doll-makers who painted Barbie’s face brown” and in doing so accused the film

³⁶ See Joanna Dermers, “Sampling the 1970s in Hip Hop,” *Popular Music* 22, no. 1 (2003): 41-56.

³⁷ Richard C. Green, *Blackpower, Politics, and Pleasure* (New York: New York University Press, 1998), 238.

³⁸ Dave Thompson, *Funk* (San Francisco: Backbeat Books, 2001), 209.

company MGM of “merely creat[ing] black-skinned replicas of the white heroes of action films”.³⁹

Expanding on Reid’s comments, it is also interesting to note that *Shaft* was respected and trusted by the white police force, as well as the black community in Harlem. Being inclusive of both black and white cultural values may have been a tactic by film producers to secure larger profit margins by attracting an interracial audience.⁴⁰ According to Mark Anthony Neal, the process of reconstructing black cultural values for a mass market ultimately transformed their meaning. He argues that the visual images that blaxploitation films portray are:

[a]bsent of historical references to black life and absent of signification other than making luxury consumer goods pleasurable to middle-class whites. [Corporate America] introduced both cartoonish and surreal constructions of blackness to a mass buying public.⁴¹

By the mid 1970s, Hollywood directors’ enthusiasm for the blaxploitation genre had essentially burnt out and the industry bosses began to realise that they did not need an exclusively black film to attract the large audiences that they had previously experienced. Heavily promoted blockbuster movies in fact were

³⁹ Mark A. Reid, *Redefining Black Film* (Berkeley: University of California Press, 1993), 83.

⁴⁰ *Shaft* is based on a novel of the same name (by Ernest Dickerson). In the novel Shaft was a white detective, but under Parks’s direction the character was changed to a black man. For more information on *Shaft* and also the role that women played in blaxploitation films, see Yvonne D. Sims, *Women of Blaxploitation: How the Black Action Film Heroine Changed American Popular Culture* (Jefferson, NC: McFarland, 2006).

⁴¹ Mark Anthony Neal, *What the Music Said: Black Popular Music and Black Public Culture* (New York: Routledge, 1998), 96. This is also similar to Anne Danielsen’s argument (discussed in the previous chapter on page 159), that when music is created for a mass audience it is done at the expense of political messages or challenging aesthetics.

appealing to a reasonably balanced racial demographic and so the investment in blaxploitation films significantly waned.⁴²

Funk, jazz, and soul musicians regularly composed blaxploitation soundtracks, which subsequently were cross-promoted as albums within the record industry (see figure 6.2 below).

⁴² Steven J. Ross has revealed that “as much as 35% of the audience for mega hits *The Godfather* (1972), and the *Exorcist* (1973) was black.” Steven J. Ross, *Movies and American Society* (Oxford: Blackwell, 2002), 271.

Film	Composer	Year
<i>Sweet Sweetback's Baadasssss Song</i>	Earth Wind and Fire	1971
<i>Shaft</i>	Isaac Hayes	1971
<i>Man and Boy</i>	Quincy Jones, Bill Withers	1971
<i>Shaft's Big Score</i>	Gordon Parks	1972
<i>Trouble Man</i>	Marvin Gaye	1972
<i>Across 110th Street</i>	J. J. Johnson	1972
<i>Superfly</i>	Curtis Mayfield	1972
<i>Cool Breeze</i>	Solomon Burke	1972
<i>Blacula</i>	Gene Page	1972
<i>Come Back Charleston Blue</i>	Quincy Jones	1972
<i>Slaughter's Big Rip-Off</i>	James Brown	1973
<i>Coffy</i>	Roy Ayres	1973
<i>Shaft In Africa</i>	Johnny Pate and The Four Tops	1973
<i>Hell Up In Harlem</i>	Edwin Starr	1973
<i>The Mack</i>	Willie Hutch	1973
<i>Cleopatra Jones</i>	J. J. Johnson	1973
<i>Black Caesar</i>	James Brown	1974
<i>Black Samson</i>	Allen Toussaint	1974
<i>Three The Hard Way</i>	The Impressions	1974
<i>Together Brothers</i>	Barry White	1974
<i>Lialeh</i>	Bernard Perdie	1974

Film	Composer	Year
<i>Foxy Brown</i>	Willie Hutch	1974
<i>Willie Dynamite</i>	J. J. Johnson	1974
<i>Cornbread, Earl and Me</i>	The Blackbyrds	1975
<i>Short Eyes</i>	Curtis Mayfield	1977
<i>The Wiz</i>	Quincy Jones	1978

Figure 6.2, Table listing blaxploitation films with soundtracks from funk, jazz and soul composers.

Promotion of film soundtracks in the popular music charts was already a well-established marketing strategy for film and record companies. The composers of blaxploitation soundtracks, however, often explored a different strategy by adapting their public image to reflect a film's imagery.⁴³ For instance, during the promotion of the film *Slaughter's Big Rip-Off* (1973), James Brown changed his clothing and hairstyle to replicate the urban images seen in the film (see figure 6.3 below).

⁴³ See Oscar Bettison, "I Wanna Take You Higher: The Stylistic Development and Cultural Dissemination of Post-Psychedelic Funk Music," (PhD diss, Princeton University, 2009), 80.



Figure 6.3, Album artwork for James Brown's soundtrack for *Slaughter's Big Rip-Off* (1973). James Brown & The J.B.'s, *Slaughter's Big Rip-Off*, recorded in 1973 (P-Vine Records – PCD-1316, 1990, compact disc).

Isaac Hayes also adopted the persona of his acting roles in the films *Wattstax* (1973) and *Truck Turner* (1974) by wearing chains across his chest during his live shows.⁴⁴ In addition to this, Curtis Mayfield appeared in and composed the soundtrack to *Superfly* (1972) and Willie Hutch produced and was featured in the soundtrack to *Foxy Brown* (1974).

The high status given to jazz and funk composers by blaxploitation directors resulted in the breaking of several conventions. For example, contrary to standard practice, James Brown's score for the film *Black Caesar* was created before the visuals were shot. Music was typically one of the last additions to films, as Kalinak states: "standard operating procedure in Hollywood and the international film

⁴⁴ See Joanna Dermers, "Sampling the 1970s in Hip Hop," *Popular Music* 22, no. 1 (2003): 41-56.

community in general is to bring the composer in after the film has been shot".⁴⁵

By creating the soundtrack first, so that director Larry Cohen could fashion his film around it, Brown placed his music in a position of importance that was uncommon within the film industry.⁴⁶

In addition to this, blaxploitation soundtracks often featured lyrics that had a narrative quality to them. Stephane Dunn, in her research into black culture, highlights that this was also uncommon in mainstream film music:

Rather than being relegated to background instrumentals that might signal climactic dramatic moments, the soundtracks of the new black action films articulated character representations and personified the social, cultural, and geographical setting.⁴⁷

The title song for the film *Shaft* (1971) by Isaac Hayes contains an example of this practice. Hayes's lyrics for the male and female vocals include descriptions about the main protagonist. These include: "Who's the black private dick that's a sex machine to all the chicks? Who is the man that would risk his neck for his brother man? Who's the cat that won't cop out when there's danger all about?" The answer to all of these questions was of course, "Shaft". Film scholar Peter Lev has also highlighted that the playful exchanges between the male and female singers position the film in an uncontroversial space, an attempt by Hayes to broaden its audience base:

⁴⁵ See, Kathryn Kalinak, *Film Music: A Very Short Introduction* (Oxford: Oxford University Press), 93.

⁴⁶ See Bettison, "I Wanna Take You Higher", 80.

⁴⁷ Stephane Dunn, *Baad Bitches and Sassy Supermamas* (Urbana: University Illinois Press, 2008), 47.

At one point the vocal becomes call and response and we hear “That Shaft is a mean mother...Watch your mouth! [Why I’m] talking about Shaft”. This exchange suggests first, a sense of fun, and second, that the film will push the limits of polite discourse, but not too far.⁴⁸

Another example of narrative commentary within the music of blaxploitation composers can be heard in Curtis Mayfield’s song “Pusher Man”, which is played during the film *Superfly* (1972). Mayfield suggests the excitement of taking cocaine but also hints at the tragedy of addiction (a narrative theme running throughout the film) through his lyrics.⁴⁹ For instance, Mayfield through his lyrics, including lines like: “the aim of his role was to move a lot of blow” and “but the time's running out and there's no happiness”.

Composers of this kind of music also blurred the distinction between diegetic and non-diegetic accompaniment. For example, in the film *Foxy Brown* (1974), Pam Grier unusually dances to her own theme song in an opening credit sequence, even though the theme remains non-diegetic throughout the rest of the film (see figure 6.4 below).⁵⁰

⁴⁸ Peter Lev, *American Films of the 70s: Conflicting Visions* (Austin: University of Texas Press, 2000), 131.

⁴⁹ See Curtis Mayfield, *Super Fly* (Custom CRS 8014 ST, 1972, Vinyl LP).

⁵⁰ The credit sequence is also similar to the opening credits to the celebrated James Bond series.



Figure 6.4, Screenshot from *Foxy Brown* (1974) depicting Pam Grier dancing to her theme song in the opening credit sequence. *Foxy Brown*, directed by Jack Hill (1974; Beverly Hills, CA: MGM: 2001), DVD, 00:02:13.

Jazz and funk musicians adapted their music to a diverse range of blaxploitation narratives during the 1970s including horror, western and even war films (see figure 6.5 below). Even though these films were far removed from the urban setting of a stereotypical action film, many of their narratives were politically motivated. For instance, 1970s horror film specialist Xavier Mendik revealed that “these films re-appropriated the mainstream cinema’s monstrous figures for black goals, turning vampires, Frankenstein monsters, and transformation monsters into agents of black pride and black power”.⁵¹

⁵¹ Xavier Mendik, *Necronomicon Presents Shocking Cinema of the Seventies* (Hereford: Noir Publishing, 2002), 107.



Figure 6.5, Film posters from a variety of unusual blaxploitation films: *The Black Gestapo* (1975), *Scream Blacula Scream* (1973), *Buck And The Preacher* (1972). Other horror films included *Blacula* (1972), *Blackenstein* (1973), *Dr. Black and Mr Hyde* (1975). Gerald Martinez, Diana Martinez, and Andres Chavez. *What it is, What it Was! The Black Film Explosion of the '70s in Words and Pictures* (New York: Hyperion, 1998), 155-156.

Blaxploitation directors and composers brought together an image of the black cultural experience. Although many of the films and the music followed a similar narrative theme, the scope of the blaxploitation era shows just how encompassing black music and culture had become. By the end of the decade, production of blaxploitation films had almost stopped. However, black musicians in the music industry were to become further empowered in the years that followed as a result of the genre's success. For example, music videos, hip-hop, and rap were all indebted to this period of music and film history.⁵²

In the next section of this chapter I will discuss how composers found new ways to include jazz in their films through a combination of disco and funk. I will show

⁵² See Hanf, *The Culture of Blaxploitation*, 22.

how this fusion of styles was used to accompany action scenes and police dramas in films during the 1970s and was almost exclusive to film and television.

Disco Fusion and the Action Sequence

Prior to 1968, filmmakers were reasonably limited by the technical equipment they could use when filming action sequences and often had to construct a scene within the confines of a studio. For example, projectors were commonly used in scenes involving cars to display a pre-recorded moving image. This image was then displayed on the back of a car window to give the impression of movement. Tico Romao has shown that action sequences involving techniques like this can be traced back to the early days of American cinema with *The Great Train Robbery* (1903), *Personal* (1904), *The Lost Child* (1904), *Jack the Kisser* (1907), *The Curtain Pole* (1909), *Oldfield's Race for a Life* (1913), *Mabel at the Wheel* (1914), and *Love, Speed and Thrills* (1915).⁵³

By the end of the 1970s, due to developments in film technology (including cameras with greater portability and better quality film), directors were able instead to capture the action direct from moving vehicles. The dynamic realism of this technique proved to be extremely popular with filmmakers in a competitive environment where films often had to strive to be noticed. Directors began to seek

⁵³ Tico Romao, "Guns and Gas, Investigating the 1970s Car Chase Film," in *Action Adventure Cinema*, ed. Yvonne Tasker (London: Routledge, 2004), 130.

out the most elaborate and exciting spectacles in order to steal the limelight from their competitors. For instance, Peter Yates' film *Bullitt* (1968) set the precedent for subsequent car chases by featuring action set inside real cars accompanied by a frantic underscore from Lalo Schiffrin. This approach has since been widely celebrated.⁵⁴

Although the action sequence had been used in a number of Hollywood films throughout the industry's history, it was during the 1970s that it became a staple part of film entertainment. In addition to the developments in film production, another important feature of the action sequence was the soundtrack. The music composed for these scenes was often an interesting blend of funk, disco, and jazz influences. One of the few scholarly references to music of this kind comes from Kristopher Spencer who uses the phrase "cop funk" with reference to the Dirty Harry series of films.⁵⁵ This phrase is slightly misleading, however, as much of the music used in 1970s action films is far removed from the politically charged music of artists like James Brown that the term "funk" suggests, or even the psychedelic music of bands like Funkadelic and Parliament. Although action sequence composers do incorporate several of the stylistic features of these funk bands (including a driving repetitive accompaniment), I believe their inspiration can often be more easily paired with the jazz-fusion experiments of musicians like Herbie Hancock in their extensive use of improvisation and smooth ambience.

⁵⁴ For instance, Daniel P. Franklin in his study *Politics and Film: The Political Culture of Film in the United States*, described *Bullitt* as having "the best car chase in film history" (Lanham: Rowman & Littlefield, 2006), 184.

⁵⁵ Kristopher Spencer, *Film and Television Scores 1950-1979* (Jefferson, N.C: McFarland & Co. 2008), 16.

In addition to incorporating features common to funk and jazz-fusion, composers also used disco techniques when accompanying action scenes. This choice may be explained through the genres association with dancing and movement. For example, in his paper “Exchange Theories in Disco, New Wave, and Album Oriented Rock”, Charles Kronengold explains how disco composers provoke their listeners to move to the music:

The fine details that appear on disco records can often be imagined as provoking specific bodily responses. You might put a dip in your hip when you hear movement across the stereo field...and so on. Disco’s people develop an ear for the kind of detail that can generate this power.⁵⁶

By incorporating elements of disco music into action sequences, film composers were prompting the audience to react to the visuals on screen. During a typical car chase for example there would be many opportunities for composers to prompt the audience to swerve, duck, or even jump out of their seats and disco helped to achieve this.

Figure 6.6 (below) shows the large volume of films produced during this period that feature action sequences. This list includes a cross-section of film genres, including crime police dramas, comedies, and thrillers, all of which contain underscores that incorporate funk, disco, and jazz.⁵⁷

⁵⁶ Charles Kronengold, “Exchange Theories in Disco, New Wave, and Album Oriented Rock,” *Criticism* 50, no. 1 (2008): 13.

⁵⁷ In figure 6.7 I have deliberately excluded films that could be considered part of the blaxploitation movement, as this was discussed above. It is also noteable that if they were included, the list would be considerably longer.

Film	Composer	Year
<i>Bullitt</i>	Lalo Schifrin	1968
<i>Vanishing Point</i>	Jimmy Bowen	1971
<i>Dirty Harry</i>	Lalo Schifrin	1971
<i>Play Misty For Me</i>	Dee Barton	1971
<i>The French Connection</i>	Don Ellis	1971
<i>The Hot Rock</i>	Quincy Jones	1972
<i>The Getaway</i>	Quincy Jones	1972
<i>Fear Is The Key</i>	Roy Budd	1973
<i>Dirty Mary, Crazy Larry</i>	Jimmie Haskell	1974
<i>Gone In Sixty Seconds</i>	Ronald Halicki and Philip Kachaturian	1974
<i>The Sugarland Express</i>	John Williams	1974
<i>Death Race 2000</i>	Paul Chihara	1975
<i>Three Days Of Condor</i>	Dave Grusin	1975
<i>The Gumball Rally</i>	Dominic Frontiere	1976
<i>Cannon Ball</i>	David A. Axelrod	1976
<i>Eat My Dust</i>	David Grisman	1976
<i>The Gauntlet</i>	Jerry Fielding	1977
<i>Smokey And The Bandit</i>	Bill Justis and Jerry Reed	1977
<i>The Driver</i>	Michael Small	1978
<i>The Cat From Outer Space</i>	Lalo Schifrin	1978
<i>Boulevard Nights</i>	Lalo Schifrin	1979

Figure 6.6, List of films during the 1970s that contain action sequences with a funk, disco, and jazz underscore.

This musical style was not exclusive to film, as many television shows during the 1970s also featured theme songs that involved this kind of fusion. For example, Mathias Hanf reveals that many of these themes and their incidental music have outlived the programs themselves (see figure 6.7 below).⁵⁸

Television Show	Composer
<i>Starsky & Hutch</i>	Tom Scotts
<i>Streets Of San Francisco</i>	Pat Williams
<i>Theme from SWAT</i>	Rhythm Heritage
<i>Kojak</i>	Quincy Jones
<i>Ironside</i>	Quincy Jones
<i>Wonderwoman</i>	New Generation
<i>Hawaii Five-O</i>	Morton Stevens
<i>Six Million Dollar Man</i>	Oliver Nelson
<i>Love Boat</i>	Jack Jones
<i>Avengers</i>	Laurie Johnson
<i>New Avengers</i>	Laurie Johnson
<i>The Professionals</i>	Sidney Hayers
<i>The Saint</i>	Edwin Astley
<i>Return Of The Saint</i>	Tom Scott
<i>Charlie's Angels</i>	Allyn Fergusson
<i>Keep Your Eye On The Sparrow (Baretta's Theme)</i>	Dave Grusin and Morgan Aimes

Figure 6.7, List of television shows that have featured music that incorporates jazz, funk, and disco.

⁵⁸ Hanf, *The Culture of Blaxploitation*, 16.

In order to demonstrate how this style of music was most commonly incorporated into films and to identify some of its specific musical features, I will now examine the underscore from an action sequence in the film *Magnum Force* (1973).

Magnum Force is the 1973 sequel to *Dirty Harry* (1971) and stars Clint Eastwood as maverick cop, Harry Callahan. The narrative of *Magnum Force* involves him tackling a vigilante group who begin to systematically exterminate the city's worst criminals. As Callahan investigates the case, the gang is revealed to comprise young officers in the San Francisco Police Force under the direction of a corrupt Chief of Police. *Magnum Force* contains a similar cultural subtext to *Dirty Harry*, centring on a general loss of faith in the honesty and respectability of the political system: a feeling shared by many Americans during this period.⁵⁹ Consequently, the director's response to this public opinion was to show a hero that was forced to take the law into his own hands. By structuring the narrative in this way, the director is attempting to give a clear message to the audience as to the moral character of the main protagonist.

Lalo Schiffrin composed the soundtrack for the film and for the most part he followed the musical blueprint that was created in the previous film. For example, he uses a variety of jazz techniques during suspense scenes. There is however a notable difference between *Magnum Force* and *Dirty Harry*. *Magnum Force* contains an action sequence that features a blend of jazz, disco, and funk. This style of music was not uncommon in other films starring Clint Eastwood. Eastwood is a well-documented fan of the genre and has, on several occasions

⁵⁹ See David A. Cook, *Lost Illusions*, xv.

during the decade, used his influential position in the industry to include composers who had experience in jazz composition.⁶⁰ Eastwood has remained a public figurehead in his support for jazz as he revealed in an interview with Bob Blumenthal in *Jazz Times*. Many of his films feature this brand of jazz-disco.⁶¹

Schiffrin uses jazz-disco during a scene that features Callahan responding to a call regarding a possible robbery in a convenience store. The underscore to the scene begins with a funky rhythm performed on tablas. In addition to this, Schiffrin also uses an aggressive bass line from a piano, bass guitar, and a cello section (see example 6.5 below).

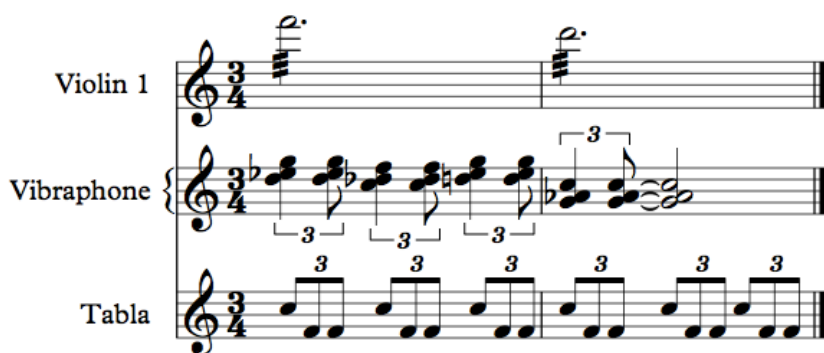
⁶⁰ For example, the film *Play Misty For Me* (1971) featured music from jazz composer Dee Barton, *Breezy* (1973) featured music from Michel Legrand, *The Gauntlet* (1977) featured music from Jerry Fielding, and *Bird* (1988) featured arrangements of Charlie Parker compositions. Steve McQueen and jazz aficionado Woody Allen, who had enough control over their films to be able to satisfy their own passions for jazz, also achieved this privileged position. See Woody Allen's films *Sleeper* (1973) and *Stardust Memories* (1980). Also see *The Getaway* (1972) and *Bullitt* (1968) starring Steve McQueen.

⁶¹ These films include *Kelly's Heroes* (1970), *Play Misty For Me* (1971), *Dirty Harry* (1971), *Breezy* (1973), *Magnum Force* (1973), *Thunderbolt and Lightfoot* (1974), *The Enforcer* (1976), and *The Gauntlet* (1977). The interview highlights Eastwood's support of jazz and focuses on the launch of his jazz label, "Malpass". Bob Blumenthal, "Interview with Clint Eastwood," *Jazz Times* (September 1995): 197. It is also of note that Eastwood, along with previous honoree Quincy Jones, was presented with the Henry Mancini Institute's award for distinguished service to American Music at the Institute's 2003 Mancini Musicale in August at UCLA's Royce Hall. See Jim Bessman, "Clint Eastwood," *Billboard*, 15th November 2003, 58. For a more detailed account of Eastwood's involvement in the jazz community see: Walter Kolosky, *Girls Don't Like Real Jazz: A Jazz Patriot Speaks Out* (Cary, NC: Abstract Logix Books, 2004); Paul Smith, *Clint Eastwood: A Cultural Production* (Minneapolis: University of Minnesota Press, 1993); and Robert E. Kapsis and Kathie Coblentz eds., *Clint Eastwood Interviews* (Jackson: University of Mississippi Press, 1999).



Example 6.5, Transcription from action sequence in *Magnum Force* (1971) by Lalo Schifrin, building in tension. *Magnum Force*, directed by Ted Post (1971; Burbank, CA: Warner Home Video, 2001), DVD, 00:33:34.

A sense of anticipation builds as Callahan waits to see if the criminals show themselves. Schifrin represents this by adding unresolved chords on a vibraphone and high tremolo strings. By using dissonance and repetition in this way, Schifrin's approach is more typical of suspense scenes in Hollywood movies (see example 6.6 below).



Example 6.6, Transcription from action sequence in *Magnum Force* (1971) by Lalo Schifrin, typical of Hollywood suspense. *Magnum Force*, directed by Ted Post (1971; Burbank, CA: Warner Home Video, 2001), DVD, 00:34:34.

Schifrin continues to build tension as the scene progresses by placing small snippets of harmonic lines on top of drum loops. These fragments consist of a

variety of improvised and composed material that, when heard together, create a confusing mixture of sounds. The exact time signature of the music is ambiguous at this point but a clear pulse can nevertheless be heard throughout the scene.

Even though there is a metronomic quality to the music, the subsequent polyrhythms created by the drum loops distort any repetitive patterns.

The action on screen then begins to develop as Callahan observes a man who fits the description from an earlier robbery. The suspect is joined by three associates who brandish guns and begin to demand money from the cashier (see figure 6.8 below).



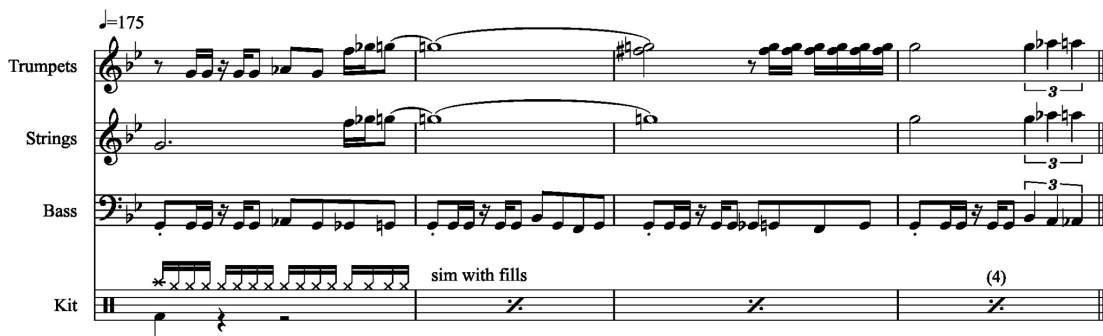
Figure 6.8, Screenshot from *Magnum Force* (1971) signifying a change of pace in a suspense scene. *Magnum Force*, directed by Ted Post (1971; Burbank, CA: Warner Home Video, 2001), DVD, 00:35:40.

Schiffrin quickly responds to the visual change by increasing the feeling of momentum in his music. He achieves this by introducing a semiquaver rhythm on a hi hat and irregular improvisations from a double bass player. In addition to this,

Schifrin includes a steady groove from a set of congas and dramatic timpani interjections in order to increase the drama of the scene. The tension is finally broken as Callahan attempts to bring the robbery to a swift conclusion by shooting one of the criminals. At this point Schifrin introduces a high paced and intense action theme that accompanies Callahan chasing down and eventually killing the remaining villains.

Schifrin's theme consists of a 4-bar ostinato that alternates between various transpositions. The regularity and consistency of the rhythm section is reminiscent of commercial disco music (although it lacks the typical four on the floor bass drum). However, the high pace of around 175 bpm is much too fast for people to dance to and is similar to the tempo of jazz-rock compositions a few years earlier.⁶² By adding strings and brass, Schifrin is using an orchestral setting that is familiar in much of Hollywood's more traditional film music and to commercial disco songs. Schifrin also references the funk genre with syncopation and chromaticism in the bass (see example 6.7 below).

⁶² Miles Davis' recording of *Bitches Brew* was performed at close to 195 bpm and his recording of *In A Silent Way* was recorded at 132 bpm. See Miles Davis, *Bitches Brew* (Columbia GP 26, 1970, Vinyl LP) and *In A Silent Way* (Columbia CS 9875, 1969, Vinyl LP).



Example 6.7, Transcription of an action sequence in *Magnum Force* (1971) by Lalo Schifrin. This is part of a 4 bar ostinato pattern that alternates between a minor 3rd and is embellished each transposition. *Magnum Force*, directed by Ted Post (1971; Burbank, CA: Warner Home Video, 2001), DVD, 00:36:58.

The scene ends with the police beginning to restore order and Schifrin composes a short calming motif on an electric keyboard to accompany this (see example 6.8 below). He also changes the time signature from 4/4 to 6/8, creating a distinct contrast between the two sections of the underscore.

The looped drum passages, orchestral interjections, subtle improvisations, high pace, extended harmony and instrumentation employed by Schifrin in this scene are regular features of this branch of film jazz. Other examples of this kind of fusion can be heard throughout the *Dirty Harry* series as an accompaniment to action sequences.



Example 6.8, Transcription from *Magnum Force* (1971) by Lalo Schifrin, showing the end of an action sequence. See *Magnum Force*, directed by Ted Post (1971; Burbank, CA: Warner Home Video, 2001), DVD, 00:37:39.

Conclusions

In this chapter I have shown that, by accompanying suspense scenes with fusion, composers like Quincy Jones composed progressive scores that used synthesised instruments and studio effects in a similar way to Miles Davis's experiments in jazz-rock. I have demonstrated how a mainstream audience received the visual and musical experience of black culture in the soundtracks to blaxploitation films. In my analysis of Lalo Schifrin's score for *Magnum Force*, I have also revealed how composers created a new brand of music by incorporating disco and jazz techniques into films.

The critical reception of 1970s jazz film composers has been (and continues to be) very mixed. In this chapter I have highlighted a continuing debate amongst jazz critics regarding the reception of fusion composers. Jazz-rock musicians (like Metheny) on one side of the debate remain decidedly opposed fusion on the grounds of its supposed commercialism. Yet for the first time since the 1950s, film composers like Grusin were given a voice in jazz periodicals allowing them to respond (even if only briefly) to the critical reception of their music.⁶³

Hollywood films in the 1970s were suited to fusion scores because their makers amalgamated different art forms. In this thesis I have demonstrated that film

⁶³ Coinciding with the release of films like *The Man With the Golden Arm* (1955) and *Touch of Evil* (1958), jazz film composers were given a brief spotlight in magazines like *Downbeat*. For example, as well as regular interviews with film composers, Henry Mancini authored a monthly film music column in *Downbeat* entitled "Off the Soundtrack". See Henry Mancini, "Off the Soundtrack," *Downbeat* 24, no. 16 (August 8th, 1957), 30; Henry Mancini, "Off the Soundtrack," *Downbeat* 24, no. 19 (October 3rd, 1957); and Henry Mancini, "Off the Soundtrack," *Downbeat* 24, no. 25 (December 26th, 1957). Also see chapters 1 and 2 for more information about the reception of *Man With the Golden Arm* and *Touch of Evil*. See chapter 3 and 4 for more information about the reception of jazz in the 1960s.

composers were advantageously situated to produce scores featuring fusion due to the experience they had gained in the decades leading up to the 1970s. For example, in the late 1950s, Bernstein had experimented with scores blending jazz and classical ensembles (as discussed in chapter 1). Subsequently, composers like Jones and Mancini in the 1960s produced a variety of scores that incorporated jazz techniques into the easy listening genre (see chapters 3 and 4). Furthermore, during the 1960s composers like Mancini were writing theme songs that were competing in the popular record charts. One can conclude that film composers were adapting their music continuously to reflect changes in jazz reception. By the 1970s, film composers were already adept at producing scores that catered for a mass audience, something that other jazz musicians like Hancock were appealing to for the first time. The diversity of jazz film scores produced during the 1970s illustrates how film composers were a driving force of creativity for jazz culture. I believe they deserve to be recognised as an integral part of jazz's history.

Final Thoughts

In this thesis I have demonstrated the integral work that Hollywood composers have played in the course of jazz's history. Bringing together the work of composers that have been overlooked by historians like Burns or Gioia, I have shown that serious jazz was being composed in Hollywood films between the 1950s and 1970s. Through my analysis of the films *The Man With the Golden Arm* (1955) and *Touch Of Evil* (1958) I have demonstrated how film composers during the 1950s responded to changes in the reception of jazz. For instance, as the social conventions of the period were being challenged by a burgeoning youth culture, film composers reflected this change by employing jazz in a variety of sophisticated ways in their scores. These included the blending of classical and jazz ensembles and the association of West Coast jazz with images of affluence. In my study of jazz in Hollywood during the 1950s, I have expanded upon an existing body of academic research from scholars such as Gabbard, Butler, and Leeper by demonstrating that film composers from this period not only helped to establish jazz as means of complex expression in films, but also expanded the audience of West Coast jazz musicians by helping them to be received globally.

My analysis of 1960s film music has revealed that the work of film composers like Mancini, Jones and Grusin was not considered by jazz critics and journalists at the time to be part of jazz culture. Instead of featuring in periodicals like *Downbeat*, the soundtracks by jazz composers were positioned amongst

Billboard's easy listening and popular music charts. I believe this oversight was greatly influenced by the commercial and financial success achieved by these composers and has resulted in their absence from more recent accounts of jazz history. My aim has been to change how people receive the film music of this period by demonstrating, for the first time, how innovative jazz can in fact be found in 1960s film scores. By analyzing the music of film composers during the 1960s, I have shown that jazz scoring techniques were widely used in combination with the genre of easy listening. Moreover, I have illustrated how theme songs like “Moon River” are deeply rooted in the jazz tradition in their construction and extensive versioning by jazz musicians.

Through my research into jazz in film scores produced during the 1970s, I have demonstrated that it was a creative and diverse period in jazz’s history—in contrast to the mainstream of jazz history writing, whose authors tend to view this period as uneventful or even, in the words of a protagonist of Ken Burns’s widely received TV documentary, *Jazz*, “dead”.⁶⁴ I have shown that Legrand and Mandel incorporated easy listening and classical music into their soundtracks in order to broaden the reception of their music and appeal to a mass market. Composers like Jones were also creating innovative scores that took advantage of technological developments including synthesized instruments and studio techniques. In addition, I have illustrated how jazz composers reflected black culture through the soundtracks of blaxploitation films and pioneering new styles of music for action films by blending funk with disco.

⁶⁴ See “A Masterpiece by Midnight” from *Jazz*, directed by Ken Burns (2001; Arlington, Virginia: PBS Interactive, 2004), DVD, 00:39:00.

My overall intention in this thesis has been to show that the way jazz history is written needs a reappraisal. The view, inherited by jazz historians from art music scholars, that composers and musical works should be considered separately from musical cultures, is gradually being replaced by a more dynamic view of the past.⁶⁵ For instance, revisionist jazz scholars such as DeVaux and Gendron, have already questioned the importance of emphasizing the progress of jazz in historical accounts (championed by Burns, Marsalis and Gioia). Writing from outside of jazz studies, Everist and other theorists of reception have challenged the traditional canonic approach to history by warning of the dangers of forming a view on it based purely on works: as Everist writes, "the value attached to a given work changes with time, and accounts for the position at the margins of certain canonic discourses".⁶⁶

The alternative is a "type of history that assimilates both synchronic and diachronic trajectories, and that fuses a traditional history of works, composers, and institutions with a fully worked out history of music based on a theory of reception".⁶⁷ My work seeks to build upon this insight by illustrating how the study of jazz reception is as important as the compositions and recordings of the genre's musicians. By analogy with Everist, I believe the study of jazz reception, combined with the study of jazz musical works will provide a more compelling and informed history.

⁶⁵ Despite the efforts of the influential Carl Dahlhaus. See *Grundlagen der Musikgeschichte*, (Köln: Musikverlag Gerig, 1977), trans. J. R. Robinson as *Foundations of Music History* (Cambridge, 1983), 92-95.

⁶⁶ Mark Everist, "Reception Theories, Canonic Discourses, and Musical Value" in *Rethinking Music*, ed. Mark Everist and Nicholas Cook (Oxford: Oxford University Press, 1999), 396.

⁶⁷ *Ibid.*, 402.

Due to the restrictions of space and time there are areas of study that I have intentionally avoided in this thesis. For example, a study of jazz in Hollywood films in the 1980s, 1990s and to the present day could provide a more complete picture. Similarly, there were several short jazz films made in the late 1920s and early 1930s. Known as 'shorts' they were usually shown before the main feature film in a theatre.⁶⁸ Looking at how jazz was represented in these early performances could provide an interesting perspective on the arrival of jazz underscores in the Hollywood films of the 1950s.

I have intentionally restricted my research to three decades of Hollywood films. Additional research into jazz scores within European cinema (and indeed into the influence of foreign cinema in Hollywood) would reveal how jazz composers interacted with other cultures. A starting place for such research could be with composers like Quincy Jones, who was based in Paris for a number of years and received tuition in film composition from Nadia Boulanger. Miles Davis also produced music to the soundtrack for *Ascenseur Pour L'Echafaud*, which was released in Paris during 1958.⁶⁹ Jazz film scores from further afield (in Japanese cinema for instance with Masaru Sato's score for *Yojimbo* in 1961) would also contribute to this area of study.

⁶⁸ Kerry Segrave, *American Films Abroad: Hollywood's Domination of the World's Movie Screens* (Jefferson, NC: McFarland, 1997), 81.

⁶⁹ For a critical analysis of the film see Nathan Southern and Jacques Weissgerber, *The Films of Louis Malle: a Critical Analysis* (Jefferson, NC: McFarland & Co. 2006), 32. Also see Robin Buss, *French Film Noir* (London: Marion Boyars 2001), 48-61.

Another important area of research that would complement my thesis would be the role of jazz on television.⁷⁰ Television composers have used jazz to represent an unusually wide selection of narrative genres (including children's cartoons and programs aimed at young adults) and this diverse area of research would also help demonstrate how active jazz composers have been during the last 50 years.⁷¹

By contributing to an increasing body of work on the subject, my thesis on jazz in Hollywood films has shown the process of constructing an alternative narrative of jazz history that deserves to be heard.

⁷⁰ One of the first jazz scores to be written for a television series was Henry Mancini's *Peter Gunn* in 1958. Others include Vince Guaraldi's jazz recordings for the *Charlie Brown* cartoons during the 1960s. See Vince Guaraldi, *A Charlie Brown Christmas* (Fantasy, 5019, 1965, Vinyl LP); and Vince Guaraldi, *Oh, Good Grief!* (Warner Bros. Records, WS 1747, 1968, Vinyl LP).

⁷¹ Recent work on music in television includes Murray Forman, *One Night on TV is Worth Weeks at the Paramount: Popular Music on Early Television* (Durham: Duke University Press, 2012), and Ian Inglis, eds., *Popular Music and Television in Britain* (Farnham, Surrey, England; Burlington, VT: Ashgate, 2010).

Appendix 1

Table of songs from the James Bond Series

Film	Song Title	Performer	Year
Dr. No	James Bond Theme	John Barry Orchestra	1963
The John Barry Orchestra, <i>Dr. No (Original Motion Picture Soundtrack)</i> , (United Artists Records, UAS 5108, 1963, Vinyl LP).			
Dr. No	Underneath The Mango Tree	Diana Coupland	1963
Diana Coupland, <i>Dr. No (Original Motion Picture Soundtrack)</i> , (United Artists Records, UAS 5108, 1963, Vinyl LP).			
Dr. No	Jump Up	Byron Lee/Dragonaires	1963
Byron Lee and the Dragonaires, <i>Dr. No (Original Motion Picture Soundtrack)</i> , (United Artists Records, UAS 5108, 1963, Vinyl LP).			
From Russia With Love	From Russia With Love (instrumental)	John Barry	1963
The John Barry Seven and Orchestra, <i>From Russia With Love</i> (Mercury, 72261, 1963, 7" Single).			
From Russia With Love	From Russia With Love (vocal)	Matt Monro	1963
Matt Monro, <i>From Russia With Love</i> (Parlophone, R 5068, 1963, 7" Single).			
Goldfinger	Goldfinger	John Barry Orchestra	1964
John Barry Orchestra, <i>Goldfinger</i> (United Artists Records (UA 791, 1964, 7" Single).			
Goldfinger	Goldfinger	Shirley Bassey	1964
Shirley Bassey, <i>Goldfinger</i> (United Artists Records, UA 790, 1964, 7" Single).			
Thunderball	Thunderball (*)	Tom Jones	1965
Tom Jones, <i>Thunderbal</i> (Decca, F 12292, 1965, 7" Single).			
You Only Live Twice	You Only Live Twice	Nancy Sinatra	1967
Nancy Sinatra, <i>You Only Live Twice</i> (Reprise Records, RA 0595, 1967, 7" Single).			
On Her Majesty's Secret Service	On Her Majesty's Secret Service	John Barry	1969

Film	Song Title	Performer	Year
John Barry, <i>On Her Majesty's Secret Service</i> (CBS, 4680, 1969, 7" Single).			
On Her Majesty's Secret Service	All The Time In The World	Louis Armstrong	1969
Louis Armstrong, <i>On Her Majesty's Secret Service (Original Motion Picture Soundtrack)</i> , (United Artists Records, UAS 29020, 1969, Vinyl LP).			
On Her Majesty's Secret Service	Do You Know How Christmas Trees Are Grown?	Nina	1969
Nina, <i>On Her Majesty's Secret Service (Original Motion Picture Soundtrack)</i> , (United Artists Records, UAS 29020, 1969, Vinyl LP).			
Diamonds Are Forever	Diamonds Are Forever	Shirley Bassey	1971
Shirley Bassey, <i>Diamonds Are Forever</i> (United Artists Records, 35293, 1971, 7" Single).			
Live And Let Die	Live And Let Die	Paul McCartney/Wings	1973
Paul McCartney and the Wings, <i>Live And Let Die</i> (Capitol Records, R 5987, 1973, 7" Single).			
Live And Let Die	Fillet Of Soul/Live And Let Die	B. J. Arnau	1973
B. J. Arnau, <i>Live And Let Die</i> (RCA Victor, RCA 2365, 1973, 7" Single).			
The Man With The Golden Gun	The Man With The Golden Gun	Lulu	1974
Lulu, <i>The Man With The Golden Gun</i> (Chelsea Records, CH-3009-DJ, 1974, 7" Single).			
The Spy Who Loved Me	Nobody Does It Better	Carly Simon	1977
Carly Simon, <i>Nobody Does It Better</i> (Elektra, ELK 12261, 1977, 7" Single).			
Moonraker	Moonraker	Shirley Bassey	1979
Shirley Bassey, <i>Moonraker</i> (United Artists Records, UA-X1308-Y, 1979, 7" Single).			

Film	Song Title	Performer	Year
For Your Eyes Only	For Your Eyes Only	Sheena Easton	1981
Sheena Easton, <i>For Your Eyes Only</i> (EMI, EMI 5195, 1981, 7" Single).			
For Your Eyes Only	Make It Last All Night	Rage	1981
Rage, <i>For Your Eyes Only (Original Motion Picture Soundtrack)</i> , (Liberty, LOO-51109, 1981. Vinyl LP).			
Octopussy	All Time High	Rita Coolidge	1983
Rita Coolidge, <i>Octopussy</i> (A&M Records, AM-2551, 1983, 7" Single).			
Never Say Never Again	Never Say Never Again	Lani Hall	1983
Lani Hall, <i>Never Say Never Again</i> (A&M Records, AMS 9734, 1983, 7" Single).			
Never Say Never Again	Chanson D'Amour	Sophie Della	1983
Sophie Della, <i>Never Say Never Again (Original Motion Picture Soundtrack)</i> , (Seven Seas, K28P-4122, 1983, Vinyl LP).			
A View To A Kill	A View To A Kill	Duran Duran	1985
Duran Duran, <i>A View To A Kill</i> (EMI, DURAN 007, 1985, 7" Single).			
The Living Daylights	The Living Daylights	A-ha	1987
A-ha, <i>The Living Daylights</i> (Warner Bros. Records, 928305-7, 1987, 7" Single).			
The Living Daylights	Where Has Everybody Gone?	The Pretenders	1987
The Pretenders, <i>The Living Daylights (Original Motion Picture Soundtrack)</i> , (Warner Bros. Records, WX 1111, 1987, Vinyl LP).			
The Living Daylights	If There Was A Man	The Pretenders	1987
The Pretenders, <i>The Living Daylights (Original Motion Picture Soundtrack)</i> , (Warner Bros. Records, WX 1111, 1987, Vinyl LP).			

Film	Song Title	Performer	Year
Licence To Kill	Licence To Kill	Gladys Knight	1989
Gladys Knight, <i>Licence To Kill</i> (MCA Records, 257 544-7, 1989, 7" Single).			
Licence To Kill	If You Asked Me To	Patti Labelle	1989
Patti Labelle, <i>If You Asked Me To</i> (MCA Records, 257 541-0, 1989, 12" Single).			
Licence To Kill	Dirty Love	Tim Feehan	1989
Tim Feehan, <i>Licence To Kill (Original Motion Picture Soundtrack)</i> , (MCA Records Ltd. MCG 6051, 1989, Vinyl LP).			
Licence To Kill	Wedding Party	Ivory	1989
Ivory, <i>Licence To Kill (Original Motion Picture Soundtrack)</i> , (MCA Records Ltd. MCG 6051, 1989, Vinyl LP).			
Golden Eye	Golden Eye	Tina Turner	1995
Tina Turner, <i>Golden Eye</i> (Parlophone, 12R 007DJ 1001, 1995, 12" Single).			
Golden Eye	The Experience Of Love	Eric Serra	1995
Eric Serra, <i>The Experience Of Love</i> (Virgin, BONDDJ 96, 1996, compact disc).			
Tomorrow Never Dies	Tomorrow Never Dies	Sheryl Crow	1997
Sheryl Crow, <i>Tomorrow Never Dies</i> (A&M Records, 5824162, 1997, compact disc).			
Tomorrow Never Dies	Surrender	K. D. Lang	1997
K. D. Lang, <i>Tomorrow Never Dies (Music From The Motion Picture)</i> , (A&M Records, 5408302, 1997, compact disc).			
The World Is Not Enough	The World Is Not Enough	Garbage	1999
Garbage, <i>The World Is Not Enough</i> (MCA Records, GARBAGE 007, 1999, compact disc).			

Film	Song Title	Performer	Year
The World Is Not Enough	Only Myself To Blame	Scott Walker	1999
Scott Walker, <i>The World Is Not Enough</i> (Music From The MGM Motion Picture), (MCA Records, 088-112 101-2, 1999, compact disc).			
Die Another Day	Die Another Day	Madonna	2002
Madonna, <i>Die Another Day</i> (Warner Bros. Records, 9362-42492-2, 2002, compact disc).			
Casino Royale	You Know My Name	Chris Cornell	2006
Chris Cornell, <i>You Know My Name</i> (Interscope Records, CORNELLYOUCDP1, 2006, compact disc).			

(*) Also of note is the song "Mr. Kiss Kiss Bang Bang", which was recorded by both Dionne Warwick and Shirley Bassey. It was to be the title song until the title was changed back to "Thunderball". Neither vocal version appears in the film but the instrumental does.

Appendix 2

Performers of “Moon River” Registered by A.S.C.A.P.

Information available through ASCAP’s website. Search for Work ID 430139174 at *ASCAP We Create Music*, accessed April 7, 2014, <http://https://www.ascap.com/home/ace-title-search/index.aspx>.

- | | |
|------------------------------------|------------------------------------|
| 1. 101 Strings | 44. Domingo P |
| 2. Aaron P | 45. Douglas J Conductor |
| 3. Adams G | 46. Dr John |
| 4. Airlines | 47. Dr. John |
| 5. Alain Morisod | 48. Drum & Bugle |
| 6. Alpert H | 49. Dutch Radio Orchestra |
| 7. Alvarez-Perez J M | 50. Earl Klugh |
| 8. Andy Williams | 51. Eartha Kitt |
| 9. Armstrong Louie | 52. Eldridge Rick |
| 10. Audrey Hepburn | 53. Elton John |
| 11. Autumn Lace | 54. Faith Percy/Orchestra |
| 12. Ayres M | 55. Ferrante-Teicher |
| 13. Barbra Streisand | 56. Fiedler A Cond |
| 14. Basie C | 57. Floren M |
| 15. Bassey Shirley | 58. Four Freshmen |
| 16. Bayou City Mus Comm | 59. Francis Connie |
| 17. Benton B | 60. Fricke J |
| 18. Black Mary | 61. Galway J |
| 19. Bobby Darin | 62. Galway J/Mancini H |
| 20. Bobby Vinton | 63. Glee Club |
| 21. Boston Pops Orch | 64. Grant Earl |
| 22. Boston Pops Orch/Fiedler A Con | 65. Greyhound |
| 23. Brass Ring | 66. Guaraldi V Trio |
| 24. Breakfast At Tiffany's | 67. Haden P |
| 25. Brightman S | 68. Harmonicats The |
| 26. Buckner M | 69. Heath T |
| 27. Butler J | 70. Henry Jerome |
| 28. Butler J And Impressions | 71. Henry Mancini |
| 29. Carreras J | 72. Hilton L |
| 30. Chacksfield F | 73. Hollywood Studio Orch. |
| 31. Clausen T Trio | 74. Horn L |
| 32. Clayderman R | 75. Horne L |
| 33. Como P/Ayres M/Orchestra | 76. Hugo & Luigi |
| 34. Conflenti Donald | 77. Hugo & Luigi Chorus |
| 35. Conniff R | 78. Impressions |
| 36. Cramer F | 79. Innocence Mission |
| 37. Craven V | 80. James Last |
| 38. Crenshaw C | 81. Jane Morgan |
| 39. Damone V | 82. Jankowski H |
| 40. Danny Wright | 83. Jerry Butler |
| 41. De Manuse A | 84. Jerry Butler And The Impressio |
| 42. Dee L | 85. John E |
| 43. Doctor John | 86. Jordan S |

87. King B E
88. King W
89. Kitt E
90. Klugh E
91. Kostelanetz A
92. Kostelanetz A/Orch.
93. Lawrence Steve
94. Lennon Sisters
95. Liberace
96. Lindsey M
97. Lisa Hilton
98. Living Strings
99. Locke Joe Quartet
100. London Pop Orchestra
101. London Theater Orchestra/Company
102. Mackey D
103. Mancini
104. Mancini H
105. Mancini H/Orch./Chorus
106. Mancini H/Orchestra & Chorus
107. Mancini-W Almiere L
108. Mantovani
109. Mark Sherman
110. Mary Vanarsdel
111. Mathis J
112. McCoy V
113. Mercer J
114. Michaels C
115. Mills Bros
116. Miniature Animal Music Boxes
117. Moore Kelly Michael
118. Morgan J
119. Morrissey
120. Mottola T
121. Mottola Tony
122. Murphy James A
123. Mystic Mood
124. Naval Academy Band
125. Naval Academy Band/Glee Club/D
126. Nero P
127. Nick Ingman
128. Opus Orchestras
129. Ortiz Alfredo Rolando
130. Parkinson E L
131. Patterson F
132. Petra Haden
133. Prezioso J
134. Prin Tom
135. Rahsaan Roland Kirk
136. Randolph Boots
137. Red S
138. Reeves J
139. Richard Clayderman
140. Riddel J
141. Riddel L
142. Riddel L/J
143. Riddle N

144. Romantic Strings
145. Royal Philharmonic
146. Salomon H
147. Sarah Brightman
148. Schneider M
149. Sinatra F
150. Slide
151. Smith K
152. Sonny Red
153. Sounds Orch
154. Spurlock N
155. Starlite Orch
156. Stevie Wonder
157. Stewart B
158. Streisand B
159. Studio Musicians
160. Summerset Quintet
161. Tennessee Guitars
162. Thick Pigeon
163. Vanarsdel M
164. Various
165. Various/Butler J
166. Vaughan S
167. Vic Damone
168. Vinton B
169. Waring S F/Us Chorus
170. Welch E
171. Welk L
172. Williams A
173. Williams M
174. Williams R
175. Williamson H G
176. Wonder S
177. Wright D
178. Zentner S

Variations On Moon River

1. Almost An Angel
2. Anoto Esta Noche
3. Best Defense
4. Blue Moon Moon River
5. Born On The Fourth Of July
6. Breakfast At Tiffanys 1961
7. El Rio De La Luna
8. Gimme Some Lovin
9. Moon Diver
10. Moon River
11. Moon River (Fr Breakfast At
12. Moon River Aus "Fruehs
13. Moon River I Potp
14. Moon River Iwb
15. Moon River Iwf
16. Moon River Mancini Mercer
17. Moon River Ver It
18. Moon River Ver Str
19. Moon River:Fuer Immer

20. Moon Rover
21. Moon Tiver
22. Rio De Luna
23. Somewhere In Time/Moon River
24. Verzeih Mir
25. Wolf Blitzer Heartthrob Of The Gulf

Appendix 3

Recordings of “Moon River”

1. Acker Bilk/Leon Young String Chorale. <i>Reflections</i> . 1993. Karussell Ltd.
2. Agnaldo Rayol. <i>Agnaldo Rayol</i> . 2010. Sony Music Entertainment
3. Akiko Nishito. <i>If you go away</i> . 2010. Silent.Inc.
4. Alain Morisod. <i>20 Melodies pour rever</i> , Volume 1. 2001. Les productions Alain Morisod
5. Albert/Ty Lennard/Ardis. <i>The Jazz Lounge, Chillout</i> . 2003. Multimusic Mexico
6. Alberto Iglesias. <i>Bad Education</i> (Soundtrack Album). 2004. El Deseo
7. Alexander Zoltan. <i>Crystal Tones</i> . 2007. Alexander Zoltan
8. Alexia Gardner. <i>Chasing Hope</i> . 2009. Amiatemozioni
9. Alison Haynes. <i>Renaissance: A Rebirth of Classical Melodies</i> . 2010. Alison Haynes
10. Amalia Gre'. <i>Per Te</i> . 2007. EMI Music Italy
11. Andre Carr. <i>Gold American Songs</i> , Vol. 2. 2010. INC
12. Andrea Rieu. <i>Love Around the World</i> . 2002. Universal Music
13. Andrea Ross. <i>Moon River</i> . 2006. The Really Useful Group Ltd
14. Andreas Bieber. <i>No Frontiers</i> . 2007. Andreas Luketa Productions
15. Andrew/Anders Canning/Paulsson. <i>Paulsson & Canning play Gershwin</i> . 2008. Warner/Chappel Music
16. Andy Williams. <i>Moon River and Other Great Movie Themes</i> . 1962. Sony Music
17. Anne Roos. <i>Velvet: Timeless Classics on the Solo Harp</i> . 2010. Celtica Recordings
18. Antonio Nasca. <i>Soundtracks</i> . 2010. La Semicroma
19. Aretha Franklin. <i>The Great American Songbook</i> . 2006 (1992). Sony BMG
20. Art Blakey/Jazz Messengers. <i>Blue Note Perfect Takes</i> . 2004. Blue Note
21. Art Blakey/Jazz Messengers. <i>Kontrastreich</i> . 1962. Blue Note 1967/2004
22. Arthur Brownfield. <i>From Around the World</i> . 2010. Carinco Neue Medien AG
23. Arthur Fiedler. <i>An Arthur Fielder Valentine</i> . 1972. BMG
24. Atsuko/Graham/Jeff Hashimoto/Dechter/Hamilton. <i>Until the sun comes up</i> . 2011. Capri Records
25. Aurelien Merle. <i>Aurelien Merle A Compris L'interet Des Chansons D'amour</i> . 2010. Aurelien Merle
26. Banu Gibson. <i>Sings More Johnny Mercer</i> . 2009. Swing out Records
27. Barbara Brown. <i>Captivating Sounds -Nostalgia Jazz</i> . 1997. Michele Audio Corp
28. Barbra Streisand. <i>The Movie Album</i> . 2003. Barbra Streisand/Sony
29. Barney Kessel. <i>Breakfast at Tiffany's</i> . 1961. Warner Bros.
30. Basil Henriques. <i>Shades of Hawaii/Hawaiin Nights</i> . 1999. EMI Records
31. Beata Pater. <i>Black</i> . 2006. B&B Jazz
32. Beegie Adair. <i>Best of Beegie Adair</i> . 2008. Village Square Music
33. Ben. E. King. <i>Ben E. King Sings for Soulfull Lovers</i> . 2005. Atlantic Recording Corp.
34. Benjamin Wagner. <i>Forever Young</i> . 2010. Authentic Records
35. Benny Weinbeck. <i>For Friends and Lovers</i> . 2009. Benny Weinbeck

36. Bernard Bess. <i>Film Parade, Vol. 1</i> . 2010. Fonotil
37. Bernhard von der Goltz. <i>Moon River</i> . 2006. Balcon Records
38. Bernie Worrell. <i>Bernie Worrell: Standards</i> . 2011. Scufflin Records
39. Berta Ambroz. <i>Brez besed</i> . 2012. ZKP
40. Beru Revue. <i>I Got A Job</i> . 2010. Calico Jack Records
41. Beth Michaels. <i>Rush Hour</i> . 2007. Beth Michaels
42. Billy Eckstine. <i>Now Singing in 12 Great Movies</i> . 2002. The Verve Music Group
43. Billy Stewart. <i>Unbelievable + Cross My Heart</i> . 2011. Universal Music Operations Ltd.
44. Bob Geresti. <i>Movie Music</i> . 2006. Rags. Record Co.
45. Bob Dorough. <i>Right On My Way Home</i> . 1997. Blue Note Records
46. Bob Ralston. <i>Hammond Organ Classics</i> . 2011. Master Classics Records
47. Bobby Belfry. <i>One Lucky Day</i> . 2012. Bobby Belfry
48. Bobby Darin. <i>The Magic Of</i> . 2001. EMI
49. Bobby Durham. <i>Piano Trio Vol. 4</i> . 2008. Chacra Music
50. Bobby Solo. <i>Bobby Solo</i> . 2006. Sony BMG
51. Brad Mehldau. <i>The Art of the Trio Vol. 2 Live at the village Vanguard</i> . 1998. Warner Bros
52. Brad Swanson. <i>All Time Organ Favorites</i> . 2011. Margate Entertainment
53. Bradley Joseph. <i>Piano Love Songs</i> . 2006. Robbins Island Music
54. Brian Hanson. <i>The Brian Hanson Show 55</i> . 2011. Brian Hanson
55. Brian Kehlenbach. <i>Fridays on the Queen</i> . 2010. Emil Kay Music
56. Brook Benton. <i>This is Brook Benton</i> . 1989. 1991 BMG
57. Bruce Johnson. <i>All U Re</i> . 2006. Discmakers
58. Byron Lee. <i>The Man and his music</i> . 2010. VP Music Groups
59. Camilla Maria. <i>Papa can you hear me?</i> 2009. CMM Music
60. Carl Doy. <i>Together</i> . 2008. Thom Music
61. Carmen Cavallaro. <i>Dancing in the Dark</i> . 2011. Svetlana Novojilova Shulguina
62. Caro/Andreas Obieglo/Obieglo. <i>Hear the Silence</i> . 2008. Caro & Andreas Obieglo
63. Caroline Jones. <i>Live at Feinstein's</i> . 2011. Caroline Jones
64. Cassidy Haley. <i>The Fool</i> . 2010. Sunshine Rebel Records
65. Cate Caplan. <i>Dream; Lyrics & Music of Johnny Mercer</i> . 2003. LML Music
66. Caterina Valente. <i>in Las Vegas</i> . 2007. ERAKI
67. Catherine Hunter. <i>Dream Maker</i> . 2006. Australian Broadcasting Corporatio
68. Celia Chavez. <i>Sailor's Daughter</i> . 2007. Pequena Maquina Music
69. Charlie Landsborough. <i>Under Blue Skies</i> . 2010. Demon Music
70. Charly Tabor. <i>Goldene Trompeten - Folge 1</i> . 2006. Roland Musikverlag Dr. Sabine Meier
71. Chiara Civello. <i>The Space Between</i> . 2007. Universal Music Italia
72. Chris Ingham. <i>Simply Piano Moods</i> . 2008. Union Square Music Ltd.
73. Chris Nemec. <i>You Must Remember This..As Time Goes By</i> . 2007. Chris Nemec
74. Christian Escoude. <i>Christian Escoude featuring Toots Thielemans</i> . 1982. Disques JMS
75. Christie Grace. <i>Contemplation</i> . 2007. Independent
76. Christine Collister. <i>An Equal Love</i> . 2001. Topic
77. Christoph Spendel. <i>Standards Vol. 1</i> . 2010. Tone-bent

78. Christopher West. <i>Piano Suite</i> . 2005. Allegro
79. Cinzia Roncelli. <i>My Shining Hour</i> . 2009. Philology
80. Clela Errington. <i>In the Eddy</i> . 2011. Clela Errington
81. Cliff Ayers. <i>I Want to Love You</i> . 2006. Emerald Records
82. Cliff Odenkirk. <i>Remember the Romance</i> . 2005. Midicity
83. Colin S. Brown. <i>As time goes by</i> . 1986. REL
84. Connie Francis. <i>The Ultimate Connie Set</i> . 2003. Spectrum Music
85. Count Basie. <i>This time by Basie</i> . 1993. Reprise Records
86. Dan Cray. <i>Over Here Over Heard</i> . 2008. Crawdad
87. Dan KIng. <i>Light City Live</i> . 2006. Lamptime.
88. Daniel Gilberto. <i>An Hour of Guitars by Candlelight</i> . 2008. V & H Holdings Pty Ltd.
89. Daniel Yvinec. <i>The lost crooners</i> . 2007. Bee Jazz
90. Danny Williams. <i>Moon River/Swing for You</i> . 2008. EMI
91. Danny Wright. <i>Real Romance</i> . 2005. Barcode Studio
92. Dave Goldberg. <i>Random Occurences</i> . 2012. Tritone Records
93. Dave Pell. <i>Meditation</i> . 2004. Group 7 Music
94. Dave Loew. <i>Safari in Classics 2</i> . 2007. Safari in classics Records
95. Dave/Barry Koz/Manillow. <i>At the Movies</i> . 2007. Capitol Records
96. David Arkenstone. <i>Dream Palace</i> . 2005. Green Hills Productions
97. David Burnham. <i>David Burnham</i> . 2007. David Burnham
98. David Davidson. <i>Silver Screen Classics</i> . 1996. Green Hills Productions
99. David Hazeltine. <i>Manhattan Autumn</i> . 2003. Sharp Nine Records
100. David Hobson. <i>Presenting David Hobson</i> . 2006. Australian Broadcasting Corporatio
101. David Moore. <i>Strictly Waltz</i> . 2012. Sun Rusing Music
102. David Raintree. <i>Centerstage</i> . 1996. Simplicity Records
103. David Wilson. <i>Dreams of Hollywood Nights</i> . 2000. Swallowtail Records
104. David Paul Mesler. <i>Moonsongs</i> . 2009. Emerald City Records
105. Davide Campione. <i>Piano Memories</i> . 2007. Davide Campione
106. Debbie Bacon. <i>And The Winner Is</i> . 2006. Debbie Bacon
107. Deborah Abrams. <i>Warm Breeze</i> . 2004. Deborah Adrams
108. Deborah Davis. <i>Expedition: Tranquility</i> . 2007. Deborah Davis
109. Deborah Offenhauser. <i>The Sweetest Sounds</i> . 2010. Watchfire Music
110. Deborah J. Carter. <i>Round Midnight</i> . 2009. Timeless Records
111. Dennis Chmelensky. <i>Dennis</i> . 2009. Sony Music
112. Dennis Driscoll. <i>Good Format</i> . 2009. Egg Recordings
113. Denny Berthiaume. <i>Meritage Piano: The Nostalgic Piano</i> . 2010. Meritage Music
114. Derek Dallerger. <i>Great Melodies played on Chapman Stick - Vol. 1</i> . 2009. A.M.I
115. Diana Panton. <i>If the moon turns green</i> . 2007. Independent
116. Dickie Valentine. <i>Venus</i> . 2011. Disco Cada
117. Don Baaska. <i>Smile</i> . 2010. Valdon
118. Doug Felt. <i>Rats in the Fence Corner</i> . 2005. Prussia Valley Publishing
119. Doug Montgomery. <i>Movie Romance - Famous Classic Movie Themes</i> . 2010. Arrow Records

120.	Doug Pitts. <i>Recalling the pink cloud</i> . 2002. Doug Pitts
121.	Dr John. <i>Mercenary</i> . 2006. EMI
122.	Duchess Raehn. <i>Music of the Night</i> . 2008. Duchess Raehn
123.	Duke Ellington. <i>The Reprise Studio Recordings</i> . 1999. Mosaic Records
124.	Dwayne Britton. <i>Dwayne Britton</i> . 2008. DB Media
125.	Dylan Cernyw. <i>Dylan Cernyw</i> . 2010. Sain
126.	Eamonn McCrystal. <i>Eamonn McCrystal Live</i> . 2008. EM Records
127.	Eartha Kitt. <i>The Collection</i> . 2006. EMI
128.	Ed Saindon. <i>Depth of Emotion</i> . 2007. World Improvised Music
129.	Eddie Calvert. <i>Trompetas De Oro</i> . 2007. Tam-Tam Media
130.	Eddie Cano. <i>Cano Plays Mancini</i> . 1963. Reprise Records
131.	Eddie Harris. <i>Exodus</i> . 2006. Charly Records
132.	Eddie Montana. <i>Bites of the Apple</i> . 2007. E & M Records
133.	Edmund Hockridge. <i>The Classic Years</i> . 2011. Sleeping Giant
134.	Eduardo Marturet. <i>Radiance: A Classic Wedding</i> . 2009. SLG
135.	Eileen Farrell. <i>Eileen Farrell Sings Johnny Mercer</i> . 1991. Reference Recordings
136.	Elaine Buckholtz. <i>Dark Rodeo</i> . 2001. Out of Round
137.	Elena Kamburova. <i>The Road (Doroga)</i> . 2010. Boheme Music
138.	Elisa/Jacques Point/Duvall. <i>Pourquoi Pas Nous?</i> 2007. Freaksville Record
139.	Eliza Rickman. <i>Gild the Lily</i> . 2009. Eliza Rickman
140.	Eloisa Atti Marco Bovi. <i>Love Signs</i> . 2010. Cat Sounds Records
141.	Emanuele/Galag Passerini/Massimilia. <i>New Standard Jazz Duo</i> . 2009. Ultra-Sound Records
142.	Emile Pandolfi. <i>Days of Wine and Roses</i> . 2004. MagicMusic Prod
143.	Enzo Pietropaoli. <i>Nota di basso</i> . 2010. Saint Louis Jazz Collection
144.	Erdogan Capli. <i>Exciting Rhythms of Piano Pasha</i> . 2011. Stardust Records
145.	Erika Monteith. <i>A Journey Through Time for Everyone</i> . 2011. Erika Monteith
146.	Ernie Penfold. <i>The Sound Of Hawaii, Vol. 2</i> . 2009. Mood Media
147.	Esta B Daley. <i>Reach For the Moon</i> . 2011. Esta B Daley
148.	Etta Scollo. <i>In Concerto</i> . 2002. Home Records GMBH
149.	Eydie Gorme. <i>The Best Of</i> . 2009. Burning Fire
150.	Fabrice Sotton. <i>L'envol</i> . 2012. Sottonclub
151.	Fausto Papetti. <i>Moon River-Primo Volume</i> . 2002. Duck Records
152.	Federico Aschieri. <i>Piano Solo, Vol. 2</i> . 2011. Masar
153.	Felix Martin. <i>Live</i> . 2006. Sound of music records
154.	Fernando Leyva. <i>Fernando Leyva's Tu Sombra</i> . 2006. Charly Records
155.	Finn Eriksen. <i>Golden Tunes</i> . 2006. Arne Bendiksen Records
156.	Francesco Digilio. <i>Classic Love Songs Vol. 1</i> . 2010. Sifare Edizione
157.	Franck Pourcel. <i>100 All Time Greatest Hits</i> . 2005. EMI Music France
158.	Frank Patterson. <i>My Heart Will Go On</i> . 2011. Beaumex
159.	Frank Sinatra. <i>Sinatra Sings Days of Wine And Roses</i> . 1964. Frank Sinatra Enterprises
160.	Frank Chacksfield. <i>Ebb Tide/The New Limelight</i> . 2004. Decca Music
161.	Frankie Avalon. <i>Frankie Avalon</i> . 2008. Hallmark

162.	Fred Schultheiss. <i>Mundharmonika Hits</i> . 2009. EMI Germany
163.	Friends of Dean Martinez. <i>Graciously</i> . 2006. Funzalo Records
164.	Fumio Yasuda. <i>Schumann's Bar Music</i> . 2002. Winter and Winter
165.	Gabe Toth. <i>Songs from the Galley</i> . 2010. Number 6 Records
166.	Gabriel Bolkosky. <i>Home from Work</i> . 2007. Gabriel Bolkosky and Sandor Slomovits
167.	Gaby Kiessling. <i>Somewhere over the Rainbow</i> . 2010. Diverse
168.	Galli Michele. <i>Domani...oggi e ieri</i> . 2011. Videoradio
169.	Gary Schnitzer. <i>Dances with Strings</i> . 1997. Schnitzer Productions
170.	Gavin Coyle. <i>Footlights</i> . 2009. Ocean Song Ltd.
171.	George Borisov. <i>Golden Evergreen Memories Vol. 2</i> . 2010. Yo Music
172.	George Elliot. <i>G.E. Sings and Plays Moon River & other Favourites</i> . 2007. Heliocentric
173.	George Genna. <i>Chain of Events</i> . 2004. Summit Records
174.	Gianni Ephrikian. <i>Movie Melodies</i> . 2010. Gianni Ephrikian
175.	Gil Gutierrez. <i>Delfis</i> . 2009. Tegate Music
176.	Gil Ventura. <i>The Essential: Ri-Fi Record Original Recordings</i> . 2011. PSP
177.	Giorgio Serici. <i>New York Sessions</i> . 2004. Naim Audio Ltd.
178.	Giovanni Valle. <i>Moonlight Songs</i> . 2010. Giovanni Valle
179.	Gisle Borge Styve. <i>Styves Ark</i> . 2009. Musikkoperatorene
180.	Glen Ricks. <i>Fall in Love</i> . 1992. VP Records
181.	Glenroy Oakley. <i>I am what I am</i> . 2009. Phoenix Music International Ltd.
182.	Gracie Fields. <i>Original Hits - Wartime</i> . 2010. EMI Records
183.	Grant Green. <i>The Complete Quartets with Sonny Clark</i> . 1997. Blue Note Records
184.	Greg Zlap. <i>Road Movie(s)</i> . 2008. Le Souffle du Blues
185.	Gregoire/Gretchen/Andy Maret/Parlato/Milne. <i>Scenarios</i> . 2007. ObliqSound GmbH
186.	Guido Pistocchi. <i>Passeggiando Per New York</i> . 2009. La Bamolina s.a.s
187.	Gunnar Wiklund. <i>Diamanter</i> . 2005. EMI Music Sweden
188.	Guus Jansen. <i>Guus Jansen's Happy Hammond</i> . 2010. Essential Media Group LLC
189.	Hans Mellow. <i>Organ Melodies Vol. 1</i> . 2011. Orange Leisure
190.	Hans Ulrik. <i>Jazz and Mambo</i> . 1998. Stunt Records
191.	Hans-Gunter Heumann. <i>Kult Ballads</i> . 2011. Bosworth Music GmbH
192.	Harold Smart. <i>Theatre Organ Favourites, Volume 1</i> . 2011. Mood Media
193.	Harry Allen. <i>I love Mancini</i> . 2007. Slider Music
194.	Harry Lyd. <i>The Classic Songs From the Movies Collection</i> . 2000. Purple Flame
195.	Heather Masse. <i>Many Moons</i> . 2008. Winged Way
196.	Heinz Schachtner. <i>Schlager Und Stars</i> . 2009. EMI Music Germany
197.	Helen O'Connell. <i>An Era Reborn</i> . 2009. Margate Copyright Group
198.	Helmut Zacharias. <i>Danke Schoen</i> . 2003. EMI
199.	Henry Flood. <i>Unforgettable</i> . 2008. Classic Records
200.	Henry Jerome. <i>Ultra-Lounge/ Tiki sampler</i> . 1999. Capitol Records
201.	Henry Arland. <i>Ambiente</i> . 2004. Universal Music Germany
202.	Horacio Larumbe. <i>Una Noche En Rosario</i> . 2008. BlueArt Records
203.	Horst Jankowski. <i>A Walk in the Black Forest</i> . 2006. Universal Music

204.	Ingmar Nordstrom. <i>Saxpartyfavoriter</i> . 2007. EMI Music Sweden
205.	Isabelle Aubret. <i>In Love</i> . 1991. Disques Meys
206.	Ivano Nicolucci. <i>Caffe Concerto Strauss: Mosaico</i> . 2012. Tre D records
207.	J. Livingston. <i>Grandes Orquestas Vol. 2</i> . 2009. Open Records
208.	J. Robert Baker. <i>Moonlight and Love Songs</i> . 2010. J. Robert Baker
209.	Jack Wood. <i>Mr.Lucky</i> . 2008. Woodworks Music
210.	Jackie Gleason. <i>The Romantic Moods</i> . 1996. Capitol Records
211.	Jade Leonard. <i>Jade Leonard (Acoustic Releases)</i> . 2010. Jade Leonard
212.	James Baker. <i>Ballads - Vol. 1</i> . 2011. Surfbeaver
213.	James Coston. <i>Sway</i> . 2007. Costone Records
214.	James Last. <i>The Best of James Last</i> . 1994. Universal Music
215.	James Moody. <i>Moody Plays Mancini</i> . 2000. Warner Bros.
216.	James/Joe Morrison/Chindamo. <i>2 X 2</i> . 2009. ORIGIN Music
217.	Jan Vogler. <i>My Tunes</i> . 2006. Sony BMG (Germany)
218.	Jane Duboc. <i>Movie Melodies</i> . 1993. MoviePlay Brasil
219.	Jane Labanz. <i>Moon Garden</i> . 2008. Honey Bunch Productions
220.	Jane Monheit. <i>Surrender</i> . 2007. Concord
221.	Janet Marie/Marc Chvatal/Gremm. <i>True Love</i> . 2009. Secret Couch Productions
222.	Janette Mason. <i>Din and Tonic</i> . 2004. Janette Mason
223.	Jean Pierre Gaston. <i>Piano for Lovers</i> . 2010. Carinco Neue Medien AG
224.	Jean-Claude Pascal. <i>Disques Pathe</i> . 1999. EMI Music France
225.	Jeanette/Steve Lindstrom/Dobrogosz. <i>Feathers</i> . 2000. Prophone
226.	Jeanie Brandes. <i>Kisses You Awake</i> . 2010. Jeanie Brandes
227.	Jeff Steinberg. <i>Dancing under the stars: Waltz</i> . 2009. Green Hills Productions
228.	Jennifer Scott. <i>Live at Monk's</i> . 2003. Renjen
229.	Jenny Evans. <i>Lunar Tunes</i> . 2008. ENJA Records
230.	Jenny Ferris. <i>Day In Day Out</i> . 2006. Jenny Ferris
231.	Jerome LaVoix. <i>Jerome LaVoix</i> . 2010. Lusitania S.C.P.
232.	Jerry Butler. <i>Moon River</i> . 1961.
233.	Jerry Butlet. <i>Golden Oldies Vol. 1</i> . 2010. Old Gold Media
234.	Jesper Bodilsen. <i>Short Stories for Dreamers</i> . 2010. Stunt Records
235.	Jim Gibson. <i>A Night at the Movies</i> . 2001. Hickory Cove Music
236.	Jim Reeves. <i>Moonlight and Roses/The Jim Reeves Way</i> . 2008. BMG
237.	Jim Rotondi. <i>Human Spirit</i> . 2003. Criss Cross Jazz
238.	Jimmy Osmond. <i>American Jukebox Show</i> . 2010. Osmond Entertainment
239.	Jiri Malasek. <i>Romantic Piano</i> . 2006. Prestige Elite
240.	Jo Basile. <i>Festival du cinema Vol. 2</i> . 1970. Tam-Tam Media
241.	Joachim/Brad Mencil/Terry. <i>All About Spring</i> . 2003. Art of Life Records
242.	Joe Diverio. <i>Harmonica Mon Amour</i> . 2010. Atoll Music
243.	Joe/Emily Santora/Kirchoff. <i>Joe and Em Jazz Duo</i> . 2010. Dynamic Recording
244.	Joey McIntyre. <i>Talk to me</i> . 2006. Mac Class Records
245.	Johan Stengard. <i>Lugna bla stunder</i> . 2006. Warner Music Sweden

246.	John Altman. <i>Shall we Dance?</i> 2004. Casablanca Music
247.	John Bayless. <i>The Movie Album (Classical Pictures)</i> . 1996. Angel Records
248.	John Carey. <i>Revelry Now</i> . 2011. Planet Bass NYC
249.	John Cassel. <i>Moon Dream</i> . 2007. Cassel Music
250.	John Holt. <i>Fill Me In: Reggae Hit</i> . 2011. One Media Publishing
251.	John SaFranko. <i>Covers</i> . 2012. John SaFranko
252.	John Warrington. <i>Golden Clarinet</i> . 2010. Marathon Media International
253.	John White. <i>Through the Ages</i> . 2011. John White
254.	John Williams. <i>John Williams Plays the Movies</i> . 1996. Sony
255.	Johnny Carroll. <i>Come Dancing 50 Golden Greats</i> . 2005. CMR Records
256.	Johnny Crawford. <i>A Young Man's Fancy</i> . 1962. 2004. Rhino Entertainment
257.	Johnny Mercer. <i>My Huckleberry</i> . 1996. DRG Records
258.	Johnny O'Keefe. <i>Love Songs & Ballads</i> . 1998. Festival Records
259.	Joseph Suk. <i>Dreaming</i> . 2010. Supraphon
260.	Joseph H.Y. Feng. <i>On Wings of Song</i> . 2010. Joseph H.Y. Feng
261.	Judy Garland. <i>Broadway: Jazz Sessions</i> . 2009. One Media Publishing
262.	Karel Gott. <i>43 Hitů</i> . 2011. Supraphon
263.	Karl Olandersson. <i>Introducing</i> . 2008. Arietta Discs Musicproduction
264.	Karriem Muhammad. <i>In A Mellow Mood</i> . 2007. Baysound Records
265.	Kate Michaels. <i>The Best Things In Life</i> . 2007. Michaels Media
266.	Kate Smith. <i>Her Very Best</i> . 2010. Margate Entertainment
267.	Katherine Crowe. <i>Unbreakable</i> . 2009. Katherine Crowe
268.	Kawabata Tomoaki. <i>Bouquet of Blessings</i> . 2010. Hayama Moon Studio
269.	Kelley Johnson. <i>Home</i> . 2008. Sapphire Records
270.	Kentaro Kihara. <i>Only One...Love Songs for Two</i> . 2006. Golden Throat Recordings
271.	Kevin Gallen. <i>Hey! This Is Kevin Gallen</i> . 2012. Copyright Group
272.	Kevin Pabst. <i>Romantische Schlager Melodien</i> . 2010. OM
273.	Kim Versteynen. <i>Kim In the Middle</i> . 2010. SABAM
274.	Kimiko Itoh. <i>Standards My Way</i> . 2005. Video Arts Music
275.	Kirsten Rian. <i>My Mother's Songs</i> . 2010. Wynscope Records
276.	Klaus Wunderlich. <i>Hammond Fireworks</i> . 2007. Bell Music
277.	Kota Sayama. <i>The Spill</i> . 2010. Miminoko Pro
278.	Larry Coryell. <i>Private Concert</i> . 2011. Acoustic Music Records
279.	Laura Simo. <i>De Cine - My Favorite Things</i> . 1998. Picap
280.	Laura Taylor. <i>Have Mercer On Me</i> . 2010. Staying Power Records
281.	Laurent/Michael Korcia/Wendeberg. <i>Laurent Korcia: Cinema</i> . 2009. EMI
282.	Lawrence Sumpter. <i>Creation</i> . 2009. This Is My Story
283.	Lawrence Welk. <i>Greatest Hits</i> . 2009. Burning Fire
284.	Leandra Peak. <i>The Honeysuckle Vine - Lullaby for Everybody</i> . 2010. Uncle Gus Music
285.	Lee Ritenour. <i>6 String Theory</i> . 2010. Concord
286.	Lee Wiley. <i>Back Home Again</i> . 2008. Acrobat Music Group
287.	Leif Shires. <i>What a Wonderful World</i> . 2009. Green Hills Productions

288.	Lemmy Constantine.	<i>Meeting Sinatra & Django.</i>	2009.	Lemmy Constantine
289.	Lena Horne.	<i>The Best of Lena Horne.</i>	2007.	EMI
290.	Lena Prima.	<i>Since The Storm.</i>	2010.	Eleventh Hour Records
291.	Lennart Aberg.	<i>The Zone.</i>	2010.	Mirrors
292.	Leon Williams.	<i>The Art of Leon Williams.</i>	2011.	Watchfire Music
293.	Leonard Emery.	<i>I'll Be Seeing You.</i>	2010.	Leonard Emery
294.	LeRoy Barbour.	<i>2 A.M.</i>	2010.	Classic Expressions
295.	Lesley Garrett.	<i>You'll Never walk alone.</i>	2010.	Spectrum Music
296.	Lester Lanin.	<i>Plays for Dancing.</i>	2010.	Margate Entertainment
297.	Ligia Piro.	<i>Trece Canciones de Amor.</i>	2011.	David Libedinsky
298.	Linda Maich.	<i>Magic of the Heart.</i>	2000.	Linda Maich
299.	Linda/Adam Reese/Chester.	<i>Music 4 your heart.</i>	2008.	Dr.Linda Reese
300.	Lisa Hilton.	<i>Twilight & Blues.</i>	2009.	Ruby Slippers productions
301.	Lisa Levy.	<i>When I Fall in Love.</i>	2008.	Sheraton Cadwell
302.	Lisa Nilsson.	<i>Sambou Sambou.</i>	2009.	Diesel Music
303.	Louis Armstrong.	<i>Hello Louis!</i>	1990.	Geffen Records
304.	Luciano Pavarotti.	<i>Pavarotti and Friends 2.</i>	1995.	Decca Music
305.	Luis Ramos.	<i>Songs for the Millenium.</i>	2001.	Independent Release
306.	Mac Frampton.	<i>Music of The Night.</i>	1995.	Music-Art, Inc.
307.	Mady Kaye.	<i>Mady Kaye Goes Cabaret Vol. 2.</i>	2006.	Mady Kaye Music
308.	Makoto Kadowaki.	<i>Stop and Go.</i>	2008.	UZU Records
309.	Makoto Kanai.	<i>By Myself.</i>	2011.	ONGAKUCENTER
310.	Marc Raymond.	<i>My Heart Will Go On.</i>	2010.	EarlyBird Records
311.	Marc Ross.	<i>Musica De Oro.</i>	2000.	Mediterranio Music Latino
312.	Marco Rocco.	<i>Love with Emotions.</i>	2003.	Cugate ltd
313.	Marino Re.	<i>Una storia Della Canzone Italiana.</i>	2008.	Gatemusicrecords
314.	Mario Commisso.	<i>Piano Classics - Volume 1.</i>	2004.	Independent
315.	Mario DaSilva.	<i>Mario.</i>	2007.	IMI
316.	Mario Zara.	<i>Songs.</i>	2009.	Abeat Records
317.	Marion Montgomery.	<i>Skylard.</i>	2004.	Universal Classics and Jazz
318.	Mark Armstrong.	<i>Coastbound.</i>	2010.	Mark Armstrong Music
319.	Mark Seibert.	<i>Musicalballads: Unplugged.</i>	2010.	sound of music records
320.	Mark Shelton.	<i>Among the Stars.</i>	2012.	Mark Shelton
321.	Mark Sherman.	<i>One Step Closer.</i>	2005.	Consolidated Artists Productions
322.	Martin Lane.	<i>Piano Moods.</i>	2002.	Select Music
323.	Martin/Steve Taylor/Howe.	<i>Masterpiece Guitars.</i>	2002.	P3 Music
324.	Mary Sandeman.	<i>Mary Sandeman's Requests.</i>	2011.	REL
325.	Mary Black.	<i>By The Time It Gets Dark. 1.</i>	3u Records	
326.	Mary Beth Carlson.	<i>Timeless - Romantic Solo Piano.</i>	2006.	MBC Productions
327.	Mary Beth Howell.	<i>From my Heart.</i>	1999.	Nu-gold records
328.	Mason Williams.	<i>Of Time & Rivers Flowing.</i>	2009.	Skookum Records
329.	Massimo Farao.	<i>The Great Piano Lounge Collection.</i>	2004.	Azzura Music

330.	Massimo Salvagnini. <i>Mancini Dry</i> . 2010. Velut Luna
331.	Matteo Brancaleoni. <i>Live In Studio</i> . 2010. MBRec
332.	Matthias Grabi. <i>Bar Piano Classics</i> . 2010. Henner Hoier Music
333.	Maurice Vander. <i>Philly</i> . 1970. Editions Saravah
334.	Maximilian Kraft. <i>Barmusik: Piano-traume</i> . 1990. Esperanza
335.	Mel Rosenberg. <i>The Essential Mel</i> . 2008. Mel Rosenberg
336.	Melody Sweeting. <i>Shall we Dance?</i> . 1995. S.A. Records
337.	Michael Hirte. <i>Der Mann mit der Mundharmonika 2</i> . 2009. Sony Music Germany
338.	Michael Lang. <i>Days of Wine and Roses</i> . 1994. Varese Sarabande Records
339.	Michael/Arturo Supnick/Valiante. <i>Smooth Jazz Trumpet and Piano</i> . 2011. Sifare Edizione
340.	Michael/John Gurley/Gilmore. <i>Champagne, Champagne</i> . 2007. Champagne Records
341.	Michele Roger. <i>Reinvention</i> . 2011. Michele Roger
342.	Mike Foenander. <i>S & M Foenander</i> . 2007. Independent Artist
343.	Mike Strickland. <i>All-Time Piano Favorites</i> . 2003. MSP Records
344.	Mila Drumke. <i>Hip to Hip: A Collection of Standards</i> . 2000. Little Pro Records
345.	Mimis Plessas. <i>Cinema Greats</i> . 2001. EGE
346.	Misha Segal. <i>Female part III</i> . 2008. Prima Vista Records
347.	Mitchell Oakes. <i>We'll Meet Again</i> . 2010. Marathon Media International
348.	Monica Mancini. <i>Monica Mancini</i> . 1998. Warner Bros.
349.	Monty Bela. <i>Mr. Romantic Vol. 1</i> . 2008. PERL Records
350.	Morgana Montermini. <i>Let's Swing</i> . 2011. Dabliu Sound
351.	Nan Cotton. <i>Memories</i> . 2008. One Media Publishing
352.	Nancy Weiss. <i>At Times Like This</i> . 2011. Nancy Weiss
353.	Nancy Wilson. <i>The Very Best of Nancy Wilson</i> . 2007. EMI
354.	Nancy/Christopher LaMott/Marlowe. <i>The Best of Nancy LaMott</i> . 2011. Solea Group
355.	Nanette Natal. <i>Is Love Enough?</i> 2006. Benyo Music Productions
356.	Nat Cross. <i>Music for Sex</i> . 2010. Henner Hoier Music
357.	Neil Diamond. <i>The Very Best of the Movie Album</i> . 1999. Neil Diamond and Sony Music
358.	Nelson Riddle. <i>Route 66 and other tv themes</i> . 1980. 2002 EMI
359.	Niall O'Sullivan. <i>Niall O'Sullivan</i> . 2011. Ard Aidhin Records
360.	Nick Ingman. <i>Nick Ingman and his Orchestra, Vol. 2</i> . 1985. Surrey House Music
361.	Nicki Parrott. <i>People Will Say We're In Love</i> . 2007. Arbors Records, Inc.
362.	Nico Fidenco. <i>60 - '70 Grandi Artisti.It - Volume 1 -Cd 2</i> . 2007. Duck Records
363.	Nicola D'Alessio. <i>Italian Hits: Grandi voci Italiane collection, Vol. 1</i> . 2010. Frentaudio
364.	Nicoletta Fabbri. <i>La Vita E Bella</i> . 2009. Baccano
365.	Niklas Andersson. <i>Feelings</i> . 2011. Carpe Deum
366.	Nikolai Erdenko. <i>Gypsy Violin</i> . 2011. Russian Compact Disc
367.	Nina/Joe Ferro/chindamo. <i>Tender is the Night</i> . 2001. Albert Music
368.	Nini Rosso. <i>Nino Rosso</i> . 2008. Sony BMG
369.	Nobuo Hara. <i>The Glory of Sharps & Flats</i> . 2010. NIPPONOPHONE
370.	Nonoy Zuniga. <i>Nonoy Silver Series</i> . 2008. Viva
371.	Norm Lewis. <i>This is the Life</i> . 2008. Seahorse Productions

372.	Norton Bazz. <i>Piano Jazz Barcodes</i> . 2011. Crocodile Records International
373.	Oleta The Crown Project. <i>Modern Mancini</i> . 2005. Sugo/ Monarch Records
374.	Oscar Peterson. <i>Exclusively for my friends</i> . 1992. Universal Classics and Jazz
375.	Oscar Toney Jr. <i>Oscar's Winners</i> . 2011. Sony Music Entertainment
376.	Paco Nula. <i>Guitarra Chillout Vol. 2</i> . 2008. Open Records
377.	Paco Ortega. <i>Sobrevivire</i> . 1999. Dulcimer Songs
378.	Paolo Alderighi. <i>Rockin' In Rhythm</i> . 2010. Alessio Brocca- Edizioni Musicali
379.	Park Jong-Hoon. <i>I Love You</i> . 2004. Eins Digital
380.	Pat Dinizio. <i>This is Pat Dinizio</i> . 2006. Paul 2000 Records
381.	Pat/Raul/Rob Flynn, Malo, Ickes. <i>The Nashville Acoustic Sessions</i> . 2007. CMH Records
382.	Patricia Kraus. <i>Retrocollection</i> . 2011. Jeronimo Producciones
383.	Patrick Ferreri. <i>Expressions of Love</i> . 2007. Patrick Ferreri
384.	Patrick Peronne. <i>Le Piano Romantique</i> . 2010. Promo Sound Ltd.
385.	Patrizia Barrera. <i>Magic Old America</i> . 2011. Patrizia Barrera
386.	Patt Boone. <i>Muchas Mas Baladas Nostalgicas</i> . 2007. Tam-Tam Media
387.	Patti Page. <i>If I give my heart to you</i> . 2010. Dobre Records
388.	Paul Anka. <i>The Most Beautiful Songs of Paul Anka</i> . 2006. Sony BMG
389.	Paul Brooks. <i>Tranquillity</i> . 1997. K-Tel
390.	Paul Carrack. <i>A Different Hat</i> . 2010. Carrack UK
391.	Paul Riesland. <i>Pure & Simply..Paul</i> . 2010. Ritmo Records
392.	Paul Romaine. <i>Talking To Your Heart</i> . 2010. Paul Romaine
393.	Paul Sullivan. <i>60's Sweet And Bittersweet</i> . 2009. River Music Inc.
394.	Paulo Bernadi. <i>The Best of the Real Book Vol. 1</i> . 2011. Sifare Edizione
395.	Pedrito Altieri. <i>Steel Band</i> . 2006. Disco Hit Productions
396.	Pedro Sierra. <i>Al Sur De Mi Guitarra</i> . 1007. Ediciones Sanador
397.	Pepper Williams. <i>Wonderful Tonight</i> . 1999. Pepper Williams
398.	Percy Faith. <i>The Percy Faith Orchestra</i> . 2009. Victor Entertainment
399.	Perry Como. <i>Legends</i> . 2000. BMG
400.	Peter Arce. <i>Unforgettable</i> . 2005. LeapFrog Productions
401.	Peter Herbolzheimer. <i>Music for Swinging Dancers Vol. 3 - Cheek to Cheek</i> . 2008. Mons Records
402.	Peter Nero. <i>The Ultimate Collection</i> . 2011. Classic Music International
403.	Peter Nordahl. <i>My Rubber Soul</i> . 2008. Arietta Discs Musicproduction
404.	Peter Schwingenschlogl. <i>Sax Dreams</i> . 2010. Sunny Hills Music
405.	Peter/Frank/Gregor/Phil/Uli Kunsek/Schwinn/Hilbe/Yaeger/Rennert. <i>Project T</i> . 2010. Pan Tau-X
406.	Petra Janu. <i>12 Famous and Awarded Movie Songs</i> . 1984. Supraphon
407.	Petra/Bill Haden/Frisell. <i>Petra Haden and Bill Frisell</i> . 2008. Songline Tonfield
408.	Phil Coulter. <i>The Live Experience</i> . 2005. Shanachie Entertainment
409.	Phil Thompson. <i>Love themes from the Silver Screen</i> . 2010. Phil Thompson
410.	Phineas Newborn. <i>The Great Jazz Piano</i> . 2011. Sinetone AMR
411.	Phyllis Taylor Sparks. <i>I Remember You</i> . 1997. Voyager Records
412.	Piergiorgio Farina. <i>Piergiorgio Farina</i> . 2001. Sony BMG

413.	Piero/Beatrice Cotto/Dali. <i>Cheek to Cheek</i> . 2009. Halidon
414.	Pierre Belmonde. <i>All Time No.1 Love Songs</i> . 2006. K-Tel
415.	Pino Calvi. <i>International Mood Vol. 2</i> . 2011. Peer Southern Productions
416.	Placido Domingo. <i>Domingo: My life for a song</i> . 1983. Sony Music
417.	Rachel Ratsizafy. <i>Out of this World</i> . 2012. Culture Jazz
418.	Ralph Napolitano. <i>Big Band Swing!</i> 2006. Rjn
419.	Rani Singam. <i>With a Song in my Heart</i> . 2011. Templit Ltd Jazznote
420.	Ray Conniff. <i>The Ray Conniff Collection</i> . 2003. Sony
421.	Rebecca Jenkins. <i>Blue Skies</i> . 2007. Rebecca Jenkins
422.	Reginaldo Frazatto Jr. <i>Trilhas De Cinema</i> . 2007. MCD
423.	Reidar Myhre. <i>Blue Velvet</i> . 2009. Tylden & Co A/S
424.	Remi Charmasson. <i>Manoeuvres</i> . 2010. AJMI
425.	Richard Andersson. <i>Please Recycle</i> . 2010. Blackout
426.	Richard Clayderman. <i>From This Moment On</i> . 2007. Union Square Music Ltd.
427.	Richard Glazier. <i>A Salute to the Hollywood Musical</i> . 2002. Centaur Records
428.	Richard Hayman. <i>Mancini: The music of Henry Mancini</i> . 2006. Naxos
429.	Richard Holmes. <i>Groove Lounge</i> . 2009. SLG
430.	Richard Kahn. <i>Jazz88ist</i> . 2009. Concourse Music
431.	Richard Poon. <i>I'll Take Care of You</i> . 2008. MCA Universal Philippines
432.	Richard Weinhold. <i>By Request</i> . 2010. Richard Weinhold
433.	Rick Eldridge. <i>Solo Flights</i> . 1993. Pentagram Records
434.	Ricky Benn. <i>Mellow Mood</i> . 2009. CRS Music and Media
435.	Ricky King. <i>Meine Besten</i> . 2005. DA Records
436.	Robbie Joe Bee. <i>The Crooner's Collection</i> . 2010. CHV Music Factory
437.	Robert Charles. <i>Everthing I Say</i> . 2008. Robert Charles
438.	Roberto Jefferson. <i>On the Road</i> . 2010. Tratore/Independent
439.	Roberto Yanes. <i>Rio De Luna (Moon River)</i> . 2010. Codigo Music LLC
440.	Robin Ward. <i>The Very Best Of</i> . 2011. Master Classics Records
441.	Rod Stewart. <i>Fly Me To the Moon...The Great American Songbook</i> . 2010. J Records
442.	Roger Sorbo. <i>Love in Bloom</i> . 1994. SA Records
443.	Romeo Valente. <i>Romantic Piano</i> . 2012. Delta
444.	Ron Davis. <i>Solo Duo Trio</i> . 2002. Minerva/Davinor 1123
445.	Ron Melouri. <i>Zeit Fur Gefuhle</i> . 2008. Herz7
446.	Ronald Binge. <i>If You Were The Only Girl In The World & Summer Rain</i> . 2009. Mood Media
447.	Royce Campbell. <i>The Art of Chord Solo Guitar</i> . 2007. Moon Cycle Records
448.	Rudi Dobson. <i>Audrey Hepburn - Fair Lady of the Screen</i> . 1994. President Records Ltd.
449.	Rudolph Statler. <i>Henry Mancini Favorites</i> . 2009. Margate Copyright Group
450.	Rufus Harley. <i>Rufus Harley with Georges Arvanitas Trio</i> . 2007. Blue Cat
451.	Russ Peterson. <i>Paper Moon</i> . 2007. Swallowtail Records
452.	Sam Broverman. <i>Dream Maker, Heartbreaker</i> . 2011. Sam Broverman
453.	Sam Fletcher. <i>I Believe in You</i> . 2011. Master Classics Records
454.	Sam Harris. <i>Standard Time/Different Stages</i> . 2006. SamHarris.com

455.	Sam Scott. <i>Eleven & Swingin'!</i> . 2010. Sam Scott
456.	Sarah Lewis. <i>Sentimental Journey</i> . 2011. Solaris Entertainment
457.	Sarah Vaughan. <i>Sarah Vaughan Sings The Mancini Songbook</i> . 1998. The Verve Music Group
458.	Scott Dreier. <i>Scott Dreier</i> . 2003. LML Music
459.	Serge Valentino. <i>Golden Trumpet Melodies</i> . 1990. Blaricum CD Company
460.	Shari Lynn. <i>Miss You, Mr Mercer</i> . 1997. Accent Records
461.	Shawn Ryan. <i>Blue Skies</i> . 2005. Shawn Ryan
462.	Sheelagh Murphy. <i>I'll Take You Dreaming</i> . 2010. Sheelagh Murphy
463.	Shirley Bassey. <i>The Finest Shirley Bassey Collection</i> . 2004. EMI
464.	Sigmund Groven. <i>Harmonica Album</i> . 2000. Grappa Musikkforlag
465.	Sil Austin. <i>The Very Best Of Sil Austin</i> . 2011. Classic Music International
466.	Solveig Slettahjell. <i>Silver</i> . 2006. ACT Music
467.	Stefano/Ettore/Nico Onorati/Fioravanti/Nesti. <i>Millenovecento</i> . 2007. Cavo Studio Snc
468.	Stephan Haager. <i>Solus Songbook</i> . 2012. Stephen Haager
469.	Steve Arguelles. <i>Blue Moon in a Function Room</i> . 1994. Steve Arguelles
470.	Steve Forbert. <i>It's been a long time</i> . 2006. Rolling Tide
471.	Steve Hall. <i>Coming Home</i> . 2007. BankBeat Productions
472.	Steve Lawrence. <i>Moon River</i> . 2011. Sinetone
473.	Steve McCroskey. <i>Belle Azul</i> . 2011. NoHeadRoom Music
474.	Steve Siu. <i>Somewhere in Time</i> . 2011. First Impression
475.	Stevie Wonder. <i>Moon River -Live</i> . 2005. Motown
476.	Stix Hooper. <i>Mainstream Straight-Ahead</i> . 2011. Stix Hooper Enterprises
477.	Stuart Mathis. <i>Garden Party</i> . 2005. Stuart Mathis
478.	Sylvain Luc. <i>Sud</i> . 2000. Dreyfus Jazz
479.	Sylvia Kowalczyk. <i>Harp of Elegance</i> . 1997. Hungaroton Classic Ltd.
480.	Sylvia Winsby. <i>Shades Of Green In Blue</i> . 2007. Indigo Dream Music
481.	Takashi Kamide. <i>Solo Solo Piano</i> . 2009. Takashi Kamide
482.	Tanya Donnelly. <i>Sing Me to Sleep Indie Lullabies</i> . 2011. American Laundromat Records
483.	Tarah New. <i>Hopeless Romantic</i> . 2006. Tarah New
484.	Teddy Booth. <i>50 Classic Hits</i> . 2006. K-Tel
485.	Teresa Lujan. <i>Charade</i> . 2009. Fresh Sound Records
486.	Terry Lower. <i>4 Trios, Vol. 1</i> . 2009. Terry Lower
487.	Thom Allison. <i>A Whole lotta Sunlight</i> . 2003. Independent
488.	Till/Frank Bronner/Chastenier. <i>The Christmas Album</i> . 2007. Universal Music Classics and Jazz
489.	Tim Callicrate. <i>Serenade From Tahoe, Vol. II</i> . 2010. Tim Callicrate
490.	Tim Fischer. <i>Na So was</i> . 1995. Tim Fischer Chansons
491.	Tim Patrick. <i>The Shadow Of Your Smile</i> . 2006. Tim Patrcik
492.	Todd Gordon. <i>Moon River to the Days of Wine and Roses</i> . 2009. Audacious Records
493.	Todd Lines. <i>Softly</i> . 2010. Todd Lines Music
494.	Todd/Kristin Johnson/Korb. <i>Get Happy</i> . 2004. Grace Base
495.	Tom Culver. <i>I Remember You</i> . 2010. Rhombus Records
496.	Tommy Emmanuel. <i>Little By Little</i> . 2010. Sony Music

497.	Tommy Korberg.	<i>Sanger for ensamma alskare.</i>	1999.	Universal Music AB
498.	Toninho Horta.	<i>Serenade.</i>	1997.	TRU SPACE
499.	Tony Christie.	<i>Simply In Love.</i>	2006.	Tug
500.	Tony Evans.	<i>The Dancing Piano.</i>	2010.	Tema International
501.	Tony Green.	<i>One Riot, One Ranger.</i>	2007.	GreenHouseMusic
502.	Tony Martino.	<i>From The Heart.</i>	2011.	Martone Records
503.	Tony Underwood.	<i>Tuba Mirum.</i>	2007.	Tone East Music
504.	Topi Sorsakoski.	<i>Muistojen Peili 2.</i>	2002.	OY EMI FINLAND AB
505.	Torsten Beckenstein.	<i>Spiel Mir Das Lied Vom Abschied.</i>	2003.	Koch/Universal Music
506.	Toshu Fukami.	<i>Toshu Fukami Sings Golden Pops.</i>	2010.	Tachiabana Publishing
507.	Trini Lopez.	<i>The Love Album.</i>	(1965) 2004.	Warner Bros.
508.	Valery Lloyd-Watts.	<i>Great Movie Themes.</i>	2009.	Valery Lloyd-Watts Productions
509.	Vanessa Calcagno.	<i>Traummelodien.</i>	2010.	Sony Music Germany
510.	Vanua Levu.	<i>Island of My Dream.</i>	1988.	Wolfgang Hermes
511.	Vic Damone.	<i>Greatest Love Songs.</i>	2008.	Goldenlane Records
512.	Victor De Palma.	<i>Cocktail Danzante.</i>	2010.	INC
513.	Vidar Garlie.	<i>Kjaerlighetens sanger.</i>	2011.	Norak Noteservice
514.	Vince Guaraldi.	<i>The Definitive Vince Guaraldi.</i>	2009.	Concord Music Group
515.	Waltel Blanco.	<i>Mancini Tambem E Samba.</i>	2002.	Top Tape Ltda
516.	Walter Scholz.	<i>Rosen nur fur dich.</i>	2012.	MCP Sound & Media GmbH
517.	Walter/Gergana Martella/Velinova.	<i>Softly.</i>	2011.	Walter Martella and Gergana Velinova
518.	Warren Wills.	<i>The Great American Songbook Vol. 1.</i>	1994.	P.E.R Records
519.	Wayne Gratz.	<i>Somewhere in Time.</i>	1997.	Enson Records
520.	William Hut.	<i>Path.</i>	2004.	Grappa Musikkforlag
521.	Willie Nelson.	<i>All the songs I've loved before.</i>	2001.	Sony
522.	Woody Herman.	<i>Wild Root.</i>	2008.	One Media Publishing
523.	Yuko Ohigashi.	<i>Love Songs.</i>	2002.	Yuko Ohigashi
524.	101 Strings Orchestra.	<i>50 Best of.</i>	2009.	CHV Music Factory
525.	Angel Voices.	<i>La Dolce vite anniversary.</i>	2010.	Halidon
526.	Ann-Margret.	<i>The Very Best Of.</i>	2011.	Master Classics Records
527.	Atlantic Five Jazz Band.	<i>Bar Music Moods Vol. 2.</i>	2007.	Peppertoire
528.	Avenue Blue feat. Jeff Golub.	<i>Avenue Blue feat. Jeff Golub.</i>	1994.	Bluemoon recordings
529.	Bandari.	<i>The Best of Meditation.</i>	2003.	Avc-music.com
530.	BebiDol.	<i>BebiDol.</i>	2008.	Mascom Records
531.	Bettina.	<i>Bossa Project.</i>	2008.	Tratore/Circuito Musical
532.	Blake.	<i>Blake.</i>	2007.	Universal Classics and Jazz
533.	Bombala Rotary and Community Choir.	<i>Stage Sensations.</i>	2010.	Claus Dieter Zimmer
534.	BrassMen.	<i>Kontrastreich.</i>	2006.	Gerth Medien Musikverlag
535.	Burry Port Male Voice Choir.	<i>Ymlaen A'R Can / As Long As I Have Music.</i>	2005.	Sain Cyf
536.	Café Accordion Orchestra.	<i>Cinema.</i>	2006.	Café Accordion Orchestra
537.	Cap Pela.	<i>Moon River.</i>	2011.	Productions BLAU S.L.
538.	City Of Prague Philharmonic.	<i>100 Greatest Film Themes.</i>		Silva Screen Records

539.	CMH Steel. <i>Steel Guitar By Moon Light - A Tribute</i> . 2009. CMH Records
540.	Combo Juniors Band. <i>Dancing with...Moon River</i> . 2003. Cugate Ltd
541.	Come Shine. With the Norwegian Radio orchestra in concert. 2003. Curling Legs AS
542.	Daemgen & September. <i>Ruby Moon</i> . 2006. Erdenklang/DA Music
543.	Das Walter Pons Trio. <i>Bar Classics</i> . 2004. Elite Special
544.	Dreaming Clarinets. <i>Dreaming Clarinets</i> . 2010. Carinco Neue Medien AG
545.	Duo Mecanico. <i>Live for Love</i> . 2011. Antibermusic
546.	Eden Symphony Orchestra. <i>Best Movie Songs</i> . 2009. Classic Fox Records
547.	Ferrante/Teicher. <i>All-Time Great Movie Themes</i> . 1993. Capitol Records
548.	Fisorchestra Giuseppe Verdi. <i>E'la Passione Che Ci Unisce</i> . 2009. Fonola dischi
549.	Foster and Allen. <i>Unchained Melodies</i> . 2011. Demon Music
550.	Free the spirit. <i>Panpipe Moods</i> . 2011. NPL
551.	Giannini Brass. <i>Summertime</i> . 2008. The Giannini Brass
552.	Greyhound. <i>Trojan UK Hits collection</i> . 2009. Trojan Records
553.	Havalina Rail Co. <i>Havalina Rail Co</i> . 1994. Tooth and Nail Records
554.	Hollywood Big Orchestra. <i>Movies - Vol. 2</i> . 2010. BMG Industrias del Disco S.A.
555.	I Salonisti. <i>Film Music</i> . 1999. Sony BMG
556.	I Superfisa. <i>I Superfisa Vol. 3</i> . 2009. Fonola dischi
557.	Jazztet. <i>Gilda & Jazztet</i> . 2007. Gilda Galleria
558.	Kai Warner Orchestra. <i>Bits and Pieces</i> . 2009. Carinco Neue Medien AG
559.	Kishidan. <i>Six Senses</i> . 2007. EMI Music Japan Inc.
560.	La Locomotora Negra. <i>Anys 35mm</i> . 2007. Fresh Sound Records
561.	Lee Ann. <i>Everlasting Field</i> . 2010. Lee Hong Media
562.	Liberace. <i>Tournee</i> . 2010. Editions Jade
563.	London Gay Men's Chorus. <i>Hear the Difference</i> . 2006. LGMC
564.	London Pops Orchestra. <i>Romantic Whispers, Vol. 3</i> . 2006. Cugate Ltd
565.	London Regency Singers. <i>Selected Works</i> . 2011. XS Music Group
566.	Mantovani. <i>The World of Mantovani</i> . 2009. Decca Music
567.	Microrchestra. <i>Effetto Sella</i> . 2011. Line Editions
568.	Migala. <i>Diciembre, 3 a.m.</i> 1997. Ediciones Acuarela
569.	Milksop Holly. <i>Time to come in</i> . 1999. Shimmy-Disc
570.	Movie Chill. <i>Movie Chill</i> . 2010. Blanco Y Negro Music
571.	Mrs. Miller. <i>Wild, Cool & Swingin'</i> . 1999. Capitol Cataloguq
572.	Mulberry Street Festival Orchestra. <i>Mob Hits II - Love Italian Style</i> . 2011. Tinsel Town
573.	Music-Themes. <i>Romantic Songs - Piano</i> . 2009. Shamrock-n-Roll, Inc.
574.	My Dear Air. <i>My Dead Air</i> . 2011. My Dead Music
575.	Mystic Mood Orchestra. <i>Plays Nighttide</i> . 1972. HDS
576.	New Covent Garden Orchestra. <i>Come Dancing</i> . 2004. Universal Classics and Jazz
577.	New York Jazz Lounge. <i>Jazz Bar Ballads</i> . 2011. Zip Music
578.	Northern Lights Orchestra. <i>Orchestral Pops</i> . 1995. Hallmark
579.	Orchestra di Venezia. <i>Film Music Memory</i> . 2010. Dr. Sandro Cuturello
580.	Orchestra Maffei String Quartet. <i>Romantic Melody, Chamber Music, Vol.3</i> . 2010. Blue Music

581.	Orlando Pops Orchestra. <i>The Greatest Film Score Composers Vol. 1.</i> 2009. XS Music Group
582.	Orquesta Maravella. <i>Dimelo Bailando.</i> 1962. Tam-Tam Media
583.	OrtoPilot. <i>Covers Album Vol. Six: Advent Calender Part 1.</i> 2010. OrtoPilot
584.	Panpipe Players International. <i>Greatest Panpipe Collection Ever Made.</i> 2008. Big Eye Music
585.	Pascals. <i>Pascals.</i> 2005. DSA
586.	Perrey and Kingsley. <i>The Out Sound from way in!</i> 2006. Vanguard Records
587.	Philharmonic Wind Orchestra. <i>Cinemagic 8.</i> 2008. Marcophon
588.	Philippine Madrigal Singers. <i>Madz In Love.</i> 2001. BMG Entertainment
589.	Pink Martini. <i>A Retrospective.</i> 2011. Heinz Records
590.	R.E.M. <i>Reckoning.</i> 1992. Capitol Records
591.	Radio.string.quartet.vienna. <i>Radiodream.</i> 2011. ACT Music
592.	Raphael. <i>50 Anos Despues, Raphael En Directo.</i> 2009. Sony Music
593.	Relaxing Instrumental Jazz Ensemble. <i>Sensual Guitar/Smooth Saxophone.</i> 2011. Fun Music
594.	Restaurant Music. <i>Background Music for Restaurants.</i> 2011. Music-Themes
595.	Rollo Scott Orchestra. <i>Rollo Scott Hits, Vol. 1.</i> 2005. Prestige Elite
596.	Romantic Sax. <i>Late Night Love Story (Volume Four).</i> 2012. Music Factory Entertainment Group
597.	Royal Albert Orchestra. <i>Love & Orchestra.</i> 2011. New Music International
598.	Royal Philharmonic Orchestra. <i>Memory Lane.</i> 2009. Delta
599.	Santo & Johnny. <i>Goldfinger.</i> 2002. Duck Records
600.	Sapatos. <i>Sencond Life.</i> 2010. Sashiro
601.	Saxo. Saxo. <i>Exitos Instrumentales.</i> 1999. Mediterraneo Music Latino
602.	Sergio Rafael Orchestra. <i>Moon River- 60 Minutes of Romantic Strings.</i> 2007. K-Tel
603.	Silver Thread Trio. <i>Silver Thread Trio.</i> 2008. Old Bisbee Records
604.	Sofia. <i>Sofia I Believe.</i> 2010. Vicor
605.	Strangelove. <i>The B-Sides 1994-1996.</i> 2008. EMI
606.	Svevestov. <i>Svevestov.</i> 2006. Square Records
607.	The Ballroom Band. <i>Best of Ballroom Vol. 1.</i> 2007. San Jual Music Group Ltd.
608.	The Blue Rubatos. <i>Songs for Mothers Day.</i> 2010. CHV Music Factory
609.	The Box. <i>At the Movies.</i> 1987. Lismor Recordings
610.	The Brass Ring. <i>Essential Easy Listening Classics.</i> 2011. Master Classics Records
611.	The Dreamers. <i>Cello Classics.</i> 2012. BPM Digital Ltd.
612.	The Dutch Jazz Orchestra. <i>You go to my head: Strayhorn and Standards.</i> 2007. Challenge Records
613.	The Film Band. <i>Peliculas De Cine Vol. 7.</i> 2009. Open Records
614.	The Four Freshmen. <i>Day by Day.</i> 2011. Barajazz
615.	The Four Preps. <i>Campus Encore.</i> 2008. Bruce Belland
616.	The Hollywood Orchestra. <i>Best songs of Broadway Vol. 3.</i> 2010. Open Records
617.	The Hollywood Rhythms Orchestra. <i>Hollywood Film Vol. 4.</i> 2010. Open Records
618.	The Innocense Misson. <i>Now The Day is Over.</i> 2004. Badman Recording Co.
619.	The Klone Orchestra. <i>Blue For You - Acoustic Moods For Modern Lovers.</i> 2010. Klone Records UK
620.	The London Festival Chorale. <i>Choral Tranquility.</i> 2010. N2K Publishing

621.	The London Pops Orchestra. <i>Award-Winning Movie Themes: The 60's</i> . 1995. Michele Audio Corp
622.	The Montague Three Plus One. <i>Aboard The Afterdeck</i> . 2011. Master Classics Records
623.	The Nanette Perrotte Combo. <i>I Remember You</i> . 2004. LumenArts
624.	The O'Neill Brothers. <i>60s Music 12 Popular 60's songs</i> . 2009. Shamrock-n-Roll, Inc.
625.	The Oldians. <i>Old Secrets</i> . 2011. Liquidator Music
626.	The Popcorn Orchestra. <i>Cocktail Cinema Vol. 3</i> . 2009. Tam-Tam Media
627.	The Puppini Sisters. <i>Hollywood</i> . 2011. Classics Jazz France
628.	The Ratpack Crooners. <i>40 - Worlds Greatest Swing</i> . 2011. Lushgroove
629.	The Romeos. <i>Precious Memories</i> . 2011. Master Classics Records
630.	The Royal Cine Orchestra. <i>Bandas Sonoras De Cine</i> . 2011. Open Natives
631.	The Royal Steve Cast Orchestra. <i>Love Songs</i> . 2010. Open Records
632.	The Starlight Strings. <i>Bogart to Bond - Soundtrack To A Century 1</i> . 2009. NPL
633.	The Strings of Paris. <i>Moon River</i> . 1990. Blaricum CD Company
634.	The Ten Tenors. <i>Amigos Para Siempre</i> . 2009. Warner Music Group Germany
635.	Tiffany Quartet. <i>Soft Jazz Moods</i> . 2011. Track Music
636.	Trio Artemis. <i>Voyage Nostalgique</i> . 2002. VDE-GALLO
637.	Trois. <i>Trois</i> . 2010. Isba Music Entertainment
638.	Tuxedo Junction Ballroom Band. <i>Slow Waltz: You Can Dance</i> . 2010. Ba-Ba Music
639.	Union Of Sound. <i>Hits from the Year you were born (1961)</i> . 2011. One Media Publishing
640.	Westlife. <i>Allow us to be Frank</i> . 2004. BMG

This database doesn't include versions where "Moon River" was part of a medley of other songs, backing tracks, or karaoke songs. I also haven't included any versions by Henry Mancini because my focus is on how other artists have interpreted the song. Additionally, I would like to add the disclaimer that although I have attempted to provide a concise list of recordings, it is possible that (through digital media and self publishing) there may be some smaller independent releases that were missed.

Information obtained from music provider Spotify and through ASCAP's website. Search for "Moon River" at "Music For Everyone" *Spotify*, accessed July 14, 2014, <https://www.spotify.com/uk>. Also search for "Work ID 430139174" at *ASCAP We Create Music*, accessed April 7, 2014, [http:// https://www.ascap.com/home/ace-title-search/index.aspx](http://https://www.ascap.com/home/ace-title-search/index.aspx).

Appendix 4

Recordings of “A Hard Day’s Night”

1. Let It Be, <i>The Beatles Tribute</i> , 2012, Rachelle Productions.
2. Count Basie, <i>History</i> , 2014, U-5.
3. Glee Cast, <i>Glee Sings The Beatles</i> , 2013, Twentieth Century Fox Film Corporation.
4. M.P.B, <i>Beatles Songs “A Hard Days Night”</i> , 2004, Music4License.
5. Swinging Blue Jeans, <i>Hard Days Night</i> , 2011, Rachelle Productions.
6. The Beatles Recovered Band, <i>30 Beatles Top Hits</i> , 2011, Toolboxx GmbH Comfy Towers Ltd.
7. Aleph Aguiar & Luis Fernando Cardenas, <i>Dialegs</i> , 2011, theBizmo.
8. Hank Marvin, <i>Marvin At The Movies</i> , 2000, Universal Music TV, a division of Universal Music Operations Ltd.
8. Muriel Zoe, <i>Neon Blue</i> , 2005, ACT Music and Vision.
9. Ramsey Lewis Trio, <i>Anthology</i> , 2014, U-5.
10. Peter Sellers, <i>The Peter Sellers Collection</i> , 1990, Parlophone Records Ltd.
11. Claudio Medeiros, <i>Jazz Do It</i> , 2010, Campo Records.
12. Lunch Time, <i>Summer! Reggae Beatles</i> , 2010, Westwood Records.
13. Bobby Of The Teemates, <i>Hard Days Night</i> , 2010, Blue Pie.
14. Phly Boys, <i>Higher And Higher</i> , 2013, Phly Boys, Scott Richmann.
15. Ringo Ska, <i>Betolzkahitoparat</i> , 2009, Ringo Entertainment.
16. Tony Skeggs, <i>Hard Days Night, Pan Pipe Covers Of The Beatles</i> , 2014, Rapier Music.
17. Deborah Dixon & Les Crossaders, <i>Jazz and the Beatles</i> , 2010, Music Brokers.
18. Joyce & Banda Maluca, <i>Just A Little Bit Crazy</i> , 2003, Far Out Recordings.
19. Otis Reading, <i>Recorded Live</i> , 1982, Atlantic Records.
20. The Day Trippers, <i>Classic Covers Vol. 1</i> , 2011, Rachelle Productions.
21. Pat Kelly, <i>Pat Kelly Selected Hits</i> , 2006, Charly Records.
22. Jes Beat, <i>A Hard Days Night (Extended Version)</i> , 2013, Digital Dig-It.
23. Sonny J, <i>Liverpool, The Number Ones Album</i> , 2008, Parlophone Records Ltd.
24. The Liverpool Christmas Band, <i>Beatle-esque Christmas</i> , 2009, Big Eye Music.
25. The Punkles, <i>Beat The Punkles</i> , 2011, Punkles Records.
26. Ramsey Lewis, <i>The Greatest Hits Of Ramsey Lewis</i> , 1973, The Verve Music Group.
27. Liverpool Band, <i>Evocando, A The Beatles</i> , 2006, Yoyo USA Inc.
28. Rita Lee, <i>Aqui, Ali, em Qualquer Lugar</i> , 2001, Deckdisc.
29. David and the High Spirit, <i>The Very Best Of Worldwide Success Records</i> , 2000, Worldwide Success.
30. Ultimate Ringtones, <i>30 Abbey Road Ringtones</i> , 2010, Factory Music Entertaining Group.
31. Crescent City Orchestra, <i>The Beatles Song Book Volume 1</i> , 2010, One Media Publishing.
32. Slaughter and the Dogs, <i>Beware Of...</i> , 2001, TKO Records.
33. Warren Wills, <i>The Beatles On Pan Pipe</i> , 2008, X5 Music Group.
34. Kidz Bop Kids, <i>Kidz Bop Sings The Beatles</i> , 2009, Kidz Bop.
35. Get Back, <i>Beehives and Handjives</i> , 2009, Getback.
36. The Liverpool Group, <i>Te Gusta Conducir Beatles Songs</i> , 2011, Digital Natives.
37. DJ Bara, <i>Jukebox: The Beatles Mix</i> , 2011, Smoove Records.

39. DJ Moyshe, <i>Mistress Of The Heart</i> , 2012, Moyshe.
40. Mr Foogie, <i>The Adventures Of Mr Foogie</i> , 2012, Mr Foogie.
41. Tony Skeggs, <i>Pan Pipe Hits Of The Beatles</i> , 2012, Vantage Music.
42. The Love Me Do's, <i>The Beatles Most Favorite Songs</i> , 2009, Music and Melody.
43. Ses Snare, <i>Sing The Beatles</i> , 2013, Luisternet Music.
44. The Festival String Orchestra, <i>Modern Art Of Music</i> , 2012, Acewonder Ltd.
45. Zoots, <i>The Silver Lining</i> , 2013, The Zoots.
46. Aggi Slae & Tamlasveitin, <i>Aggi Slae & Tamlasveitin</i> , 1995, Sena.
47. Hit Collective, <i>The Ultimate 60s Non-Stop Party Mix</i> , 2013, Dance Plant #1.
48. The Jp's, <i>Testament</i> , 2004, Mountain Man Music.
49. The Bar-Keys, <i>Stax-Volt</i> , 1991, Atlantic Records.
50. Dianna Ross & The Supremes, 1995, Motown Records.
51. The Hit Co., <i>Here's To The Night</i> , 2009, Planet Music.
52. Max Greger & Orchestra, <i>Greger's Groove Party</i> , 2008, Universal Music Classics Jazz.
53. The Premier String Quartet, <i>Classic Beatles</i> , 2006, Air Music and Media.
54. Yusuf Bütünley, <i>Discorium</i> , 1988, Mu-Yap.
55. The Harmony Group, <i>The Beatles On Spanish Guitar</i> , 2007, OK Records S.L.
56. Antonio Cortazzi, <i>The Beatles Instrumental Vol1</i> , 2010, Gara Records.
57. The Open Sympony Orchestra, <i>Baby Beatles</i> , 2011, Open Natives.
58. The Rumbeatles, <i>Beatles Rumba Flamenca</i> , 2011, Open Natives.
59. The Fab Five Band, <i>Sing The Beatles</i> , 2008, Zip Music.
60. M.P.B. Band, <i>Beatles Songs "Unplugged"</i> , 2003, Musc4License.
61. Jim Harrison Band, <i>The Music OF The Beatles</i> , 2007, Musc4License.
62. The Ringtones, <i>Beatles Ringtones Songs</i> , 2004, Musc4License.
63. Child's Fantastic Moment, <i>Is Love (Child's Fantastic Moment)</i> , 2010, Star Fruits Entertainments.
64. Ole Avars, <i>Sangen vi fant</i> , 1977, Tylden & Co.
65. The Liverpool Band, <i>The Beatles: A Magical Muscal History Tour Revisited</i> , 2007, Yoyo Usa Inc.
66. La Salseta del Poble Sec, <i>Directe Als Peus</i> , 2010, Salseta Discos.
67. Jazz Four, <i>Take Another Look At The Beatles</i> , 2011, Harkit Records.
68. Fab Four Forever, <i>The Beatles Lounge</i> , 2011, Xoxo Music.
69. Symphony Café, <i>Awolnation</i> , 2011, Symphony Café.
70. Thee Lost Souls, <i>Live 7/31/09</i> , 2009, Thee Lost Souls.
71. Pedrito Altieri, <i>Steel Band</i> , 2006, Disco Hit Productions.
72. Alessandro Giodani, <i>Songs For Two</i> , 2011, Synchronia.
73. Varios, <i>The Beatles Chill Out</i> , 2007, Sony BMG Music Entertainment.
74. The Kelly Family, <i>Streetlife</i> , 2012, The Kelly Family.
75. Rain, <i>Rain Live One</i> , 2011, Load Music.
76. Teresa Brewer, <i>Highlights Of Teresa Brewer</i> , 2013, Parker Street Records.
77. Piano Jazz Trio, <i>Live At The Sabbath Theatre Warsaw</i> , 2014, EMI Music Poland.
78. HGM Jazzorkestar Zagreb, <i>HGM Plays The Beatles</i> , 2009, Aquarius Records.
79. Beatlejazz, <i>With A Little Help From Our Friends</i> , 2005, Video Arts Music.
80. EQ All Star, <i>Best Harmonica 2</i> , 2012, SBI Global Ltd.
81. Les Rolling Bidochons, <i>Beadochons Dans Le Vent</i> , 2005, Mantra.
82. Ruthie Henshall, <i>I Loved These Days</i> , 2013, 3PP.
83. The Beatles Symphony Orchestra, <i>The Beatles Classics</i> , 2010, Tam Tam Media.
84. Peggy Lee, <i>Pass Me By</i> , 2011, Capitol Records.
85. Katja Ebstein, <i>The In-Kraut Vol. 3</i> , 2008 Marina Records.

86.	Re Beatles, <i>She Loves You / A Hard Days Night</i> , 1996, Rockwerk Records.
87.	Crescent City Orchestra, <i>Rockin' Oldies, Vol. 11</i> , 2013, Forever Classic Hits.
88.	The Royal Liverpool Philharmonic Orchestra, <i>Those Liverpool Days</i> , 2013, Carl Davis Collection.
89.	Foden's Band, <i>Brass Night</i> , 1998, Obrasso Records.
90.	Party All Night, <i>60's Party</i> , 2011, One Media Publishing.
91.	The Mighty Mr. Billy, <i>Rock and Roll All Night</i> , 2012, Flying Bounce House.
92.	Dionne Warwick, <i>Soulful</i> , 1969, Warner Special Products.
93.	Stephen Bennett, <i>Beatles Acoustic Guitar Solos</i> , 2005, Rainbird Records.
94.	Quincy Jones And His Orchestra, <i>Talkin' Verve</i> , 2001, The Verve Music Group.
95.	Eddie Cano, <i>Glass Onion: Songs OF The Beatles</i> , 2003, Warner Music Uk Ltd.
96.	Billy Joel, <i>My Lives</i> , 2005, Sony BMG Music Entertainment.
97.	Mando Diao, <i>The Malevolence Of Mando Diao</i> , 2009, Parlophone Music Sweden.
98.	It's A Cover Up, <i>At The Movies Vol. 2</i> , 2011, BPM Digital.
99.	Ray Nance, <i>Body And Soul</i> , 2012, Stardust Records.
100.	Lenny Breau, <i>Guitar Sounds</i> , 1969, BMG Music.
101.	The Popstar Band, <i>The Beatles Box Version Vol. 1</i> . 2010, Tam-Tam Media.
102.	The Gentlemen of St John's College Cambridge, 1996, SJCR.
103.	Black Dyke Band, <i>Black Dyke Plays Beatles</i> , 2003, Obrasso Records.
104.	Chet Atkins, <i>Picks On The Beatles</i> , 1996, BMG Entertainment.
105.	Ralf Gauck, <i>A Hard Day's Night</i> , 2011, Wonderland Records.
106.	Danax, <i>A Hard Day's Night</i> , 2012, John J. Gushue.
107.	James Last, <i>Songs von The Beatles</i> , 1983, Universal Music Domestic Division.
108.	Hugo Strasser, <i>Collection 2</i> , 1994, EMI Music Germany.
109.	Peter Embrechts, <i>Time Is A Theif</i> , 2010, Sony Music Entertainment Belgium.
110.	MusiKazoo Ringers, <i>A Hard Day's Night</i> , 2011, MusiKazoo.
111.	Fab Four, <i>As Heard On TV</i> , 2011, Track Music.
112.	The Kingsmen, <i>The Beatles Box Version Vol. 1</i> . 2010, Tam-Tam Media.
113.	Xavier Cugat, <i>The Beatles Box Version Vol. 1</i> . 2010, Tam-Tam Media.
114.	Tony Osborne Orchestra, <i>The Beatles Box Version Vol. 1</i> . 2010, Tam-Tam Media.
115.	The Feather Tunes, <i>The Beatles Box Version Vol. 1</i> . 2010, Tam-Tam Media.
116.	The Brass and Percussion, <i>The Beatles Box Version Vol. 1</i> . 2010, Tam-Tam Media.
117.	Lloyd Thaxton, <i>Presents A Hard Days Night, My Boy Lollipop & Others</i> , 2012, Vintage Masters Inc.
118.	The O'Neill Brothers, <i>Classic Pop Rock Guitar Songs</i> , 2013, Shamrock-n-roll Inc.
119.	Anomia Blues Band, <i>A Hard Days Blues</i> , 2008, SGAE.
120.	Mrs. Miller, <i>Wild, Cool, and Swingin'</i> , 1999, Capitol Catalog.
121.	Billy Preston, <i>Wildest Organ In Town</i> , 2010, Capitol Records.
122.	101 Strings Orchestra, <i>Easy Listening: Elevator Music Vol. 2</i> , 2008, Countdown Media, GmbH.
123.	London Session Singers, <i>Yellow Submarine</i> , 2011, K-Tel.
124.	Monique Kessous, <i>Liverpool Bossa</i> , 2014, Etipu (Emi).
125.	All You Need Is Love, <i>All You Need Is Love</i> , 2010, Tacatinta.
126.	Life Of The Party, <i>Smooth Pub Hits</i> , 2013, Drew's Entertainment.
127.	Glaucs, <i>1994-2003</i> , 2003, Musica Global Discografica.
128.	The Big Band Jazz Orchestra, <i>Big Band Jazz, Vol. 1</i> , 2014, Rendez-Vous.
129.	Carola, <i>Rakkauden Jalkeen</i> , 2011, Warner Music Finland.
130.	Tee & Cara, <i>As They Are</i> , 2009, Parlophone Records Ltd.

131. Billy Strange, <i>The James Bond Theme '64</i> , 1964, GNP Crescendo Records.
132. Lasha, <i>Beatles Baby Style</i> , 2004, Cooltura.
133. Kid's Hit Singers, <i>100 Kid's Hits</i> , 2009, Big Eye Music.
134. Shockabilly, <i>Dawn Of Shockabilly</i> , 2009, Second Shimmy.
135. Milt Matthews Inc, <i>Rainy Day Mind: Ember Pop 1969-1974</i> , 2009, Fantastic Voyage.
136. The Academy Allstars, <i>Hot 100 Number Ones Of 1964</i> , 2010, One Media Publishing.
137. Mop Top Covers Band, <i>Beatlemania Hits</i> , 2010, Ultimate Media.
138. The Hit Party Band, <i>Beatles Party Hits</i> , 2010, Bobby Jones Media Inc.
139. Pickin' On Series, <i>Pickin' On The Beatles</i> , 1995, CMH Records.
140. Cyril Orndel Orchestra, <i>Swinging The Sixties</i> , 2008, Marathon Media International.
141. Rene Marie, <i>Serene Renegade</i> , 2004, MaxJazz.
142. US Air Force Airmen Of Note, <i>The Big Band Sound '67</i> , 2009, Altissimo!
143. Drunk Cowboys, <i>Honky Tonkin' The Beatles</i> , 2008, Drunk Cowboy Records.
144. The Octopus Sound, <i>We Just Play The Hits, VOL. 1</i> , 2010, Mood Media.
145. Billy Lee Riley, <i>Harmonica Beatlemania</i> , 2011, Master Classics Records.
146. Graham BLVD, <i>The British Invasion Vol.3</i> , 2008, Suite 102.
147. Aaga, <i>The World Makes Me Sad Sometimes</i> , 2011, Rightback Records.
148. Wildlife, <i>Best Of British, Vol. 1</i> , 2012, Orange Leisure.
149. Sifare Band, <i>Hits Ringtones</i> , 2014, Musicando Productions.
150. Joe Martin, <i>Joe Martin Swings The Beatles – Live</i> , 2012, Beyond Eternity Records.
151. Miriam Pico, <i>Somewhere Only We Know</i> , 2012, Schmooze Music.
152. The Flying Gums, <i>Part Of The Game</i> , 2013, The Flying Game.
153. Chris Connor, <i>Gentle Bossa Nova</i> , 2013, Jazz All Stars.
154. Piano Superstar, <i>the Beatles Piano Hits Vol. 1</i> , 2013, Tam-Tam Media
155. The Starlite Orchestra, <i>Classic 60s Movie</i> , 2012, Countdown Media GmbH.
156. Sir Henry And His Butlers, <i>Dansk Pigtråd Vol. 3</i> , 2002, Universal Music Denmark.
157. The Kennedy Choir, <i>Choral Beatles</i> , 2006, Music Brokers.
158. The Triangle, <i>Some Lovin's</i> , 2010, Stefan Lienemann.
159. Manual Barrueco, <i>Manual Barrueco plays Lennon & McCartney</i> , 1994, EMI Records.
160. The Orgels, <i>Lennon & McCartney Works Volume 2</i> , 2002, EMI Music Japan Inc.
161. Capella Istropolitana, <i>The Beatles Seasons</i> , 1987, Parlophone Records Ltd.
162. Arthur Fiedler, <i>Arthur Fiedler & The Boston Pops Play The Beatles</i> , 1999, BMG Entertainment
163. Bobby Powell, <i>Into My Own Thing</i> , 2006, West Side.
164. Santo & Johnny, <i>Goldfinger</i> , 2002, Duck Records.
165. The Budha Lounge Ensemble, <i>This Is Buddha Lounge</i> , 2007, Hypnotic Records.
166. The Beat-less, <i>The Beat-less</i> , 2007, Etxe-Ondo.
167. The Chant Masters, <i>Gregorian Beatles</i> , 2007, One Media Publishing.
168. Various Artists, <i>Biddha Café Chilled</i> , 2003, Electronic Dance Essentials.
169. Movie Quintet, <i>Movie Quintet</i> , 2007, Pieronero.
170. The Feather Tones, <i>The Beatles Style Burt Bacharach</i> , 2009, Tam-Tam Media.
171. Juan, Pablo, Jorge Y Ringo, <i>Latin Chill Out Songs Of The Beatles</i> , 2009, Big Eye Music.
172. Chill Out Project, <i>Greatest Hits In Bossa Nova</i> , 2009, Magneta Discos.
173. Beatles Party Band, <i>Hawaiian Beatles Party Music</i> , 2009, Bobby Jones Media LLC.
174. Bobo Moreno, <i>50 Ways To Leave Your Lover</i> , 2010, Stunt / Sundance Records.
175. The Beach Guys, <i>They'll Follow The Sun</i> , 2009, Music Grop del Peru S. A. C.
176. The Doodletown Pipers, <i>'60s Classics</i> , 2011, Master Classics Records.
177. Jean King, <i>Sing For The In-Crowd</i> , 2011, Master Classics Records.

178. Union Of Sound, <i>Happy 60th Birthday</i> , 2011, One Media Publishing.
179. Peter Roar, <i>We Are Digging The Beatles</i> , 2010, Picap.
180. Sandy Nelson, <i>"In" Beat</i> , 2011, Master Classics Records.
181. Grassmasters, <i>Beatlegrass</i> , 2003, Disk Eyes Productions.
182. Manchester Session Quartet, <i>The Beatles Project</i> , 2010, Unicorn Music.
183. F4, <i>Beatles Reworks</i> , 2008, Dieffe S.r.l.
184. Munich Symphonic Sound Orchestra, <i>Beatles Songs</i> , 2008, Gini Musikverlag GmbH.
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This database doesn't include versions where "A Hard Day's Night" was part of a medley of other songs, backing tracks, or karaoke songs. I would like to add the disclaimer that although I have attempted to provide a concise list of recordings, it is possible that (through digital media and self publishing) there may be some smaller independent releases that were missed.

Information obtained from music provider Spotify and through ASCAP's website. Search for "A Hard Day's Night" at "Music For Everyone" *Spotify*, accessed July 14, 2014, <https://www.spotify.com/uk>. Also search for "Work ID 430139174" at *ASCAP We Create Music*, accessed April 7, 2014, [http:// https://www.ascap.com/home/ace-title-search/index.aspx](http://https://www.ascap.com/home/ace-title-search/index.aspx).

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A Streetcar Named Desire, directed by Elia Kazan (1951; Burbank, CA: Warner Home Video, 2006), DVD. Music by Alex North.

A Hard Day's Night, directed by Richard Lester (1964; Burbank, CA: Walt Disney Studios Home Entertainment, 2002), DVD. Music by The Beatles.

Airport, directed George Seaton (1970; Universal City, CA: Universal, 2004), DVD. Music by Alfred Newman.

Alfie, directed Lewis Gilbert (1966; Hollywood, CA: Paramount Home Entertainment, 2002), DVD. Music by Sonny Rollins.

All the Presidents Men, directed by David Shire (1976; Burbank, CA: Warner Bros, 2006), DVD. Music by Alan J Pakula.

Aloha, Bobby and Rose, directed by Floyd Mutrux (1975; Beverly Hills, CA: Starz / Anchor Bay, 200), DVD. Music by Jamie Mendoza-Nava.

Anatomy of a Murder, directed by Otto Preminger (1959; Culver City, CA: Sony Pictures Home Entertainment, 2000), DVD. Music by Duke Ellington.

Apartment (The), directed by Billy Wilder (1960; Century City, LA: Twentieth Century Fox, 2001), DVD. Music by Sid Sidney, also featuring John Williams on piano.

Assault On Precinct 13, directed by John Carpenter (1976; Chatsworth, CA: Image Entertainment, 2003), DVD. Music by John Carpenter.

Barry Lyndon, directed by Stanley Krubrick (1975; Burbank, CA: Warner Home Video, 2006), DVD. Music by Leonard Rosenman.

Battle Of Algiers (The), directed by Gillo Pontecorvo (1965; New York City, NY: Criterion, 2004), DVD. Music by Bruno Nicolai

Beat Girl, directed by Edmond T. Greville (1959; Chicago, IL: Orbit Media 2008), DVD. Music by John Barry.

Beguiled (The), directed by Donald Siegel (1971; London UK: Universal Pictures UK, 2007), DVD. Music by Lalo Schifrin.

Being There, directed by Hal Ashby (1979; Burbank, CA: Warner Home Video, 2009), DVD. Music by Johnny Mandel.

Bell Book and Candle, directed by Richard Quine (1958; Culver City, CA: Sony Pictures Home Entertainment, 2000), DVD. Music by George Duning.

Benny Goodman Story (The), directed by Valentine Davis (1956; Universal City, CA: Universal Studios, 2003), DVD. Music arranged by Henry Mancini.

Billy Jack, directed by Tom Laughlin (1971; Burbank, CA: Warner Home Video, 2009), DVD. Music by Mundell Lowe.

Bird, directed by Clint Eastwood (1988; Burbank, CA: Warner Home Video, 2001), DVD. Music by Lennie Niehaus.

Birds (The), directed by Alfred Hitchcock (1963; Universal City, CA: Universal, 2005), DVD. Music by Bernard Herrmann.

Blackenstein, directed by William A. Levey (1973; London, UK: Xenon, 2003), DVD. Music by Cardella DeMilo.

Black Caesar, directed by Lary Cohen (1973; Century City, LA: Twentieth Century Fox, 2003), DVD. Music by James Brown.

Blacula, directed by William Crain (1972; Los Angeles, CA: MGM, 2004), DVD. Music by Gene Page.

Black Gestapo (The), directed by Lee Frost (1975; London UK: Pickwick, 2003), DVD. Music by Allan Alper.

Blow Up, directed by Michelangelo Antonioni (1966; Burbank, CA: Warner Home Video, 2004), DVD. Music by Herbie Hancock.

Blue Hawaii, directed by Norman Taurog (1961; Hollywood, CA: Paramount Home Entertainment, 2001), DVD. Music by Joseph Lilley.

Bob & Carol & Ted & Alice, directed by Paul Mazursky (1969; Culver City, CA: Sony Pictures Home Entertainment, 2004), DVD. Music by Quincy Jones.

Boulevard Nights, directed by Michael Pressman (1979; Burbank, CA: Warner Bros, 2009), DVD. Music by Lalo Schifrin.

Breakfast at Tiffany's, directed by Blake Edwards (1961; Hollywood, CA: Paramount Home Entertainment, 2009), DVD. Music by Henry Mancini.

Breezy, directed by Clint Eastwood (1973; Universal City, CA: Universal, 2009), DVD. Music by Michael Le Grand.

Bridge On The Quai, directed by David Lean (1957; Culver City, CA: Sony Pictures Home Entertainment, 2000) DVD. Music by Malcom Arnold.

Bring Me The Head Of Alfredo Garcia, directed by Sam Peckinpah (1974; Century City, LA: Twentieth Century Fox, 2005), DVD. Music by Jerry Fielding.

Broken Strings, directed by Leo C. Popkin (1940; West Conshohocken, PA Alpha Video, 2006), DVD. Music by Elliot Carpenter.

Buck and the Preacher, directed by Sidney Poitier (1972; Culver City, CA: Sony Pictures Home Entertainment, 2003), DVD. Music by Benny Carter.

Bullit, directed by Peter Yates (1968; Burbank, CA: Warner Home Video, 1998), DVD. Music by Lalo Schifrin.

Butch Cassidy and the Sundance Kid, directed by George Roy Hill (1969; Century City, LA: Twentieth Century Fox, 2001), DVD. Music by Burt Bacharach.

Cactus Flower, directed by Gene Saks (1969; Culver City, CA: Sony Pictures Home Entertainment, 2002), DVD. Music by Quincy Jones.

Cat from Outer Space (The), directed by Norman Tokar (1978; Burbank, CA: Walt Disney Studios Home Entertainment, 2004), DVD. Music by Lalo Schifrin.

Catch 22, directed by Mike Nichols (1970; Hollywood, CA: Paramount Home Entertainment, 2002), DVD. Music consists of a compilation soundtrack.

Catch Me If You Can, directed by Steven Spielberg (2002; Universal City, CA: Dreamworks Home Entertainment, 2006), DVD. Music by John Williams.

Charade, directed by Stanley Donen (1963; New York City, New York: Criterion, 2004), DVD. Music by Henry Mancini.

Charley Varrick, directed by Don Seigal (1973; Universal City, CA: Universal, 2010), DVD. Music by Lalo Schifrin.

Child of Glass, directed by John Erman (1978; Burbank, CA: Walt Disney Productions, 2011), DVD. Music by George Duning.

China Syndrome (The), directed by James Bridges (1979; Culver City, CA: Sony Pictures Home Entertainment, 1999), DVD. Music consists of a compiled soundtrack.

Chinatown, directed by Roman Polanski (1974; Hollywood, CA: Paramount Home Entertainment, 2000), DVD. Music by Jerry Goldsmith.

Cleopatra Jones, directed by Jack Starnett (1973; Burbank, CA: Warner Home Video, 2004), DVD. Music by J. J. Johnson.

Clockwork Orange, directed by Stanley Krubrick (1971; Burbank, CA: Warner Home Video, 2001), DVD. Music by Walter Carlos.

Coffy, directed by Jack Hill (1973; Century City, LA: Twentieth Century Fox, 2003), DVD. Music arranged by Roy Whitaker and composed by Roy Ayers.

Comes A Horseman, directed by Alan J. Pakula (1978; Los Angeles, CA: MGM, 2008), DVD. Music by Michael Small.

Danger Diabolik, directed by Mario Brava (1968; Hollywood, CA: Paramount Home Entertainment, 2007), DVD. Song "Dirio" by Edizioni Musicali. Music by Ennio Morricone.

Deadly Affair (The), directed by Sidney Lumet (1966; Culver City, CA: Sony Pictures Home Entertainment, 2006), DVD. Music by Quincy Jones.

Dead Pool (The), directed by Buddy Van Horn (1988; Warner Home Video, 2026), DVD. Music by Lalo Schiffrin.

Defiant Ones (The), directed by Stanley Kramer (1958; Century City, LA: Twentieth Century Fox, 2002), DVD. Music by Ernest Gold.

Diamonds Are Forever, directed by Guy Hamilton (1971; Los Angeles, CA: MGM, 2008), DVD. Music by John Barry.

Dirty Harry, directed by Don Siegal (1971; Burbank, CA: Warner Home Video, 2006), DVD. Music by Lalo Schiffrin.

Do Not Disturb, directed by Ralph Levy (1965; Century City, LA: Twentieth Century Fox, 2006), DVD. Music by Lionel Newman.

Dr Black and Mr Hyde, directed by William Crain (1976; Tulsa, OK: VCI Entertainment, 2011), DVD. Music by Johnny Pate.

Dr No, directed by Terence Young (1962; Los Angeles, CA: MGM, 2003), DVD. Music by Monty Norman and John Barry.

Easy Rider, directed by Dennis Hopper (1969; Culver City, CA: Sony Pictures Home Entertainment, 2000), DVD. Music consists of a compilation soundtrack.

Electric Horseman, directed by Sydney Pollack (1979; Universal City, CA: Universal Studios, 2003), DVD. Music by Dave Grusin.

Enforcer (The), directed by James Fargo (1976; Burbank, CA: Warner Home Video, 2001), DVD. Music by Jerry Fielding.

Enter Laughing, directed by Carl Reiner (1967; Culver City, CA: Sony Pictures Home Entertainment, 2000), VHS. Music by Quincy Jones.

Eyes Wide Shut, directed by Stanley Krubrick (1999; Burbank, CA: Warner Home Video, 2001), DVD. Music by Jocelyn Pook.

Faces, directed by John Cassavetes (1968; London UK: British Film Institute, 2013), DVD. Music consists of a compilation soundtrack.

Fantasia, directed by James Algar, Samuel Armstrong, Ford Beebe Jr., Norman Ferguson, Jim Handley, Wilfred Jackson, Hamilton Luske, Bill Roberts, Paul Satterfield, Ben Sharpsteen (1940; Burbank, CA: Walt Disney Studios Home Entertainment, 2002), DVD.

Fear Is the Key, directed by Michael Tuchner (1973; London UK: Optimum Home Releasing, 2007), DVD. Anglo EMI. Music by Roy Budd.

For Love Of Ivy, directed by Daniel Mann (1968; Los Angeles, CA: MGM, 2004), DVD. Music by Quincy Jones.

Foxy Brown, directed by Jack Hill (1974; Los Angeles, CA: MGM, 2001), DVD. Music by Willie Hutch.

Freaky Friday, directed by Gary Nelson (1976; Burbank, CA: Walt Disney Studios Home Entertainment, 2004), DVD. Music by Evelyn Kennedy.

From Russia With Love, directed by Terence Young (1962; Los Angeles, CA: MGM, 2003), DVD. Music by John Barry.

French Connection (The), directed by William Freidkin (1971; Century City, LA: Twentieth Century Fox, 2001), DVD. Music by Don Ellis.

Full Metal Jacket, directed by Stanley Krubrick (1987; Burbank, CA: Warner Home Video, 2006), DVD. Music by Abigail Mead.

Fun With Dick and Jane, directed by Ted Kotcheff (1977; Culver City, CA: Sony Pictures Entertainment, 2004), DVD. Music by Ernest Gold.

Gauntlet (The), directed by Clint Eastwood (1977; Burbank, CA: Warner Home Video, 1999), DVD. Music by Jerry Fielding.

Getaway (The), directed by Sam Peckinpah (1972; Burbank, CA: Warner Home Video, 1999), DVD. Music by Quincy Jones.

Get Carter, directed by Mike Hodges (1971; Burbank, CA: Warner Home Video, 2006), DVD. Music by Roy Budd.

Gimme Shelter, directed by Albert Maysles, David Maysles, Charlotte Zwerin (1970; Burbank, CA: Warner Home Video, 2009), DVD. Music by The Rolling Stones.

Glenn Miller Story (The), directed by Anthony Mann (1954; Universal City, CA: Universal Studios, 2003), DVD. Music adapted by Henry Mancini.

Goldfinger, directed by Guy Hamilton (1964; Los Angeles, CA: MGM, 2008), DVD. Music by John Barry.

Guess Who's Coming To Dinner, directed by Stanley Kramer (1967; Culver City, CA: Sony Pictures Entertainment, 2004), DVD. Music by Frank DeVol.

Graduate (The), directed by Mike Nichols (1967; London UK: Momentum, 2001), DVD. Music by Simon & Garfunkel: "Mrs Robinson", "Sounds Of Silence".
Incidental music by Dave Grusin.

Hans Christian Andersen, directed by Charles Vidor (1952; Century City, LA: Twentieth Century Fox, 2005), DVD. Music by Frank Loesser.

Heaven Can Wait, directed by Warren Beatty (1978; Hollywood, CA: Paramount Home Entertainment, 2001), DVD. Music by Dave Grusin.

Hell With Heroes (The), directed by Joseph Sargent (1968; Hollywood, CA: Paramount Home Entertainment, 2004), DVD. Music by Quincy Jones.

Help! directed by Richard Lester (1965; Los Angeles, CA: Capitol, 2007), DVD. Music by The Beatles.

Hot Rock (The): How to Steal a Diamond in Four Uneasy Lessons, directed by Peter Yates (1972; Century City, LA: Twentieth Century Fox, 2003), DVD. Music by Quincy Jones.

Houseboat, directed by Melville Shavelson (1958; Hollywood, CA: Paramount Home Entertainment, 2003), DVD. Music by George Duning.

House Calls, directed by Howard Zieff (1978; Universal City, CA: Universal Studios 2005), DVD. Music by Henry Mancini.

Italian Job (The), directed by Peter Collinson (1969; Hollywood, CA: Paramount Home Entertainment, 2004), DVD. Music by Quincy Jones.

It's A Mad, Mad, Mad, Mad World, directed by Stanley Kramer (1963; Century City, LA: Twentieth Century Fox, 2002), DVD. Music by Ernest Gold.

I Want to Live!, directed by Robert Wise (1958; Los Angeles, CA: MGM, 2002), DVD. Music by John Mandel.

In Cold Blood, directed by Richard Brooks. (1967; Culver City, CA: Columbia Tri-Star Home Video, 2003), DVD. Music by Quincy Jones.

Inspector Clouseau, directed by Bud Yorkin (1968; Los Angeles, CA: MGM, 2006), DVD. Music by Ken Thorne.

Inherit the Wind, directed by Herman Shumlin (1960; Century City, LA: Twentieth Century Fox, 2004), DVD. Music by Ernest Gold.

Jazz, directed by Ken Burns (2001; Arlington, Virginia: PBS Interactive, 2004), DVD.

Jazz Singer (The), directed by Alan Crosland (1927; Burbank, CA: Warner Home Video, 2012), DVD. Music by Louis Silvers.

Jazz on a Summer's Day, directed by Aram Avakian, Bert Stem (1960; London, UK: Snapper Music, 2001), DVD. Music from a variety of live jazz performers.

John and Mary, directed by Peter Yates (1969; Century City, LA: Twentieth Century Fox, 2007), DVD. Music by Quincy Jones.

Judgement at Nuremburg, directed by Stanley Kramer (1961; Century City, LA: Twentieth Century Fox, 2004), DVD. Music by Ernest Gold.

Junior Bonner, directed by Sam Peckinpah (1972; Los Angeles, CA: MGM, 2002), DVD. Music by Jerry Fielding.

Kelly's Heroes, directed by Brian G. Hutton (1970; Burbank, CA: Warner Home Video, 2006), DVD. Music by Lalo Schifrin.

Killer Elite (The), directed by Sam Peckinpah (1975; Universal City, CA: Universal Studios, 2012), DVD. Music by Jerry Fielding.

L.A. Confidential, directed by Curtis Hanson (1997; Burbank, CA: Warner Home Video, 2006), DVD. Music by Jerry Goldsmith.

Lady Sings The Blues, directed by Michel Legrand (1972; Hollywood, CA: Paramount, 2005) DVD. Original music by Michel Legrand.

Last Detail (The), directed by Hal Ashby (1973; Culver City, CA: Sony Pictures Entertainment, 2002), DVD. Music by Johnny Mandel.

Leadbelly, directed by Gordon Parks (1976; Hollywood, CA: Paramount Home Entertainment, 2013), DVD. Music by Fred Karlin.

Live and Let Die, directed by Guy Hamilton (1973; Los Angeles, CA: MGM, 2006), DVD. Music by John Barry.

Lost Horizons, directed by Charles Jarrett (1973; Culver City, CA: Sony Pictures Entertainment, 2001), DVD. Music by Burt Bacharach.

Lost Man (The), directed by Robert Alan Aurther (1969; Universal City, CA: Universal Studios, 2001), VHS. Music by Quincy Jones.

Mackenna's Gold, directed by J. Lee Thompson (1969; Culver City, CA: Sony Pictures Home Entertainment, 2000) DVD. Music by Quincy Jones.

Made In Paris, directed by Boris Sagal (1966; Burbank, CA: Warner Home Video, 2009), DVD. Music by George Stoll.

Magnum Force, directed by Ted Post (1973; Burbank, CA: Warner Home Video, 2002), DVD. Music by Lalo Schifrin.

Main Event, directed by Howard Zieff (1979; Burbank, CA: Warner Home Video, 2002), DVD. Music by Michael Melvoin.

Man Who Wasn't There (The), directed by Joel Coen (2001; Los Angeles, CA: USA Entertainment, 2002), DVD. Music by Barter Burwell.

Man With The Golden Gun, directed by Guy Hamilton (1974; Los Angeles, CA: MGM, 2003), DVD. Music by John Barry.

Man With The Golden Arm (The), directed by Otto Preminger (1955; London UK: Pickwick, 2003), DVD. Music By Elmer Bernstein.

Manchurian Candidate (The), directed by John Frankenheimer (1962; Century City, LA: Twentieth Century Fox, 2004), DVD. Music by David Amram.

Manhattan, directed by Woody Allen (1979; Century City, LA: Twentieth Century Fox, 2000), DVD. Music by George Gershwin.

Marathon Man, directed by John Schlesinger (1976; Hollywood, CA: Paramount Home Entertainment, 2002), DVD. Music by Michael Small.

Matrix (The), directed by Andy Wachowski, Lana Wachowski (1999; Burbank, CA: Warner Home Video, 1999), DVD. Music by Don Davis.

Midnight Cowboy, directed by John Schlesinger (1969; Century City, LA: Twentieth Century Fox, 2000), DVD. Midnight Cowboy Theme by John Barry. "Everybody's Talkin'" by Fred Neil.

Mirage, directed by Edward Dmytryk (1965; Universal City, CA: Universal Studios, 2011), DVD. Music by Quincy Jones.

Misfits (The), directed by John Huston (1961; Century City, LA: Twentieth Century Fox, 2001), DVD. Music by Alex North.

Mister Rock and Roll, directed by Charles S. Dubin (1957; Hollywood, CA: Paramount Home Entertainment, 2012), DVD. Music by Lionel Hampton.

Monte Carlo or Bust, directed by Ken Annakin and Sam Itzkovitch (1969; Hollywood, CA: Paramount Home Entertainment, 1999), VHS. Music by Ron Goodwin.

Moonraker, directed by Lewis Gilbert (1979; Los Angeles, CA: MGM, 2003), DVD. Music by John Barry.

Mr Majestyk, directed by Richard Fleischer (1974; Century City, LA: Twentieth Century Fox, 2004), DVD. Music by Charles Bernstein.

Nine To Five, directed by Colin Higgins (1980; Century City, LA: Twentieth Century Fox, 2004), DVD. Music by Charles Fox.

North By North West, directed by Alfred Hitchcock (1959; Burbank, CA: Warner Home Video, 2006), DVD. Music by Bernard Herrmann.

Ocean's Eleven, directed by Lewis Milestone (1960; Burbank, CA: Warner Home Video, 2002), DVD. Music by Nelson Riddle.

Omega Man (The), directed by Boris Sagal (1977; Burbank, CA: Warner Home Video, 2003), DVD. Music by Ron Grainer.

On A Clear Day You Can See Forever, directed by Vincente Minnelli (1970; Hollywood, CA: Paramount Home Entertainment, 2002), DVD. Music by Nelson Riddle.

On Her Majesty's Secret Service, directed by Peter R. Hunt (1969; Los Angeles, CA: MGM, 2002), DVD. Music by John Barry.

On the Beach, directed by Stanley Kramer (1959; Century City, LA: Twentieth Century Fox, 2004), DVD. Music by Ernest Gold.

One Flew Over The Cuckoo's Nest, directed by Milos Forman (1975; Burbank, CA: Warner Home Video, 1999), DVD. Music by Jack Nitzsche.

One Two Three, directed by Billy Wilder (1961; Century City, LA: Twentieth Century Fox, 2004), DVD. Music by Andre Previn.

Other Side of Midnight (The), directed by Charles Jaratt (1977; Century City, LA: Twentieth Century Fox, 2004), DVD. Music by Michel LeGrand.

Peter Gunn: The Complete Series, directed by Blake Edwards (1958; Eugene, Or: Timeless Media Group, 2012), DVD. Music by Henry Mancini.

Paradise Alley, directed by Sylvester Stallone (1978; London, UK: UCA, 2008), DVD. Music by Bill Conti.

Paradise in Harlem, directed by Joseph Seidon (1939; West Conshohocken, PA: Alpha Home Entertainment, 2007), DVD. Music by Lucky Millinder and Juanita Hall.

Pawnbroker (The), directed by Sidney Lumet (1964; Hollywood, CA: Paramount Home Entertainment, 2003), DVD. Music by Quincy Jones.

Pillow Talk, directed by Michael Gordon (1959; Universal City, CA: Universal Studios, 1999), DVD.

Pink Panther, directed by Blake Edwards (1964; Los Angeles, CA: MGM, 2002), DVD. Music by Henry Mancini.

Pink Panther Strikes Again (The), directed by Blake Edwards (1976; Century City, LA: Twentieth Century Fox, 2004), DVD. Music by Henry Mancini.

Play Misty For Me, directed by Clint Eastwood (1971; London UK: UCA, 2010), DVD. Music by Dee Barton and "Misty" by Erol Garner. "The first time I ever saw your face" by Roberta Flack.

Pleasantville, directed Gary Ross (1998; Burbank, CA: Warner Home Video, 1999), DVD. Warner Music by Randy Newman.

Portrait In Black, directed by Michael Gordon (1960; Universal City, CA: Universal Studios, 2008), DVD. Music by Frank Skinner.

Psycho, directed by Alfred Hitchcock (1960; Universal City, CA: Universal Studios, 2003), DVD. Music by Bernard Herrmann.

Rhapsody In Blue, directed by Irving Rapper (1954; Burbank, CA: Warner Home Video, 2012), DVD. Music orchestrated by Max Steiner.

Return Of The Pink Panther, directed by Blake Edwards (1975; Universal City, CA: Universal Studios, 2006), DVD. Music By Henry Mancini.

Revenge Of The Pink Panther, directed by Blake Edwards (1978; Century City, LA: Twentieth Century Fox, 2009), DVD. Music By Henry Mancini.

Rock Around The Clock, directed by Fred Sears (1956; CA: Sony Pictures Home Entertainment, 2002), DVD. Music by Fred Karger.

Rock Pretty Baby, directed by Richard Barlett (1956; Universal City, CA: Universal Studios, 2013), DVD. Music by Henry Mancini.

Sabrina, directed by Billy Wilder (1954; Hollywood, CA: Paramount Home Entertainment, 2001), DVD. Music by Frederick Hollander.

Saturday Night Fever, directed by John Badham (1977; Hollywood, CA: Paramount Home Entertainment, 2002), DVD. Music by The BeeGees.

Same Time, Next Year, directed by Robert Mulligan (1978; Universal City, CA: Universal Studios, 2004), DVD. Music: "The Last Time I Felt Like This" by Marvin Hamlisch, sung by Johnny Mathis and Jane Oliver.

Seven Year Itch (The), directed Billy Wilder (1955; Century City, LA: Twentieth Century Fox, 2006), DVD. Music by Alfred Newman and Piano Concerto No2 by Rachmaninoff.

Shaft, directed by Gordon Parks (1971; Hollywood, CA: Paramount Home Entertainment, 2001), DVD. Music by Isaac Hayes.

Shaft's Big Score, directed by Gordon Parks (1972; Burbank, CA: Warner Home Video, 2000), DVD. Music by Isaac Hayes.

Shaft In Africa, directed by John Guillermin (1973; Burbank, CA: Warner Home Video, 2000), DVD. Music by Johnny Pate.

Shake Rattle and Rock, directed by Edward Cahn (1956; Kew, Victoria: Australia, 2002), DVD. Music by Alexander Courage.

Shining (The), directed by Stanley Krubrick (1980; Burbank, CA: Warner Home Video, 2000), DVD. Music by William Lava.

Silent Running, directed by Douglas Turnball (1972; London, UK: UCA, 2008), DVD. Music by Peter Schickele.

Silver Streak, directed by Arthur Hiller (1976; Century City, LA: Twentieth Century Fox, 2006), DVD. Music by Henry Mancini.

Slender Thread (The), directed by Sydney Pollack (1965; Universal City, CA: Universal Studios, 2012), DVD. Music by Quincy Jones.

Snowball Express, directed by Norman Tokar (1972; CA: Walt Disney Studios Home Entertainment, 2002), DVD. Music by Robert T. Brunner.

Soldier Blue, directed by Ralph Nelson (1970; London, UK: Momentum, 2005), DVD. Music by Roy Budd.

Some Like It Hot, directed by Billy Wilder (1959; Century City, LA: Twentieth Century Fox, 2001), DVD. Music by Adolph Deutsch

Split (The), directed by Gordon Flemyng (1968; Burbank, CA: Warner Home Video, 2004), DVD. Music by Quincy Jones.

Spy Who Loved Me (The), directed by Lewis Gilbert (1977; Los Angeles, CA: MGM, 2003), DVD. Music by John Barry.

Stepford Wives (The), directed by Bryan Forbes (1975; Hollywood, CA: Paramount Home Entertainment, 2004), DVD. Music by Michael Small.

Stepford Wives (The), directed by Frank Oz (2004; Universal City, CA: Dreamworks Home Entertainment, 2004), DVD. Music by David Arnold.

Straw Dogs, directed by Sam Peckinpah (1971; Beverley Hills, CA: Anchor Bay Entertainment, 2004), DVD. Music by Jerry Fielding.

Suddenly Last Summer, directed by Joseph L. Mankiewicz (1959; CA: Sony Pictures Home Entertainment, 2002), DVD. Music by Malcom Arnold.

Sudden Impact, directed by Clint Eastwood (1983; Burbank, CA: Warner Home Video, 2002), DVD. Music by Lalo Schifrin.

Superfly, directed by Gordon Parks (1972; Burbank, CA: Warner Home Video, 2004), DVD. Music by Curtis Mayfield.

Sweet Smell of Success, directed by Alexander Mackendrick (1957, Century City, LA: Twentieth Century Fox, 2002), DVD. Songs by Chico Hamilton and Fred Katzf. Music by Elmer Bernstein.

Sweet Sweetback's Baadasssss Song, directed by Melvin Van Peebles. New World Pictures (1971; London, UK: Xenon, 2003), DVD. Music by Melvin Van Peebles and Earth, and Fire.

Taking of Pelham 1 2 3, directed by Joseph Sargent (1966; Culver City, CA: Sony Pictures Home Entertainment, 2009), DVD. Music by David Shire.

Taxi Driver, directed by Martin Scorsese (1976; Culver City, CA: Sony Pictures Home Entertainment, 1999), DVD. Music by Bernard Herrmann.

Telefon, directed by Don Seigal (1977; Burbank, CA: Warner Home Video, 2009), DVD. Music by Lalo Schifrin.

That Touch of Mink, directed by Delbert Mann (1962, Universal City, CA: Universal Studios, 2007), DVD. Music by George Duning.

Thomas Crown Affair (The), directed by Norman Jewison (1968; Century City, LA: Twentieth Century Fox, 2000), DVD. Music by Michel Legrand.

Those Magnificent Men In Their Flying Machines, directed by Ken Annakin (1965; Century City, LA: Twentieth Century Fox, 2006), DVD. Music by Ron Goodwin.

Three Days of Condor, directed by Sydney Pollack (1975; Hollywood, CA: Paramount Home Entertainment, 2004), DVD. Music by Dave Grusin.

Thunderball, directed by Terence Young (1965; Los Angeles, CA: MGM, 2003), DVD. Music by John Barry.

To Kill A Mockingbird, directed by Robert Mulligan (1962; Universal City, CA: Universal Studios, 2006), DVD. Music by Elmer Bernstein.

Tommy, directed by Ken Russell (1975; London UK: Odeon Entertainment Ltd, 2012), DVD. Music by The Who.

Touch Of Evil, directed by Orson Welles (1959; Universal City, CA: Universal Studios, 2000), DVD. Music by Henry Mancini.

Trouble Man, directed by Ivan Dixon. (1972; Century City, LA: Twentieth Century Fox, 2006), DVD. Music by Marvin Gaye.

Truck Turner, directed by Jonathan Kaplan (1974; Los Angeles, CA: MGM, 2001), DVD. Music by Isaac Hayes.

Two For The Road, directed by Stanley Donen (1967; Century City, LA: Twentieth Century Fox, 2005), DVD. Music by Henry Mancini.

Walk Don't Run, directed by Charles Walters (1966; Culver City, CA: Sony Pictures Home Entertainment, 2003), DVD. Music by Quincy Jones.

Walking Tall, directed by Phil Karlson (1973; Miami, FL: Rhino Studios, 2003), DVD. Music by Walter Scharf.

Wattstax, directed by Mel Stuart (1973; Burbank, CA: Warner Home Video, 1999), DVD. Music consist of a compilation soundtrack.

Wild Bunch (The), directed by Sam Peckinpah (1969; Burbank, CA: Warner Home Video, 1999), DVD. Music by Jerry Fielding.

Wild Geese (The), directed by Andrew V. McLaglen (1978; Burbank, CA: Warner Home Video, 2004), DVD. Music by Roy Budd.

Wild One (The), directed by Laslo Benedeck (1953; Culver City, CA: Columbia Tri-Star Home Video, 1998), DVD. Music by Leith Stevens.

Wiz (The), directed by Sidney Lumet (1978; Universal City, CA: Universal Studios, 2002), DVD. Music by Quincy Jones.

For a concise list of film scores by Henry Mancini see Henry Mancini, *Did They Mention The Music?* New York: Cooper Square Press, 1989, 241.

For a concise list of blaxploitation films see
<http://www.blaxploitationpride.org/p/blaxploitation-films.html?zx=dbf93714390724f6> last accessed October 15, 2013.

For a concise list of film scores by Quincy Jones see
<http://www.ranker.com/list/quincy-jones-movie-soundtracks-and-film-scores/reference> last accessed October 15, 2013.

For a concise list of film scores by Lalo Schifrin see
<http://www.allmusic.com/artist/lalo-schifrin-mn0000781932/credits> last accessed October 15, 2013.

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