

TV Themes

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TV Themes

Cheers - 1982-1993 – Music by Gary Portnoy & Judy Hart Angelo

This popular theme song was written by Gary Portnoy and Judy Hart Angelo when both were at crossroads in their respective careers. Judy was having dinner and seated next to a Broadway producer who was looking for someone to compose the score for his new musical. Portnoy and Angelo decided to collaborate on the songs for the musical “Preppies.

Working on an upright piano in Judy’s Central Park West apartment, they composed the opening musical number. The song was called “People Like Us.” The lyrics poked fun at the lifestyle of decadent old-money WASPs.

Several months later they were contacted by a Hollywood producer. He had heard the song and wanted to use it as the theme for a new TV show. All they had to do was to rewrite the words to relate to a bunch of likeable losers who populated a bar in Boston called “Cheers.”

It turned out to be more complicated than what they thought would be a simple exercise. The producers of “Peppies” had a binding contract with the two and so they were ‘back at square one.’ The new song called “My Kind of People” was rejected by the producers of “Cheers” and they were asked to write a new song they called “Another Day” which was also rejected.

Dejected and with his moral low, Gary sat at the keyboard and started to ‘noodle around’. He wrote that: “I played a single note with my left hand followed by a chord with my right - Bb to F. Over and over I played it. Judy and Gary began fiddling around humming simple melodies over this chord. After some time Judy began to play around with some lyrics. The endeavor sounded more like a lament or dirge. Hours went by the suddenly came a simple four-word phrase and instantly the direction of the song changed – “Sometimes you wanna go.” How about – A place where you matter, a place, where everybody knows your name! After burst of energy they had a new creation – “Where Everybody Knows Your Name.”

They recorded it the next day and sent it to Hollywood to the producers. They loved the song but wanted to make a few changes. The two composers went back to the studio with some new lyrics that went:

“Making your way in the world today
Takes everything you’ve got
Taking a break from all your worries
Sure would help a lot
Wouldn’t you like to get away?
Where everybody knows your name.”

It was also decided to have Gary do the singing for the use of the song as the theme of “Cheers.” Gary used some friends of his on this recording of the theme – a drummer, guitarist, bass player and Gary on piano and vocals. This session took place on a huge sound stage on the Paramount lot big enough for a symphony orchestra. Gary added some vocals parts he dubbed for some harmony. The rest is

history. Everyone recognizes the song instantly but does 'Everybody know his name?' It's Gary Portnoy and Judy Hart Angelo.



**Woody Harrelson & Rhea Periman
Shelley Long and Ted Danson
George Wendt, Kelsey Grammer & John Ratzenberger**

FROM THE PARAMOUNT TELEVISION SERIES WITH TED DANSON

4556

THEME FROM "CHEERS"

WORDS & MUSIC BY GARY PORTNOY & LUDY HART ANGELO
(1982)

(♩=92)

1. MAKING YOUR WAY IN THE WORLD TO-DAY TAKES EV'RY-THING YOU'VE GOT.
 2. CLIMBING THE WALLS WHEN NO ONE CALLS: YOU'VE LOST AT LOVE - A-GAIN.

TAKING A BREAK FROM ALL YOUR WORRIES SURE WOULD HELP A LOT. WOULDN'T YOU LIKE TO GET A-WAY?
 AND THE MORE YOU'RE DOWN AND OUT, THE MORE YOU NEED A FRIEND. YOU LONG TO HEAR A KIND HEL-LO.

SOME-TIMES YOU WAN-NA GO WHERE EV'RY-BO-DY KNOWS YOUR
 NAME. AND THEY'RE AL-WAYS GLAD YOU CAME.

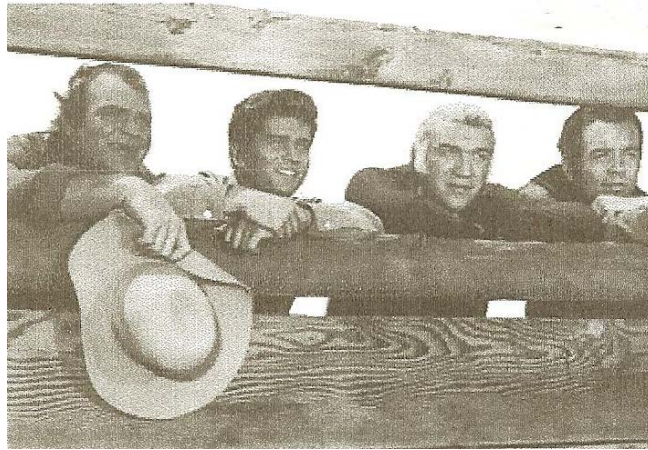
YOU WANNA BE WHERE YOU CAN SEE OUR TROUBLES ARE ALL THE SAME. YOU WANNA BE WHERE EV'RYBODY KNOWS
 YOUR NAME. YOU WANNA GO WHERE PEO-PLE KNOW PEO-PLE ARE ALL THE SAME.

1. YOU WANNA GO WHERE EV'RYBODY KNOWS YOUR NAME. TO VERSE

2. YOUR NAME. BL. RIT.

Bonanza - 1959-1973 – music by Ray Evans & Jay Livingston

The new TV show “Bonanza” needed a theme song. There was no reason for the title of the show and the ranch was called the Ponderosa. The lyrics written were never used. The show became one of TV’s most popular theme songs. Originally the 4 main characters sang the song but wiser heads prevailed and the show aired with an instrumental arrangement by Rose. After the death of Dan Blocher the fans wanted to bring back the old theme, the new one that had been written was used in the 1970-72 seasons. It was written by Jay Livingston & Ray Evans.



Dan Blocker, Michael Landon, Lorne Green & Pernell Roberts

**We got a right to pick a little fight – Bonanza!
 If anyone fights anyone of us he’s gotta fight with me!
 We’re not a one to saddle up and run: Bonanza!
 Anyone of us who starts a little fuss knows he can count on me.
 One for four. Four for one: This we guarantee.
 We got a right to pick a little fight: Bonanza!
 If anyone fights anyone of us he’s gotta fight with me!**

G Am7 D7
 We got a right to pick a lit-tle fight, Bo-nan-za! If an-y-one fights an-y-one of us
 This is thenight I'm gon-na hit a bright Bo-nan-za! I bet a buck I hit a bit o' luck

G C
 He's got-ta fight with me. We're not a one to sad-dle up and run, Bo-nan-za!
 That's how it's gon-na-be. I'm gon-na light the mid-dle of the night, Bo-nan-za!

Dm7 G7 C
 An-y-one of us who starts a lit-tle fuss knows he can count on me!
 I'm gon-na go with the glit-ter and the glow That's how it is with me!

G C G A9 D7 G
 One for four Four for one, This we gua-ran-tee! We got a right to pick a lit-tle fight, Bo
 I'm in love she's in love I don't have to guess. This is the deal that's gon-na bring a real Bo

Am7 D7 G
 nan-za! If an-y-one fights an-y-one of us, He's got-ta fight with me.
 nan-za! I'm in a whirl with a pret-ty lit-tle girl, And she's in love with me.

Happy Days – 1974-1984 – music by Norman Gimbel & Charles Fox

This theme was very popular and made the hit parade. The first theme *Rock Around the Clock's* rights were revoked early on in the first season.

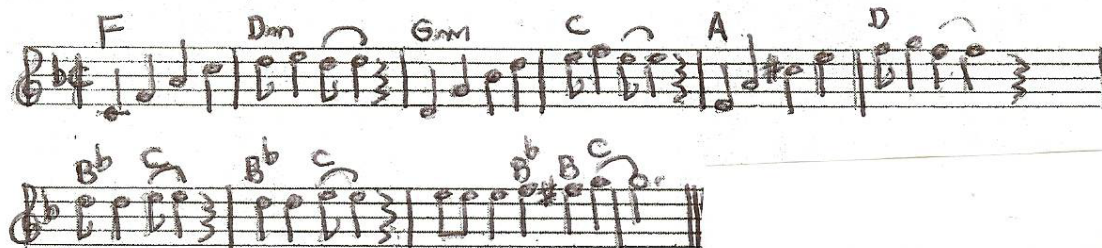
The first two seasons of the show used “Rock Around the clock” by Bill Haley & His Comets. The shows closing theme was “Happy Days” written by Fox and Gimbel and performed by Jimmy Hass. This theme replaced the Rock Around the Clock theme. In the final season the theme was redone with vocals by Bobby Avron. The composers of the theme were well respected musicians. Gimbal as a lyricist wrote the English translations of Songs such as “The Girl From Ipanema,” And Legrand’s “I Will Wait for You,” and Watch What happens,” and other hit songs. Together they wrote “Killing Me Softly With His song.” Gimbel also wrote the jazz waltz “Bluesette.” The pair also wrote the themes to: “Laverne and Shirley,” and “Love Boat.”

Fox was a serious composer, studying with the great Nadia Boulanger and also jazz piano with Lenny Tristano. He wrote over 100 movie scores and well as many activities with hit recordings and even some classical music.



Front row: Ralph Malph, Erin Moran, Marion Ross & Ron Howard
Back row: Henry Winkler, Tom Bosley & Anson Williams

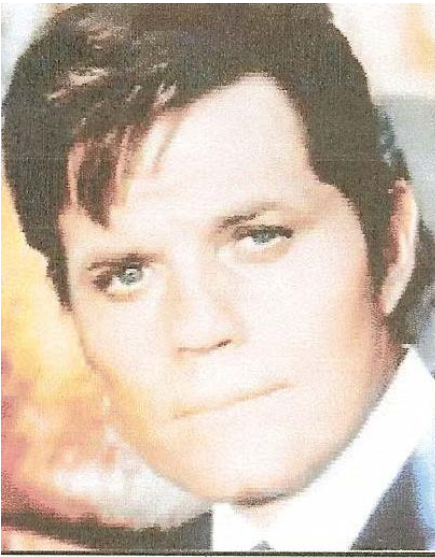
Sunday, Monday, Happy Days. Tuesday, Wednesday, Happy Days
Thursday, Friday, Happy Days. The Weekend comes, my cycle hums,
Ready to race to you. These days are ours.
Happy and free. (Oh Happy Days)
These days are ours, Share them with me. (Oh Baby).
Goodby gray skies, hello blue, 'cause nothing can hold me
When I hold you
Feels so right, it can't be wrong. Rockin' and rollin' all week long.



Hawaii 5-O – 1968-1980 – music by Morton Stevens

This theme has been called the greatest theme song. Lord's real name is John Joseph Patrick Ryan. There was no real official unit called *Hawaii 5-0*. The producer Leonard Freeman had talked to governor John burns who had proposed a unit like 5-0 but it didn't get anywhere. Freeman took this idea and created a show that would become a real police unit, the only difference was that this unit would be on TV.

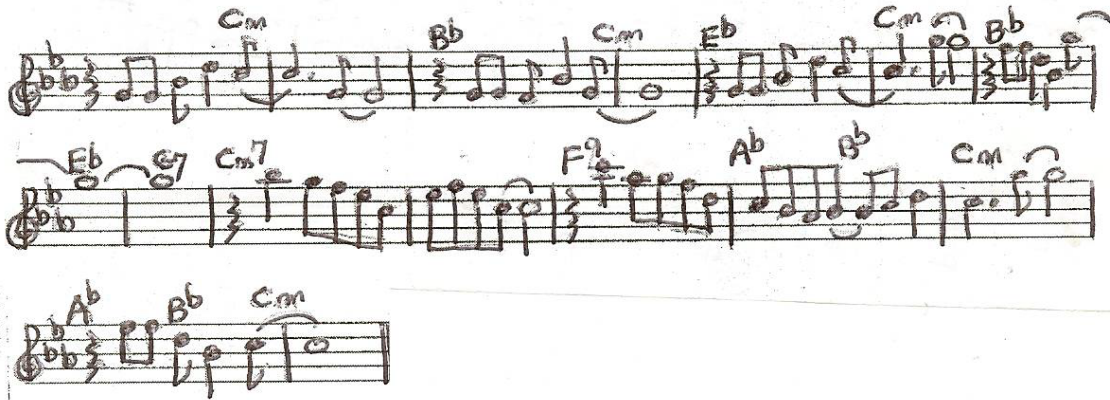
Stevens also wrote theme songs for "Police Woman," "Gunsmoke," and "Wild, Wild West." He became the music; director for Sammy Davis Jr, Dean Martin, Frank Sinatra and Lisa Minelli.



Jack Lord



Morton Stevens
Composer of Theme



Daniel Boone – 1964-1970 – music by Vera Matson & Lionel Newman

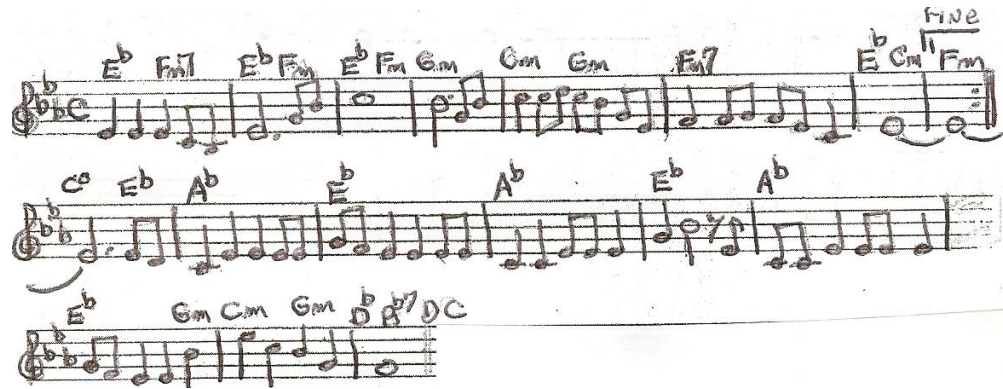
The theme was mostly written by Ken Darby. The story goes that Darby did not wish to be credited for the song, but did wish to earn royalties for the song as he credited it under the pseudonym of Vera Matson, his wife’s maiden name.

Fess Parker lives near Santa Barbara and owns a winery there, in person is a debonair, soft-spoken, cerebral and an articulate person. His early career had him in the science fiction picture entitled “Them.” Disney signed him and he appeared as Davey Crockett in that series. In 1964 he starred in the Daniel Boone TV show.

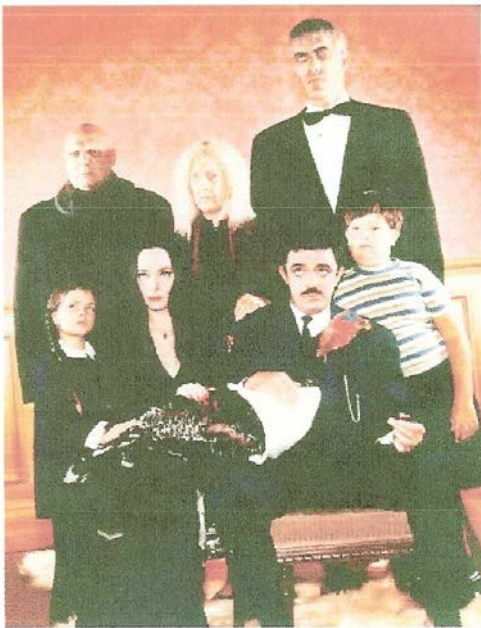


**Ed Ames, Darby Hinton, Patricia Blair
Fess Parker**

**Daniel Boone was a man, yes a big man
With an eye like an eagle and as tall as a mountain was he.
Daniel Boone was a man, yes a big man
He was brave he was fearless and as tough as a mighty oak tree.
From the coonskin cap on the top of ole Dan
To the heel of his rawhide shoe the rippin’est fightin’est man
The frontier ever knew.
Daniel Boon was a man, yes a big man
And he fought for America to make all Americans free.
What a Boon. What a wonder. What a dream comer truer was he.**



Addams Family – 1964-1966 – music by Vic Mizzy



**Lisa Loring, Carolyn Jones, John Austin
Ken Westhaunar, Jackie Coogan,
Blossom Rock, Ted Cassidy**



Vic Mizzy

**They're creepy and they're kooky, mysterious and spooky
They're all together ooky, the Addams Family
Their house is a museum. When people come to see 'em
They really are a screa-um, the Addams Family**

Vic Mizzy

Vic Mizzy was born in Brooklyn, New York and studied various instruments while young. After meeting Irving Taylor they began to write popular songs. After serving in World War II Vic formed a partnership with Mann Curtis and together they wrote a number of hits including “My Dreams Are Getting Better All The Time,” “The Jones Boys” and other songs. Vic, having studied orchestration began arranging for a number of TV programs. David Levy invited Vic to score ‘The Addams Family’ which he did the vocals .Next came “Green Acres” and “Mr. Ed,” and “Petticoat Junction.”

His most recent effort is the music for “Spiderman 3.”

On his experience with the music for Addams Family Vic remarks: “The series was already in production been Mizzy was hired to compose the theme. The words flowed easily but when I auditioned the song for the producers I had to use the piano in a big storage room. I didn’t have room to sit down so I stood up and played. I had been jotting down little things, little phrases and ideas. I had to direct the opening sequence because the director said ‘You wrote it, you do it.’ So I lined up the cast, took different shots of them snapping their fingers.”

Moderately
N.C.
mf

Finger snap

They're creep - y and they're kook - y, mys -
ter - i - ous and spook - y, they're al - to - geth - er ook - y, the

Bb Bdim7 Cm7 E7
F7 Bb Bdim7 Cm7 Edim7

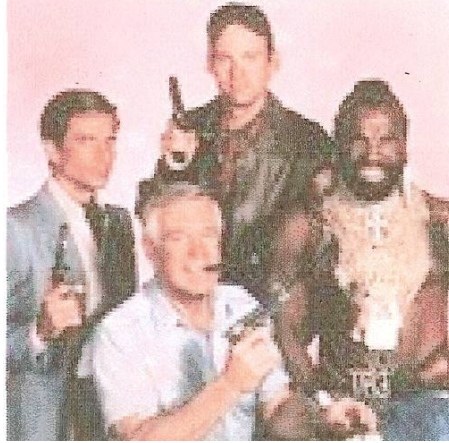
“A” Team – 1983 - 1987 – music by Mike Post & Peter Carpenter

Co-star Dwight Schultz later appeared on Star Trek, Voyager.

Mike Post (real name Leland Michael Postil) is one of the most prolific writers of TV themes that include: “Rockford Files,” “Hunter, Baretta, Baa Baa Black Sheep, Magnum P.I., Chips, Hill Street Blues and many others. In his high school class was Mickey Dolenz (the monkeys) and Tom Selleck.

In the TV show the idea was taken from Stephen Cannell’s experience in typical type shows and his writing of a detective novel, and the ODA, (Operational Detachment Alpha) thus the name “A” or Alpha team. In Cannell’s program “The Rockford Files” he had a character named Colonel John ‘Howling Mad” Smith, with this name evolving into John “Hannibal” Smith, and Captain “Howling Mad” Murdock. We do know that James Coburn was considered for the role of Hannibal.

Interestingly, Jim McMahon had a deal to co-promote the WWF and Hulk Hogan who made appearances as a friend of Mr. T. Many other wrestlers appeared on the show in cameo appearances.

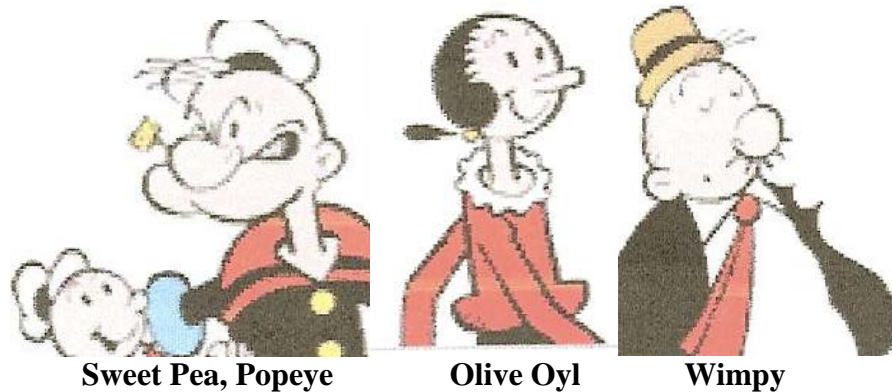


**Clock wise: George Peppard, Dirk Benedict,
Dwight Schultz & Mr. T - (Lawrence Tureaud)**

March

The image shows a musical score for a piece titled "March". It consists of six staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody is written in eighth and sixteenth notes. Above the first staff, the chord "F" is written. Above the second staff, the chords "Bb C F" are written. Above the third staff, the chords "Eb Bb C F" are written. Above the fourth staff, the chords "Gm F/A" are written. Above the fifth staff, the chords "Ab7sus", "Bbsus/F Bb/F", and "Bbsus/F Bb/F" are written. Above the sixth staff, the chords "F Gm F/A Cm/Bb Bb Cm/Bb Bb Bb/C F" are written. Above the seventh staff, the chords "D5 C5 D5 C5 D5 C5 G F D5 C5 Bb5" are written. Above the eighth staff, the chords "C5 D5 C5 D5 C5 D5 C5 G F" are written.

Popeye – 1958-1963 – music by Sammy Lerner (Creator-Elzie Segar)



Sammy Lerner was an employee of a Hollywood studio and in his duties was asked to write music behind a new cartoon. He was thought to have written a time track that was never intended to be used. Producer Dave Fleischer, desperate because a cartoon was nearing deadline, grabbed the melody and it became an unexpected hit. Lerner had written this song in less than two hours. The song went on to permanently identify the character.

Creator Elzie Segar's Popeye began as a comic strip named "Thimble Heater" in the New York Journal. The Popeye character was not in the strip for 9 years – the main characters in the beginning were Olive Oyl, Caster Oyl and Ham Gravy. Popeye the Sailor was added when Caster Oyl needed a navigator for his trip to Dice Island. After appearing in the strip he was taken out for about a month and a half but was put back in the strip after public support.

It is said that Segar fashioned the character of Popeye from a man named Frank "Rocky" Fiegle, a man handy with his fists during Segar's youth in Chester, Ill. It is said that Segar sent Fiegle checks in the 1930s.

Trivia question! – What do Popeye, Judy Garland and Hoagy Carmichael have in common?

Answer: Frances Gumm was Judy Garland's name. Lerner (the composer of the Popeye theme) and Hoagy Carmichael wrote a song called "Judy." George Jessel suggested that the Gumm Sisters change their name to Garland. Each of the 3 sisters chooses their own first name. Frances choose Judy after the popular song written by Lerner and Carmichael.

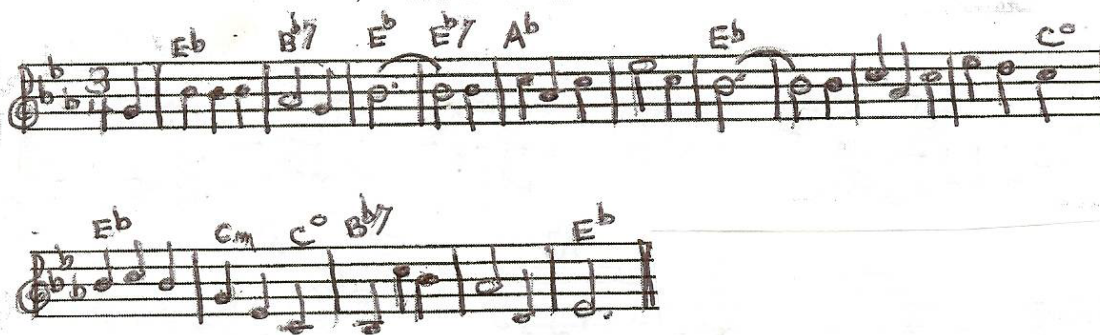
The first appearance of Popeye in Segar's comic strip "Thimble Theater."

THIMBLE THEATER



The first appearance of Popeye in Segar's comic strip "Thimble Theater."





**I'm Popeye the Sailor Man. I'm Popeye the Sailor Man.
I'm strong to the finish cause I eats me spinach.
I'm Popeye the Sailor Man.**

Earle Hagen



Dick Van Dyke – 1961-1966 – music by Earl Hagen

The first show, written by Carl Reiner was called “Head of the Family,” but the title didn’t seem to jell. The lead was to be either Dick Van dyke or Johnny Carson. Dyke had made a hit for himself in “Bye Bye Birdie” on Broadway. Mary Tyler Moore had appeared as Richard Diamond’s secretary where only her legs were shown on camera. This theme is by Earl Hagen who composed a number of TV themes.



Mary Tyler Moore and Dick Van Dyke



The Cast with Morey Amsterdam
And Rose Marie

There are lyrics but they were never aired and were written by star Morey Amsterdam.

So you think that you’ve got trouble.
Well trouble’s a bubble.
So tell old mister trouble to get lost.

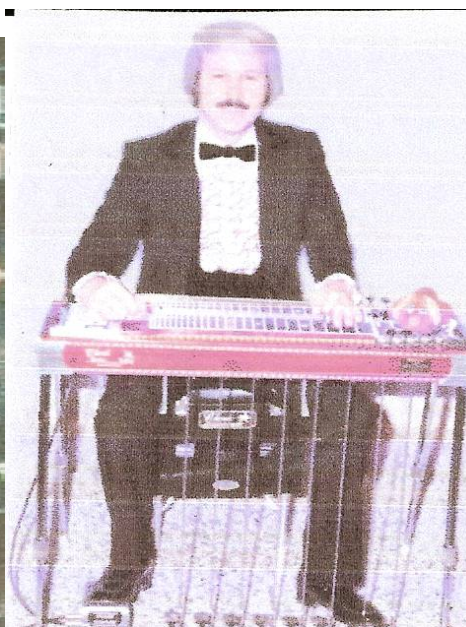
Why not hold your head up high
And stop cryin’, start tryin’!
And don’t forget to keep your
Fingers crossed.



Mary Tyler Moore Show – 1970 -1977 – music by Sonny Curtis

The theme was written & performed by Sonny Curtis. The lyrics were rewritten for the 2 to 7th seasons as there was little doubt that Mary would succeed. The show had a great opening scene as Mary throws her cap into the air as the theme is being sung. Strangely a lifelong Minnesota resident happened to be out shopping the day the sequence was shot. Moore met her (Hazel Frederick) at a book signing and was introduced as ‘my co-star.’ The show made a tourist attraction of the twin cities. On May 8, 2002 there was a statue of Mary Tyler Moore dedicated and placed near the corner of 7th St. and Nicollet Mall in Minneapolis. If you ever go there be sure to throw up your cap in front of the statue as it is now a tradition to do so.

While in California writing ‘jingles,’ one of Sonny’s friends phoned and said that Mary Tyler Moore wanted a real good song for the theme. Asked if he was interested he said yes. He brought his effort to the producer James L. Brooks and played his song with his guitar as accompaniment. The song was accepted and that’s how it happened.



L to R – back row: Gavin MacLeod, Edward Asner, & Ted Knight
 Front row: Betty White, Mary Tyler Moore & Georgia Engel
 Picture on right – Sonny Curtis

How will you make it on your own?
 Who can take a nothing day, and suddenly make it all seem worthwhile?
 Well it's you girl, and you should know it
 With each glance and every little movement you show it.
 Love is all around, no need to waste it
 You can have a town, why don't you take it
 You're gonna make it after all (2x)

The image shows three staves of handwritten musical notation for guitar. The key signature is G major (two sharps) and the time signature is 4/4. The notation includes various chord symbols and melodic lines.

Staff 1: Measures 1-4. Chords: A, D, A, C#m, F#m, Bm7.

Staff 2: Measures 5-8. Chords: E, F, F#m, Dm7, D7, E9, A.

Staff 3: Measures 9-12. Chords: D, A, D, A, F#m, Bm7, E7, A.

Gomer Pyle – 1964-1969 – music by Earle Hagen



Vince Carter & Jim Nabors

Handwritten musical notation for the song "Gomer Pyle". The notation is written on two staves in G major and 4/4 time. The first staff contains the melody with notes and rests, and the second staff contains the bass line. Chord symbols (G, A7, D, G, G7, A7, D7, G, A7, D7, G) are written above the notes. There are also some handwritten annotations like "3" and "4" under some notes.

Andy Griffith – 1960-1968 – music by Earle Hagen & Herbert Spencer

Composer Earle Hagen reminisced “I realized what the show needed was a simple tune. So I spent all of 15 minutes writing it. I called my bass player and drummer and we recorded it in a little studio on Fairfax Ave. in Hollywood. I whistled the tune myself. Barney Kessel is playing the guitar part.



Don Knotts & Andy Griffith

Well, now, take down your fishin' pole and meet me at the fishin' hole,
 We may not get a bite all day, but don't you rush away.
 What a great place to rest your bones and might fine for skippin' stones,
 You'll feel fresh as a lemonade, a-settin' in the shade.
 Whether it's hot, whether it's cool, oh what a spot for whistling like a fool.

Handwritten musical notation for the song "Whistling Like a Fool". The notation is written on three staves in G major, 4/4 time. The first staff contains the first line of the melody with chords: F, F7, B^b, B^bm, F, Dm, G⁹, C7, F, F7, B^b, B^bm, F, G7. The second staff contains the second line of the melody with chords: C7, F, C7, F, Dm, F, F7, B^b, F, C, F7, B^b, F, C, F7, B^b. The third staff contains the final line of the melody with chords: F, Dm, E7, C7, DC.

Gilligan's Island – 1964 – 1967 – music by Eddie Pola & George Wyle



Gilligan's Island cast

**Back row: Dawn Wells, Jim Bachus, Russell Johnson, Alan Hale Jr.
Front row: Natalie Schafer, Bob Denver & Tina Louise**

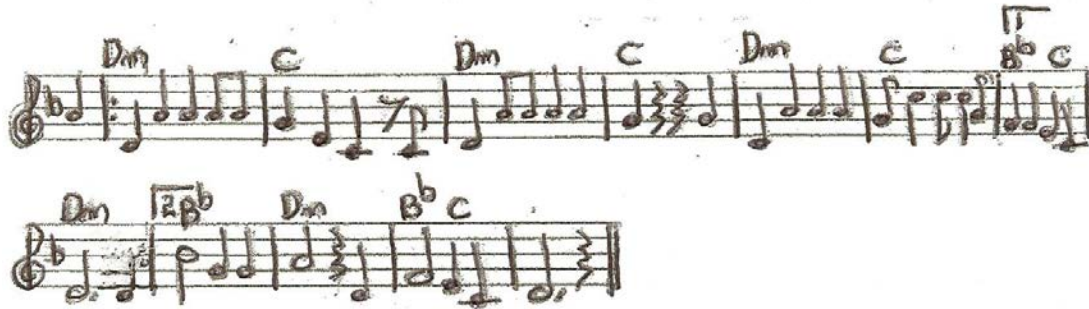
On the first show the music used was by John Williams. It had a Latin sound and the lyrics were sung in a Spanish accent. The group the 'Wallingtons' sang the theme for the 1st season and replaced by the Eligibles after that for the rest of the shows run. It was written by Eddie Pola and George Wyle. Producer Sherwood Schwartz wrote some of the lyrics and Wyle composed a sea chantie to tell the story. Schwartz's original idea was for an island calypso type song. The show's original plot was shot in 1963 but not aired until 1992. This show did not include Mary Ann, the professor nor Ginger and the characters were played by different actors. It was originally suppose to be a 6 hour trip but changed to a 3 hour one. It was shot at the CBS lot in studio city in CA The boat was named for the head of the FCC in 1961 - his name-Newton Minnow) The island shown is located in Kaneohe Bay ½ hour off shore of Oahu, in Hawaii. The actors that are best know³ for their part include: Natalie Schafer (who had it specified that there would be no close-ups as she was 13 years older than Jim Backus who played her husband. The names of the other characters: Willie Gilligan – Gilligan; The Skipper – Jonas Grumby; The Professor - Ray Hinkley; Ginger – Ginger Grant and Mary Ann – Mary Ann Summers.

1) Just sit right back & you'll hear a tale, A tale of a fateful trip That started from this tropic port crew Aboard this tiny ship. The mate was a mighty sailing man,	2) The weather started getting rough, the tiny ship was tossed. If not for the courage of the fearless The Minnow would be lost, The Minnow would be lost.
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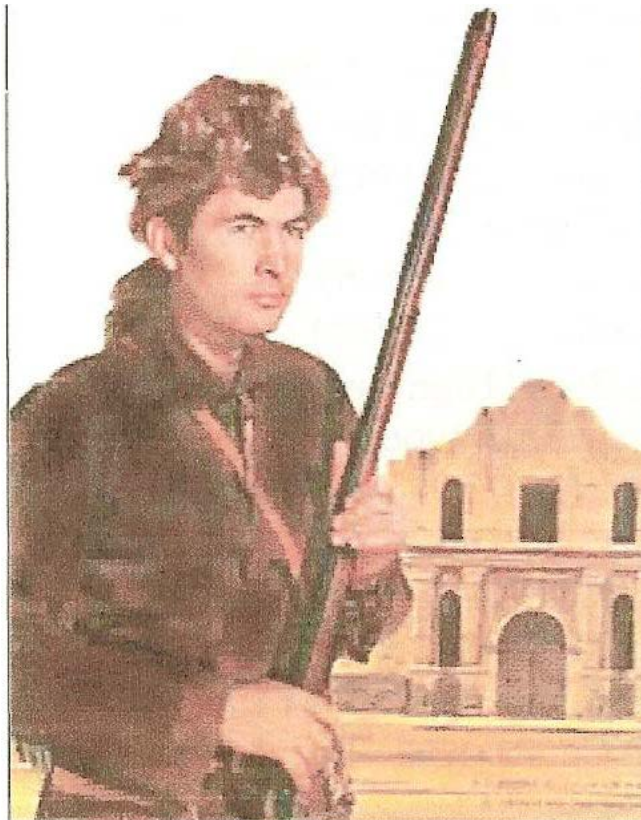
The skipper brave & sure.
 Five passengers set sail that day
 For a three hour tour
 A three hour tour.

3) The ship's a-ground on the shores
 Of this uncharted desert isle
 With Gilligan, The Skipper too,
 Here on Gilligan's Isle

The millionaire and his wife
 The movie star and the professor
 and Mary Anne



Davey Crockett – 1954-1955 – Tom Blackburn & George Burns



Fess Parker

George Burns, the composer, relates that Walt Disney needed what was called a little ‘throwaway’ tune that would bridge the time gaps in the story of Davy Crockett. He needed a song that would carry the story from one sequence to another. I threw together the melody line and chorus, Davy, Davy Crockett, King of the Wild Frontier, in about 30 minutes. It became a hit before the series opened. Many people thought it was an authentic folk song that we had uncovered and updated. Davy Crockett was a series broadcast on *Disneyland*, a Sunday night show. It can be considered the first ‘mini’ series.’ Each episode had different lyrics. Below is one show’s verse.

Lyrics:

Born on a mountain top in Tennessee, greenest state in the land of the free
 Raised in the woods so’s he knew every tree. Killed him a bear when he was only
 three.

Davy, Davy Crockett, King of the Wild Frontier.



Flipper – 1964-1969 – music by Henry Vars & ‘By’ Dunham

The bottlenose dolphin (‘B-B’) died in 1997. Bebe was one of several dolphins in the TCV series. Luke Halph remarked: “Flipper was really the reason that people became aware of dolphins. Before Flipper, people were out there shooting at them with rifles and bow and arrows and really had very little knowledge about them.” Bebe was 40 years old when she died.

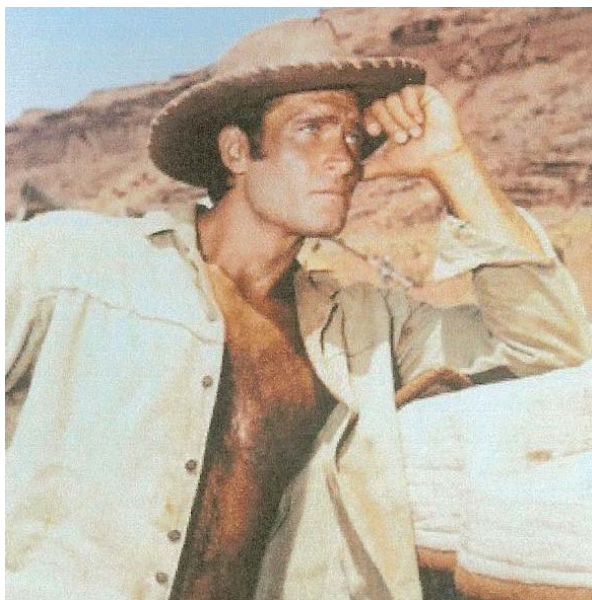


They call him Flipper, Flipper, faster than lightning
 No one you see, is smarter than he
 And we know Flipper, lives in a world full of wonder
 Flying there under, under the sea!



Cheyenne – 1955-1963 – music by Stan Jones & William Lava

The theme was originally written by William Lava as an instrumental cue named “Bodie,” the leading characters last name. Ten Evans and Livingston wrote the ending/closing theme. This theme was later used as the main theme.



**Cheyenne, Cheyenne where will you be camping tonight
 Lonely man, Cheyenne, will your heart stay free and light?
 Dream Cheyenne of a girl you may never love
 Move along, Cheyenne like the restless cloud up above.**

The Rebel – 1958-1961 – music by Richard Markowitz & Andrew J. Fenady.

Andrew J. Fenady, both an author and a songwriter had written a book called *The Rebel* and then turned it into a TV series. Richard Markowitz was a prolific composer of many movie scores and had worked with Fenady on other projects. Johnny Cash sang the theme for the program.

Nick Adams (birth name-Nicholas Aloysiuss Adamshock) was the star. He had a strange death that was called a suicide but it was not believed by many of his friends including Robert Conrad and Forrest Tucker.

**Johnny Yuma, was a rebel. He roamed, through the west.
And Johnny Yuma, was a rebel, he wandered alone.
He got fightin' mad, this rebel lad.
He packed his star as he wandered far.
Where the only law was a hook and a draw, the rebel.**

-



Nick Adams

Handwritten musical notation on a single staff in G-flat major (two flats). The notes are: G-flat, A-flat, B-flat, C, D, E-flat, F, G-flat. Chords written above the staff are: Bb7, Eb, Ab, Bb7, Eb, Bb7, Eb.

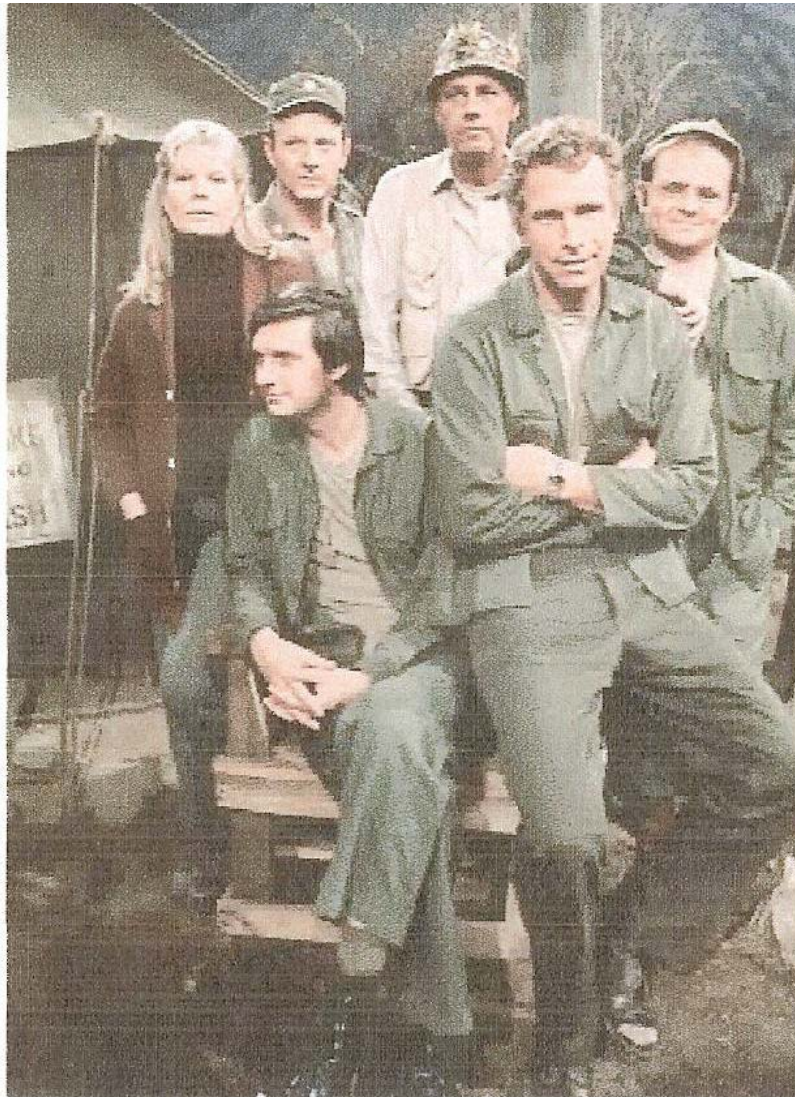
Handwritten musical notation on a single staff in G-flat major. The notes are: G-flat, A-flat, B-flat, C, D, E-flat, F, G-flat. Chords written above the staff are: Cm, Gm, Eb, Ab, Bb7, Eb.

Handwritten musical notation on a single staff in G-flat major. The notes are: G-flat, A-flat, B-flat, C, D, E-flat, F, G-flat. Chords written above the staff are: Bb7, Eb.

Mash – 1972-1983 – music by Johnny Mandel & Michael Altman

Michael's father, Robert Altman, was the director of the movie *Mash*.
The title of the song was *Suicide is Painless*.

The show is loosely based on the 1968 novel by H. Richard Hornberger using the pen name of Richard Hooker. The character 'Hawkeye' portrayed by Alan Alda, is a portrayal of Hornberger, Hornberger was disappointed in the direction of the show as it continued and thought it became much too liberal. Unlike Alda, Hornberger was a strict flag waving conservative, pro military hawk. The show was shot at 20th Century Fox studios in Hollywood and the ranch in Santa Monica Mountains which became the Malibu Creek State Park.



The cast

Seated: Alan Alda & Wayne Rogers

Standing: Loretta Swit, Larry Linville, McLean Stevenson & Garry Burghoff

SONG FROM "M*A*S*H"
(Suicide Is Painless)

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Words and Music by
MIKE ALTMAN and
JOHNNY MANDEL

Moderately (folk-gospel feeling)

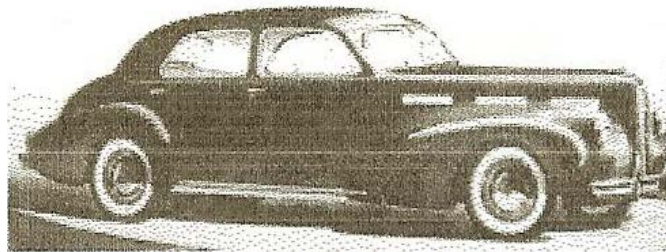
Through ear-ly morn - ing fog — I see — vi - sions of — the things — to be: — The
pains that are — with - held — for me. — I re - a - lize — and I — can see, —
— That su - i - cide — is pain - less, It brings on man - y chang -
— es, And I can take — or leave — it if — I please...
And you can do the same thing if you please.

All In the Family (“Those Were the Days”) – 1971-1983 – music by Lee Adams & Charles Strouse. The song was sung by Jean Stapleton & Carroll O’Connor.

Lee Adams (lyrics) and Charles Strouse (music) were most famous for their Broadway shows – among them: *Bye Bye Birdie*, *Annie*, *Applause* and many others. The show was based on a British TV show *Til Death Us Do Part*. Mickey Rooney was first choice to play Archie. The closing theme was played by Roger Kellaway and was written by him. O’Connor added the lyrics. The story: After the show had been on for a year, O’Connor went to Kellaway and asked if he could write lyrics to it. Kellaway agreed and the two shared the credit and royalties. The opening sequence of the two singing was a result of budget cutting so no elaborate sets were needed. Stapleton played the piano for the performance, although O’Connor was a good pianist.

Trivia – O’Connor had tested for the role of the skipper on *Gilligan’s Island*.

In the lyrics of the opening theme was find the names of: Glenn Miller (the famous band leader), Herbert Hoover (the US president prior to FDR) and an automobile called a LaSalle. I remember wanted a LaSalle when I was young. Below is a picture of the LaSalle by Cadillac.



1940 LaSalle by Cadillac



The cast

**Jean Stapleton, Carroll O’Connor, Sally Struthers
Rob Reiner**

Boy the way Glenn Miller played songs that made the hit parade.
 Guys like us we had it made, those were the days.
 And you knew who you were then, girls were girls and men were men.
 Mister we could use a man like Herbert Hoover again.
 Didn't need no welfare state, everybody pulled his weight.
 Gee our old LaSalle ran great, Those were the days.

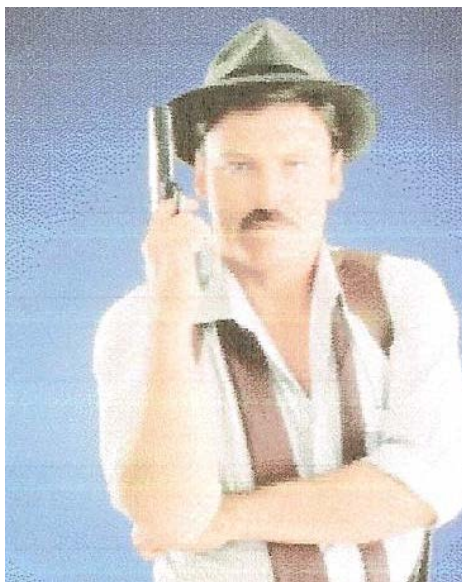
Those Were the Days

Handwritten musical notation for the song "Those Were the Days". The notation is written on three staves in treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, accessible style. Chords are indicated by letters above the notes. The first staff contains the following chords: F, Bb, F, Dm, Bb, A°, Dm, G7, Em, C7, and F. The second staff contains: C7, F, F7, Bb, F, G7, C7, F, F7, and Dm Bbm. The third staff contains: F, C9, C, and DS. The word "Fine" is written above the first measure of the second staff, and "DS" is written above the final measure of the third staff.

Mike Hammer Detective – 1984-1987 - music – “Harlem Nocturne” by Earle Hagen

This song was written by Earle Hagen for the sax player Jack Dumont in Ray Noble’s Band after Hagen had heard a concert featuring Duke Ellington. He went back to the hotel and penned the tune. The orchestra played it the next night. It was written as a tribute to Johnny Earle Hodges the great saxophonist playing with Duke at this time. Hagen had played trombone and arranged music for a number of big time bands and has written a number of tunes one would recognize and was the composer for the theme songs of: “Mike Hammer,” “Dick Van Dyke show,” “Gomer Pyle, USMC,” “The Mod Squad,” and ‘I spy.’”

Hagen wrote for Sheldon Leonard for 17 years and Leonard initiated the practice of using original music for situation comedies.



Stacy Keach



Peter Gunn - 1958-1961 – music by Henry Mancini

This is one of the most well-known TV themes and the show had a close connection with jazz music. Much of the action took place at Mother's Jazz Club. The pianist in the show was Bill Chadney and his name in the show was Emmett Ward. In real life he was the owner of Chadney's Steakhouse in Burbank and at the time of the show was married to Lola Albright a co-star with Craig Stevens. Henry Mancini won a Grammy (the first Grammy acceptance show) for the record of the music from Peter Gunn.

Mancini remarked: "The use of the jazz idiom, applied dramatically to the story, put music on everybody's mind as far as TV is concerned. Mancini won Oscars for "Moon River" and "The Days of Wine and Roses," and wrote many scores for many movies that included "Creature from the Black Lagoon," and "It came from Outer space,"



Craig Stevens & Lola Albright



**Bill Chadney
Pianist of Mother's Jazz Club**

PETER GUNN THEME

By HENRY MANCINI

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Moderate rock

The musical score for the Peter Gunn Theme consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked "Moderate rock". The first staff contains a melodic line with a triplet of eighth notes and a chord of F9. The second staff continues the melody with triplets and includes first and second endings. The third staff features a bass line with triplets. The fourth staff contains a melodic line with triplets and chords of E9/F and F9. The fifth staff concludes the piece with chords of E9/F, F9, Gbmaj13, and Fmaj7.

Maverick – 1957-1962 – music by David Buttolph & Paul Francis Webster

James Garner starred as Bret Maverick and Jack Kelly as the brother. Most of the shows were shared by the brothers in the next couple of years.

Paul Francis Webster was a lyricist who wrote for Hollywood and Pin Pan Alley. His first hit was with Duke Ellington entitled “I Got it Bad and That Ain’t Good.” Together with Sammy Fain, they won 2 Oscars for “Secret Love,” and “Love is a Many Splendored Thing.” Webster won a third Oscar with Johnny Mandel with the song “The Shadow of Your Smile.”

David Buttolph was a well schooled composer/arranger, having a degree from the Juilliard School of Music and studied in Europe. To his credit were countless scores for over 300 movies and numerous TV themes.

The first episode was based on the C. B. Glasscock’s “The War of the Copper Kings,” which relates the real-life adventures of copper mine speculator F. Augustus Heinze. Some of the incidents in this episode actually happened. Heinze was ruined by his rival John D. Rockefeller and it is suggested that the stock market crash was orchestrated by Rockefeller to bankrupt Heinze.

The theme of Maverick was one of the first popular songs associated with a TYV western series and set the tone for other shows.



Paul Francis Webster



David Buttolph



James Garner

Who is the tall, dark stranger there? Maverick is the name.

Ridin’ the trail to who know where, luck is his companion, gamblin’ is his game.

Smooth as the handle on a gun, Maverick is the name.

Wild as the wind in Oregon, blowin’ up a canyon, easier to tame.

Riverboat, ring your bell. Fare thee well, Annabel.

Luck is the lady that he loves the best

Natchez to New Orleans, Livin’ on jacks and queens

Maverick is a legend of the west.

Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chord symbols above are: Eb, Ab, Eb, Ab, Eb, Eb7, Eb, Ab, Eb7, Bb7, Cm, F7. The second staff has notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chord symbols above are: Eb, Bb7, Eb, Eb, Ab, Eb, Bb7, Eb, Ab, Eb, Bb7, Eb, Ab, Eb, F7. The third staff has notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chord symbols above are: Bb7, Ab, Bb7, Eb, Fm7, Bb7, Fm7, Bb7, Bb7, Bb7, Bb7, Bb7, Bb7, Fm7, Eb.

Lawman – 1958-1962 – music by Jerry Livingston & Mack David

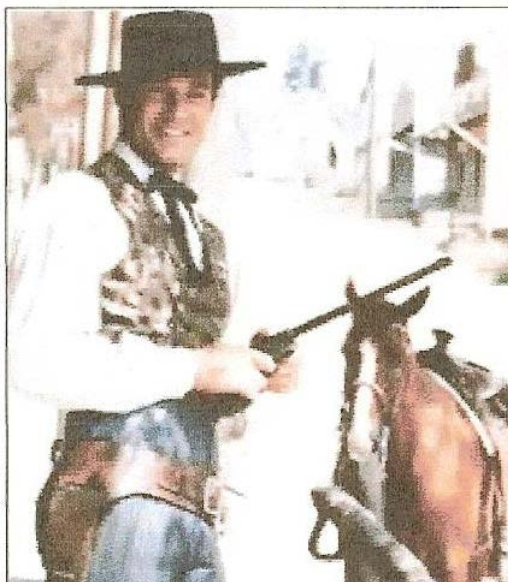


John Russell & Peter Brown

**The Lawman came with the sun. There was a job to be done.
 And so they sent for the badge and the gun of the Lawman.
 And as he silently roved where evil violently played.
 They knew he'd live or he'd die by the code of the Lawman.
 The man who rides all alone and all that he'll ever own,
 Is just a badge and a gun and he's known as the Lawman.**

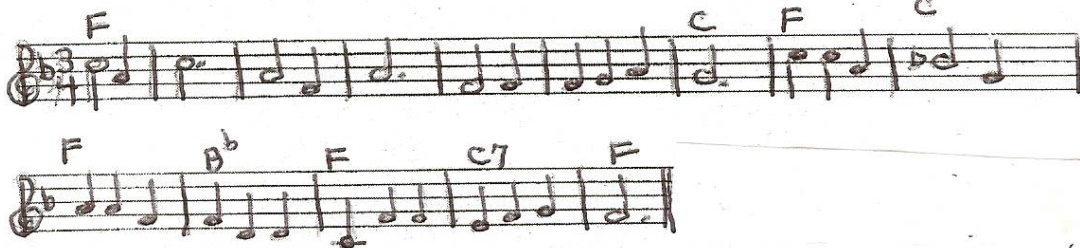
Handwritten musical notation for the song "Lawman". The notation is written on three staves in G major, 3/4 time. The first staff contains the following chords: F, Dm, Am, Gm, F. The second staff contains: F, F7, Bb. The third staff contains: Gm, D, Gm, C7, F, D5.

Wyatt Earp – 1955-1961 – music by Harry Warren & Harold Adamson



Hugh O'Brien

**I'll tell you a story a real true life story. A tale of the Western frontier.
 The West, it was lawless, but one man was flawless, and his is the story you'll hear.
 Wyatt Earp, Wyatt Earp, brave courageous and bold
 Long live his fame and long live his glory, and long may his story be told.**



Bob Hope – “Thanks for the Memory” – 1938

Hope’s radio show was broadcast from March Air Force Field in Riverside, CA. and used his new theme song. He adopted “Thanks for the Memory” as his personal theme song soon after the success of “The Big Broadcast (movie) of 1938.”

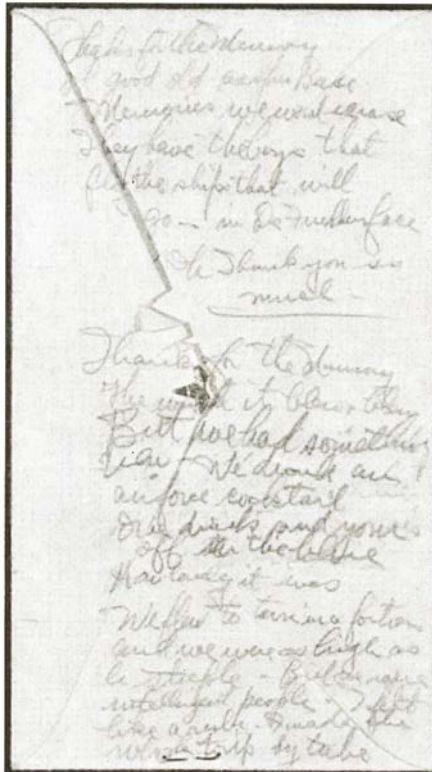
In his bio Bob Hope said: “At Paramount I met Billy Selwyn, the assistant producer assigned to the film *Big Broadcast of 1938*. He greeted me with, “You’re a lucky fellow. Wait until you hear the number Leo Robin and Ralph Rainger have written for you.” He took me over to Paramount and played a recording of the tune. It sounded so beautiful. The song became the most important song in Hope’s life.

He concluded his broadcasts and personal appearances with a version of the lyrics apropos to the situation or activity and the lyrics were written for each performance. The lyrics written for the Dec. 1942 Troops at Casper Air force Base in Wyoming are given in his own hand righting are the example is hard to read. There is one that is more legible was written on April 17, 1945, 5 days after FDR died.

“Thanks for the memory, of Roosevelt and his deed
Of planting victory’s seed, like Washington and Lincoln,
He served his country’s need, we thank him so much.

Thanks for the memory, of lessons that he taught, as handicaps he fought
Though racked with pain he proved again, that greatness can’t be bought
We thank him so much.

He proved to the world that his nation would not condescend to dictation
So he fought and he died for salvation of a world at war
To bring peace evermore.



**Thanks for the memory, of good old Pacific base, of memories we would erase
They have the boys that fly the ships that will go – in De Fruher’s face,
Oh thank you so much....etc.**



**L to R. – Desi Arnez (orchestra leader)
Vera Vague, Jerry Colonna, Hope
And Wendell Niles (announcer)**

Thanks for the mem-o-ry of rainy aft-er-noon (candlelight and wine) Swingy Har-lem tunes, And Castles on the Rhine, Your
 mo-tor trips and burning lips and burning toast and prunes, How love-ly it was!
 co-zy chair and parties where we sang "Sweet Ad-a-line!"

Ma-ny's the time that we feast-ed And ma-ny's the time that we fast-ed Oh,
 well, it was swell while it last-ed; We did have fun and no harm done. And
 thanks for the mem-o-ry of sunburns at the shore nights in Singa-pore You
 might have been a headache but you nev-er were a bore, So thank you so much.

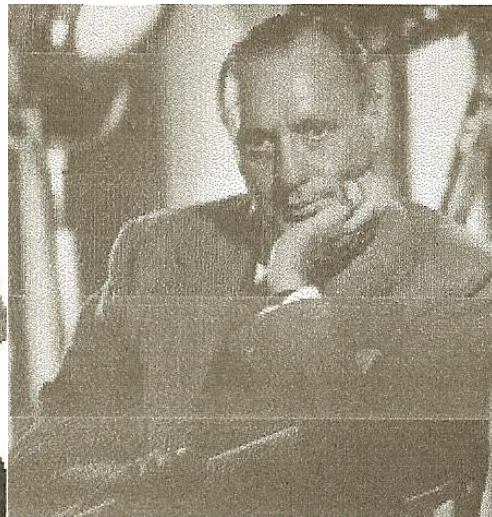
Chords: C7, F, dim, C7, F, dim, C7, dim, C7, dim, Ab, Eb9, Ab, dim, C, Am, Dm, F#6, G7, G#7, Ebm6, C7, C+, Edim, C7, F, dim, C7, dim, G#7, dim, G#m, G#7, C7, F

Love in Bloom – Jack Benny Show – 1950-1965 – music by Robin & Rainger.

The words were never used in the show. Benny, in his biography stated: “One night Mary and I were in this supper club and the band asked me to join them for their next number. I borrowed a fiddle and, just following the sheet music, I played *Love in Bloom*. I guess it sounded pretty funny, the violin playing, I mean, not the tune! My spontaneous performance turned up being written about in some columns, with the writer wisecracking that Jack Benny playing *Love in Bloom* sounding like a breath of fresh air - - if you liked fresh air...The following week Mary and I went to another club. As we entered, the orchestra leader started playing *Love in Bloom*. Obviously, he had seen the item in the paper. The ting just caught on, so I decided to adopt it as my theme song. Let’s face it; it’s also a pretty easy tune to play on a fiddle. I love it from that aspect, but actually, *Love in bloom* has nothing to do with a comedian...sounds more like it should be the theme song of a dog – not a comic!”



Jack Benny & wife Mary



Jack in his famous pose

Can it be the trees that fill the breeze with rare and magic perfume? Oh no it is-n't the trees, It's love in bloom!
 I. room? It's love in bloom. My heart was a desert,
 You plant-ed a seed, And this is the flow-er; This hour of
 sweet ful-fill-ment! Is it all a dream the joy su-preme, That came to us in the
 dim gloom? You know it is-n't a dream, it's love in bloom.

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77 Sunset Strip – 1958-1964 – music by Mack David & Jerry Livingston.

77 Sunset Strip (3X), the street that wears a fancy label

That's glorified in song and fable. The most exciting people pass you by including a private eye.

77 Sunset Strip (3x) You'll meet the high brow and the hipster

The starlet and the pony tipster. You'll see most every kind of gal & guy including a private eye.

77 Sunset Strip (2x)



The cast

Efrem Zimbalist Jr., Edd Byrnes (Kookie) & Roger Smith

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77 SUNSET STRIP

Words and Music by
MACK DAVID and
JERRY LIVINGSTON

Medium blues tempo

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system contains two vocal lines with lyrics: "Sev-en-ty-sev-en Sun-set Strip,—" and "Sev-en-ty-sev-en Sun-set Strip,—" with chords C7, Gm7, C7, snap, snap, Gm7, C7, snap. The second system continues the vocal lines: "Sev-en-ty-sev-en Sun-set Strip,—" and "Sev-en-ty-sev-en Sun-set Strip,—" with chords snap, F7, Cm7, F7, snap, C, Dm7, C, Fine. The third system is a piano accompaniment line with lyrics: "A street that wears a fan-cy la-bel, That's glo-ri-fied in song and fa-ble, You'll meet the high-brow and the hip-ster, The star-let and the pho-ny tip-ster," with chords G7, C6. The fourth system is another piano accompaniment line with lyrics: "The most ex-cit-ing peo-ple pass you by, In-clud-ing a pri-vate eye. You'll find most ev-'ry kind of gal and guy, In-clud-ing a pri-vate eye." with chords G7, D7, G7, 2nd time D.C. al Fine, C.

Alfred Hitchcock Show – “Funeral March of a Marionette” – 1985-1988

This song was composed by Charles Gounod in 1872. Hitchcock, while living in England had selected this theme after remembering its use behind the 1927 silent film “Sunrise,” that was directed by F. W. Murnair.

The piece was originally written by Gounod as a tongue in cheek parody of a music critic that he had come to detest.



Hitchcock and friend

FUNERAL MARCH OF THE MARIONETTES

By CHARLES GOUNOD
(1818-1893)

Mysterioso

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a *mf* dynamic marking. The melody in the upper staff starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

The second system continues the piece. The upper staff features a melodic line with a half note G4, a half note A4, and a half note B4. The bass line continues with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

The third system continues the piece. The upper staff features a melodic line with a half note G4, a half note A4, and a half note B4. The bass line continues with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

The fourth system continues the piece. The upper staff features a melodic line with a half note G4, a half note A4, and a half note B4. The bass line continues with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

The fifth system continues the piece. The upper staff features a melodic line with a half note G4, a half note A4, and a half note B4. The bass line continues with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

Welcome Back Kotter – 1975-1979 – music by John Sebastian

The original title of this show was just “Kotter.” Composer John Sebastian had difficulty writing the lyrics to the theme song. Sebastian couldn’t find enough rhyming words for the name Kotter. He decided to write lyrics on the premise of the show and called this new attempt “Welcome Back” The producers loved the song and changed the name of the show to “Welcome Back, Kotter.” The song became a #1 hit in 1976, Sebastian’s only solo hit, though as the lead singer of the group *Lovin’ Spoonful* he had numerous hits in the late 1960s. This show was originally banned in Boston. The ABC affiliate in Boston thought the show was about busing, a heated subject at the time of airing.



The cast

**John Travolta, Lawrence Hilton-Jacobs
Marcia Strassman & Gabe Kaplan
Robert Hegyes, John Sylvester &
Ron Padillo**

**Welcome back, your dreams were your ticket out.
Welcome back to that same old place that you laughed about.
Well the names have all changed since you hung around,
But those dreams have remained and they’re turned around.**

D Em7 A9 Dm7 Em A9

Dm7 F#m B7 Em7 Bm7 E9

A'' A7 Em7

D G6 A6 D G6 A6 D

G A D

You Bet Your Life with Groucho Marx – “Hooray for Captain Spaulding” 1950 - 1961 – music by Bert Kalmar & Harry Ruby.

Harry Ruby & Bert Kalmar – In 1929 the two were commissioned to write the songs for an Amos & Andy movie. “Check and Double Check.” A tune came to ruby while he was shaving one morning in 1929 in his N.Y. apartment. Two hours later the music was finished. Kalmer came up with the beginning “three little words.” Later in 1949 a movie was made with Red Skelton and Fred Astaire. The lyrics were never used on the show as they had nothing to do with the theme or type of show.



Groucho Marx

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HOORAY FOR CAPTAIN SPAULDING

Words and Music by
BERT KALMAR and HARRY RUBY

Brightly, not too fast

Group G7 C G7/D C/E C C+ F6 F#dim C/G Groucho C C+ F6 F#dim

Hoo - ray For Cap-tain Spauld-ing, The Af - ri - can ex - plor - er! Did some - one call me

C/G C Group G7 C C G7/D C/E C C+ F6 F#dim

schnor - er? Hoo - ray, hoo - ray, hoo - ray! { He went in - to the jun - gle Where all the mon - keys
C/G C Groucho F6 F#dim C/G C Group G7 C Groucho B-9
One day he caught a li - on, A ti - ger and a

throw nuts, If I stay here I'll go nuts, } Hoo - ray, hoo - ray, hoo - ray! { I
mon - key, I thought it was a don - key, } C/E
Em/G Dm/F

put all my re - li - ance In cour - age and de - fi - ance, And risked my life for -
had a guide named Street - er, He lent me his re - peat - er, I brought down a mos -

D7 G7 Group C G7/D C/E C C+

sci - ence, Hey, Hey! One day in Mad - a - gas - car He
F6 F#dim C/G C C+ F6 F#dim C/G C Group G7
Hoo - ray For Cap - tain Spauld - ing, Whose

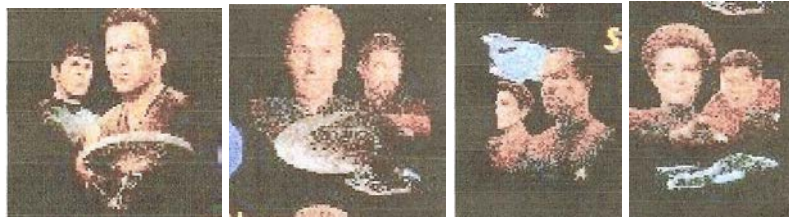
bagged a doz - en wea - sels, And all of them had mea - sles, } Hoo - ray, hoo - ray, hoo -
name and fame are spread - ing, But who knows where it's head - ing? }

1. C 2. C C7 Fmaj7 F6 Fm(maj7) Fm C

ray! Hoo - ray! Hoo - ray, hoo - ray, hoo - ray, hoo - ray!

Star Trek – 1966-1969 – music by Alexander Courage

It was the composer Alexander Courage who created the memorable Star Trek theme, a melody that is recognized by people who never had watched the show, a show that was not considered a success when it first appeared. Most composers did not want to spend time writing theme music as the only reward for the effort was if the series became a success the composer would get residuals. Lyrics were added by Gene Roddenberry later and were the material for a law suit by Courage to prevent Roddenberry getting royalties from the song.



The four Star Trek show:

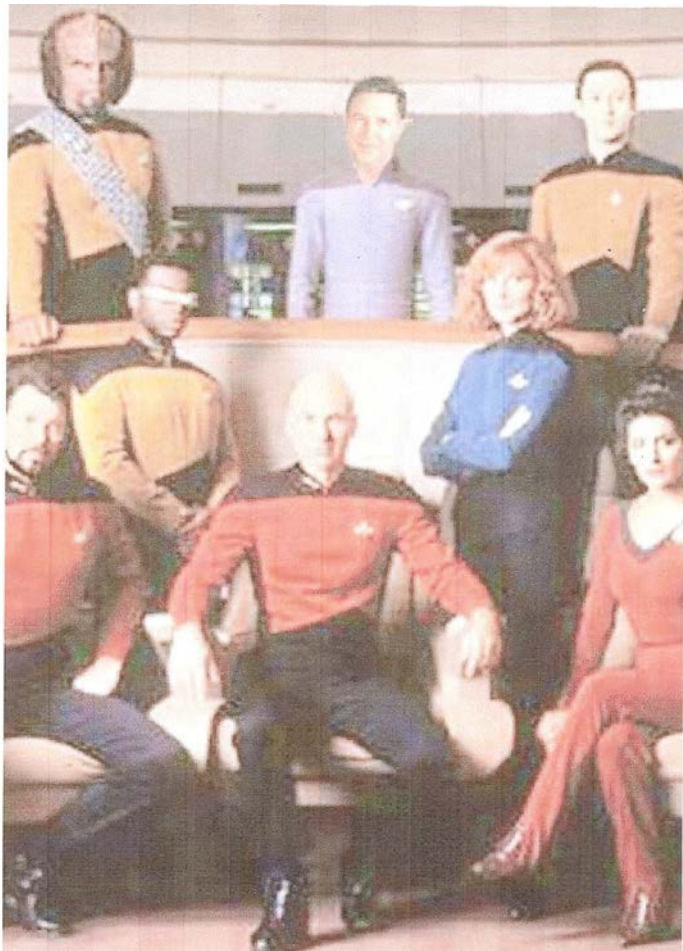
- 1) The Original, 2) The Next Generation, 3) Deep Space Nine
And 4) Voyager**



The Cast of the Original Star Trek

Seated: Leonard Nimoy, William Shatner & DeForest Kelly

Standing: George Takei, Nichelle Nichols, Walter Koenig & James Doohan



***Worf**

The cast of “The Next Generation”

Seated: Jonathon Frakes, Patrick Stewart & Marina Sirtis

2nd row: LaVeer Burton & Gates McFadden

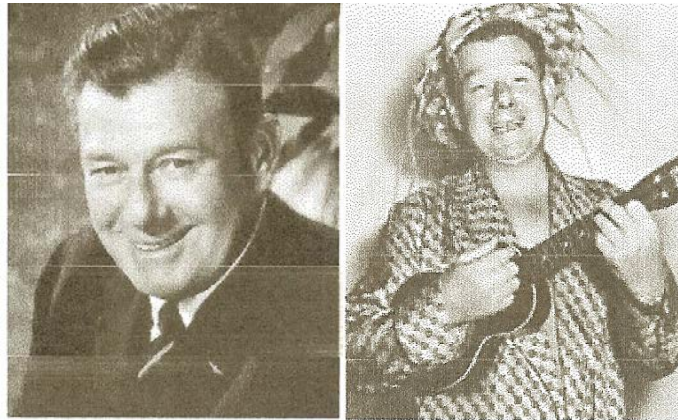
Last row: *Michael Dorn, Admiral Karl Koenig & Brent Spiner



Arthur Godfrey – “Seems Like Old Times” – 1949 - 1959 – by Carmen Lombardo & John Jacob Loeb

The song was written by Charles Tobias and same H. Stept in 1937. It was introduced by the Guy Lombardo orchestra and as custom to play it they included as co-composer Carmen Lombardo.

When Godfrey was on his way home from the studio he heard the song and it caught his fancy. He played it on his program, raved about it and helped to popularize it. He subsequently used it as his theme song.



Arthur Godfrey

Godfrey and his uke

Seems like old times, having you to walk with.
 Seems like old times, having you to talk with.
 And it's still a thrill just to have my arms around you
 Still the thrill that it was the day I found you
 Seems like old times, dinner dates and flowers
 Just like old times, staying up for hours.
 Making dreams come true, doing things we used to do
 Seems like old times being here with you.

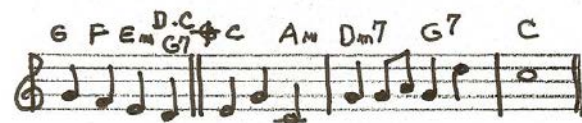
moderately

Seems Like Old Times, hav-ing you to walk with, Seems Like Old Times,
 hav-ing you to talk with, And it's still a thrill just to have my arms a -
 stay-ing up for hours, Mak-ing dreams come true, do-ing things we used to
 round you, Still the thrill that it was the Jay I found you, Seems Like
 do, Seems Like Old Times, be - ing here with you.

Casper the Friendly Ghost – 1963 - 1969 – Music by Jerry Livingston & Mack David



Casper the Friendly Ghost the friendliest ghost you know.
 Though grown-ups fight when he gives them a fright
 The children all love him so.
 He always says hello and he's really glad to meet ya
 Wherever he may go he's kind to every living creature
 Grown-ups don't understand why children love him the most
 But the kids all know that he love them so Casper the Friendly Ghost.

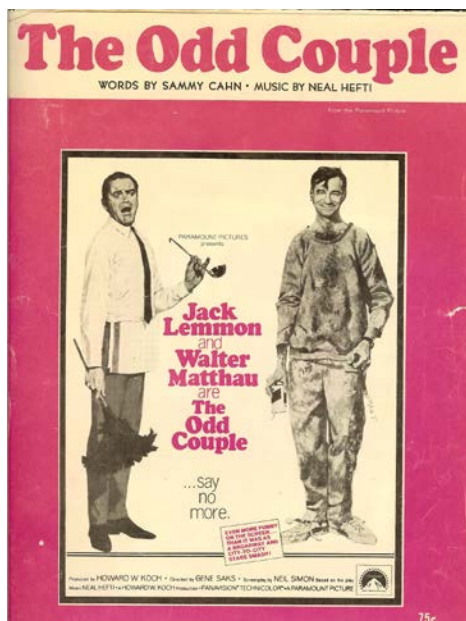


Odd Couple – 1970-1975 – music by Sammy Cahn & Neal Hefti

The theme was originally written for the movie adaptation of Neil Simon's play that starred Walter Mathau and Jack Lemon.



Tony Randle & Jack Klugman



Handwritten musical notation for the theme of 'The Odd Couple'. The notation is written on four staves in G major, 4/4 time. The notes and chords are as follows:

Staff 1: Dm7 G9 Dm7 G7 Dm7 G Dm7 Gm7 C9 Gm7 C7

Staff 2: Gm Gm7/Gm F7 Bb Em7 A7 Dm7 G9

Staff 3: Bb A7 Dm7 F7 Em7 A7 Dm7 F7 Bbb Gm7

Staff 4: C9 F

Green Acres – 1965 - 1971 – music by Vic Mizzy

Vic Mizzy wrote the theme and they had to film segments of it because Eva Gabor says “Times Square” and Eddie Albert says, “Fresh Air.” I taught Eddie and Eva, who was not a singer. They weren’t the original people cast. It was Carroll O’Connor and Maureen Stapleton.

Mizzy was recommended to do the music for *Green Acres* by David Levy after he had Vic do the music for *The Addams Family*. Vic’s idea was to work around the American gothic pitchfork scene somehow. He first worked out the lyrics, imagining the scenes in his head. He then got the actors to tell the story of the lyrics. Mizzy actually directed the action sequences synchronizing the action with the tempo and tune. Eddie Albert had starred on Broadway in *Miss Liberty* and was a pro. Eva was another story. Vic worked with Eva on a talk-sing technique and it came together. Vic used a group of musicians that he had worked with before. He had written a number of movie scores as well as TV theme songs. Jimmy bond on bass, Gene Gart on the organ, Tommy Tedesco on lead guitar and Bill Pitman on rhythm and bass guitar. Tommy Morgan was on the harmonica – electronic, regular and bass types. The woodwinds were provided by Billy Calkins. Lou Singer was on mallets (xylophone, bells, and timpani) and Frank Capp on percussions. This group provided the music for each episode working about 2 hours on the music (every Monday morning) that Vic furnished. The show was the first to use electronic instruments. The music editor was Dave Kahn. The providing of the music was very demanding as the producer Jay Sommers wanted and got music throughout the show. Vic’s lyrics are referred to as “a lexicon of Americana.”

Green Acres is the place to be. Farm livin’ is the life for me.
Land spreadin’ out so far and wide
Keep Manhattan, just give me that countryside.

New York is where I’d rather stay. I get allergic smelling hay.
I just adore a penthouse view,
Dah-ling I love you but give me Park Avenue

You are my wife Good bye, city life
Green Acres we are there!



studio

Eva Gabor & Eddie Albert

Douglas Farm in

Green a-cres is the place to be Farm liv-in is the life for me. Land
 spread-in out so Far and wide. Keep that-hat-tan, just give me that coun-try side.
 New York is where I'd rath-er stay I get al-ler-gic smell ing bay.
 I just a-dore a pent house view Dar-ling, I love you, but
 give me Park Av-e-nue.

The Real McCoys – 1957 - 1962 – music by Harry Ruby

Ruby was half of the team of Kalmar and Ruby who wrote together after meeting in 1920. The best known songs of the team include: “Three Little Words,” the name of a song and of the motion picture made of their lives; “Who’s Sorry Now,” “I Wanna Be Loved By You,” and many others. Ruby wrote other hits such as “Captain Spalding,” “Nevertheless,” and “A Kiss to Build a Dream On.” The original title of this song was “Moonlight on the Meadows.” The lyrics were re-written by Oscar Hammerstein II and it became a big hit. While Ruby is known for his writing of popular music his first passion was baseball. His friend Groucho Marx, personal friend of Ruby claimed: “If Ruby’s father and Joe DiMaggio were in a burning building, and only one could be saved, Ruby would save Joe. “After all,” agrees Ruby, “my father doesn’t hit 300.”

The show had nothing to do with the famous feud between the Hatfields and McCoys nor from the expression ‘the real McCoy.’ The expression – ‘the real McCoys’ is best explained by a Canadian inventor of a lubrication system for steam engines, named Eliyah (1844-1929). After failed attempts by competitors to make counterfeits of his lubricant, the phrase, ‘real McCoy’ was used to refer to his authentic product ‘the real thing,’ or the genuine article. The theme song was sung by Jimmy Rodgers.

Want you to meet the family that’s known as he Real McCoys
From West Virginee they came to stay in sunny Californi-ay
That’s Grand Pappy Amos and the girls and the boys of the family
known as the Real McCoys.



Richard Crenna, Walter Brenner



The Cast

Want you to meet the fam - 'ly that's known as the Real Mc Coys. From

West Vir - gi - nee they Came to stay in sun - ny Cal - i for - ni - ay. Ol'

Grand - pap - py Amos and the girls and the boys of the fam - i - ly known as the Real Mc - Coys.

Beverly Hillbillies – 1962-1971 – music by Paul Henning

Henning was also the creator of the show. The type is based on Henning's encounters with residents of the Ozarks during camping trips as a youth. The character 'Elly May' is based on Henning's daughter Linda. The song was originally recorded by Flatt and Scruggs.



Buddy Ebsen, Max Baer Jr.
Donna Douglas & Irene Ryan

Come 'n lis - ten to my stor - ry 'bout a man name Jed Poor knoun - tain - eer bare - ly

kept his fam' - ly fed. An' Then one day, he was shoot - in' at some food, an'

Up thru the gromnd came a bub - bi - in' crude Oil that is! Black gold Tex - as Tea!

1) Come and listen to a story about a man named Jed

A poor mountaineer, barely kept his family fed,
Then one day he was shottin' at some food,
And up through the ground came a bubblin' crude
Oil that is, black gold, Texas tea.

2) Well the first thing you know ole Jed's a millionaire,
Kinfolk said Jed move away from there
Said Californy is the place you ought to be
So they loaded up the truck and moved to Beverly.
Hills, that is. Swimmin' pools, movie star.

Hogan's Heroes – 1965-1971 – music by Jerry Fielding

Jerry Fielding wrote the theme and a number of other TV themes that included the program *McMillan and Wife*. The lyrics for the theme were never aired. One of the stars, Robert Clary (leBeau) was a Holocaust survivor.



Richard Dawson, Robert Clary,
Ivan Dixon & Bob Crane



John Banner, Bob Crane, & Werner Klemperer

F C7 F
 He- roes, he- roes, husk- y men of war, some of all the he- roes, of the war be- fore.
 All good he- roes, love a good, big fight open up the bomb bays and Bright- en up the night,

F7 B^b B^bm F Dm Gm C
 We're all he- roes up to our ear- o's, you ask the quest- tions, we make sug- ges- tions,
 We ap- plaud the peo- ple who lead us, you pull the rose - es, we punch the nos- es,

F F C7 G D7
 That's what we're he- roes for. For Nev- er flinch, boys, nev- er be a- afraid,

G C7 C
 he- roes are not born, boys. He- roes all are made. Ask not why, boys, nev- er say die, boys,

G Em Am D G D7 G
 an- swer the call, re- mem- ber we'll all be he- roes for- ev- er- more.

Love Boat – 1977



The show ran from 1977 to 1986 and was set on a cruise ship. Each week there would be presented 3 small plots either about the crew or the people boarding the boat. The theme was written by Charles Fox and Paul Williams. These two men also wrote a number of other TV themes and popular songs. Williams explained how the song was written: Charlie Fox gave me a melody to be used in a new series called *The Love Boat*. We didn't think it was going to last 6 weeks – who's going to watch a series about a cruise ship? When I got the melody I thought that it was all about love, you know, meeting and falling in love. There's a lot of stuff you could stick in there, but the thing that seemed to work best is "love," exciting and new, come aboard, we've expecting you.' Thus came the first line of the song."

Mission Impossible – 1966



Front: Peter Graves, Barbara Bains. Center: Martin Landau.
Back" Greg Morris, Peter Pupus

The music for 'Mission Impossible' is by Lalo Schifrin and was written in 1966 for the TV show. It was first known as the "Burning fuse" as it was the music for a chase scene in the script. Creator Bruce Geller like it better than what Schifrin had written for the main theme and used it instead of the original theme music.

From the Paramount Television Series "MISSION: IMPOSSIBLE"
MISSION: IMPOSSIBLE THEME

By LALO SCHIFRIN

Moderato, Not Too Slowly

The musical score is presented in two systems. The first system consists of four staves: a grand staff (treble and bass clefs) for piano and a single staff for violin. The piano part features a steady eighth-note accompaniment in the bass clef and a more melodic line in the treble clef. The violin part enters with a melodic line in the treble clef. The second system also consists of four staves, continuing the piano and violin parts. The piano part continues with its characteristic accompaniment, while the violin part develops its melodic theme. The score includes various musical notations such as notes, rests, and dynamic markings.

McDonalds

B^b D7 Gm B^b7 E^b G7 Cm F B^b

A single staff of music in G minor (one flat) with a key signature of one flat. The melody consists of quarter notes and eighth notes. Above the staff, the following chords are written: B^b, D7, Gm, B^b7, E^b, G7, Cm, F, and B^b.

Oscar Myer Weiners

B^b D7 Gm B^b7 E^b G7 Cm F B^b

A single staff of music in G minor (one flat) with a key signature of one flat. The melody consists of quarter notes and eighth notes. Above the staff, the following chords are written: B^b, D7, Gm, B^b7, E^b, G7, Cm, F, and B^b.

C7 F B^b D7 G7 C7 B^b C7 G7

A single staff of music in G minor (one flat) with a key signature of one flat. The melody consists of quarter notes and eighth notes. Above the staff, the following chords are written: C7, F, B^b, D7, G7, C7, B^b, C7, and G7.

C F B^b D7 G7 C B^b C7

A single staff of music in G minor (one flat) with a key signature of one flat. The melody consists of quarter notes and eighth notes. Above the staff, the following chords are written: C, F, B^b, D7, G7, C, B^b, and C7.

Gm C7 F

A single staff of music in G minor (one flat) with a key signature of one flat. The melody consists of quarter notes and eighth notes. Above the staff, the following chords are written: Gm, C7, and F.

Band Aids

F Dm7 G7 B^b F Dm G7

A single staff of music in G minor (one flat) with a key signature of one flat. The melody consists of quarter notes and eighth notes. Above the staff, the following chords are written: F, Dm7, G7, B^b, F, Dm, and G7.

C

A single staff of music in G minor (one flat) with a key signature of one flat. The melody consists of quarter notes and eighth notes. Above the staff, the chord C is written.

Budweiser

HERE COMES THE KING (BUDWEISER)

Words and Music by STEVE KARMEN

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March Style

Here Comes The King, here comes the big num - ber one! Bud - wei - ser Beer, the king, is sec - ond to none.
(all.)

Just say "Bud - weis - er," you've said if all. Here Comes The King of beers, so

lift your glass let's hear the call. — (When you say Bud.) Bud - weis - er Beer's the one that's lead - ing the rest. (When you say Beer) When you say Bud there's noth - ing left you can say.

Bud.) And beech - wood ag - ing makes it beer at its best. (When you say Bud.) One taste - ll tell you
When you say Bud, the king is right on his way. The king is com - ing.