

FSMCD Vol. 13, No. 13

TV Omnibus

Vol. 1, 1962–1976

Supplemental Liner Notes

Contents

The Eleventh Hour	1
The Phantom of Hollywood	3
The Deadly Tower	5
Assignment: Vienna	6
Shirts/Skins	7
Then Came Bronson	9
Earth II	9
High Risk	11

Liner notes ©2010 Film Score Monthly, 6311 Romaine Street, Suite 7109, Hollywood CA 90038. These notes may be printed or archived electronically for personal use only. For a complete catalog of all FSM releases, please visit: <http://www.filmscoremonthly.com>

The Eleventh Hour, The Phantom of Hollywood, The Deadly Tower, Assignment: Vienna, Shirts/Skins, Then Came Bronson, Earth II and High Risk ©1963–1976 Turner Entertainment Co., A Warner Bros. Entertainment Company. All rights reserved.

The Eleventh Hour

From 1961 until 1966, two medical dramas battled it out in prime time: *Dr. Kildare* on NBC and *Ben Casey* on ABC. Each starred a handsome, young title character (Richard Chamberlain as Kildare, Vince Edwards as Casey) with an older, more experienced mentor (Raymond Massey as Kildare's Dr. Leonard Gillespie, Sam Jaffe as Casey's Dr. David Zorba). Each series also spawned a spinoff focused on psychological matters: for Casey it was *Breaking Point* (1963–1964); for Kildare, *The Eleventh Hour* (1962–1964).

During the first season of *The Eleventh Hour*, Wendell Corey starred as veteran psychiatrist Dr. Theodore Bassett, with Jack Ging as his younger colleague, clinical psychologist Dr. Paul Graham. The storylines focused on Bassett's role as a consultant to the Department of Corrections, for which he often testified in criminal cases. For the show's second season, the producers replaced Corey, citing mundane explanations at the time, but later revealing that Corey's alcoholism had prevented the actor from delivering his lines. Ralph Bellamy came on board as Dr. L. Richard Starke to replace Bassett and the second season of *The Eleventh Hour* shifted its emphasis to Starke and Graham's private practice.

Composer Jerry Goldsmith had composed the series theme and pilot score for *Dr. Kildare* as well as four subsequent episodes of the medical drama early during its first season, but Goldsmith's busy schedule precluded him from further involvement in the series. Likewise, when *Kildare* star Richard Chamberlain recorded his debut album as a vocalist (*Richard Chamberlain Sings*, MGM S/E-4287) Goldsmith was unavailable to turn his *Kildare* series theme into a marketable pop tune, so the task fell to composer Pete Rugolo, who worked with lyricist Hal Winn. David Rose arranged the resulting song, "Three Stars Will Shine Tonight," and conducted it at an April 15, 1962, recording session.

1. Three Stars Will Shine Tonight FSM previously issued this track on a 3CD compilation of *Dr. Kildare* scores (FSMCD Vol. 12, No. 6), but the only source available at the time of that release was a mono master. A stereo master for the track subsequently surfaced among material for the 1962 compilation LP *Parade of Hits* (MGM S/E-4078), so "Three Stars Will Shine Tonight" makes its stereo CD debut to open this box set of music from MGM television productions.

A number of composers contributed music to *Kildare* after Goldsmith, but Harry Sukman assumed the bulk of the scoring duties for the show's first four seasons. When *Kildare* producers spun off *The Eleventh*

Hour, they turned to Sukman to score that program as well and asked Sukman to provide a theme. Several artists recorded instrumental versions of the melody and it achieved a measure of popularity. For the February 13, 1963, *Eleventh Hour* episode "Like a Diamond in the Sky," guest star Julie London, who played a troubled torch singer, recorded a vocal version of the series theme, with lyrics by producer Sam Rolfe and associate producer Irving Elman.

2. End Credits (second season) This track presents the closing credits version of Harry Sukman's theme for *The Eleventh Hour*, as recorded on July 29, 1963, for use during the show's second season.

Although Sukman largely handled the scoring responsibilities for *The Eleventh Hour*, his heavy workload providing music for both that series and *Dr. Kildare* necessitated assistance from time to time. As *Variety* reported on September 5, 1963:

Williams and Stevens Tuning 11th Hour Segs

Johnny Williams and Mort Stevens have been signed by MGM-TV to score two episodes of *The Eleventh Hour*, which goes into its second season on NBC Oct. 2. Williams will tune "The Bronze Locust," Stevens scoring "Cold Hands, Warm Heart." Ralph Bellamy and Jack Ging star in series, produced by Norman Felton and Irving Elman.

As the 1963–1964 TV season debuted, John Williams (then billed as "Johnny") was beginning his sixth year under contract to Revue, the television production arm of Universal Studios. During the summer of 1963 he composed themes for two high-profile anthology series debuting on NBC that fall: *Kraft Suspense Theatre* and *Bob Hope Presents the Chrysler Theatre*. Williams would produce nearly all of the original background music for the former and occasional episode scores for the latter as the season progressed.

In spite of this busy schedule, around Labor Day 1963 Williams found time to compose and record a score for "The Bronze Locust," which would be the sixth episode of *The Eleventh Hour* broadcast during its second and final season. Elizabeth Montgomery and Robert Loggia guest star as two patients of Dr. Starke who meet and begin a relationship fraught with danger. Montgomery plays Polly, an unstable young woman who initiates relationships with men likely to become abusive. "Polly Saunders subconsciously begins to evolve a plan that may result in her own death," *TV Guide* wrote

in its synopsis of the episode. “Twice wed to men who have treated her brutally, she is now drawn to David Marne.”

Williams’s score features a melancholy theme for Polly, appearing as piano source music (“Polly’s Theme”) and anchoring the dramatic score. Viewers tuning into NBC during the first week of November 1963 were treated to three original John Williams scores: “The Bronze Locust,” aired at 10 p.m. on Wednesday, November 6, followed by the *Kraft Suspense Theater* episode “Are There Any More Out There Like You?” at 10 p.m. on Thursday and an adaptation of Alexander Solzhenitsyn’s “One Day in the Life of Ivan Denisovich” Friday at 8:30 p.m. on *Chrysler Theatre*.

Tracks 3–14 present Williams’s complete score for “The Bronze Locust,” mastered from monaural $\frac{1}{4}$ ” tape.

3. Polly’s Tune/Robert Baby The episode opens with an instrumental of Cole Porter’s “I’ve Got You Under My Skin” playing on the car radio of Polly Saunders (Elizabeth Montgomery), who sings along as she drives her convertible recklessly through city streets, blowing through stop signs. (This CD omits the Porter tune, as the vocal elements were unavailable.)

A police car, sirens blazing, follows Polly home, where she calmly opens the garage door. When the investigating officer (Bill Hickman) recognizes that another car in the garage matches a vehicle from a recent hit-and-run, Polly admits that the car’s owner, Robert Kendall (Chuck Couch), is hiding in her house and that he was drunk at the time of the accident. Williams’s first underscore cue (“Robert Baby”) begins quietly as Kendall emerges from the residence, then crescendos to a dramatic chord laced with trills as he slaps Polly and the program freeze-frames for the opening credits (with a shorter version of the Harry Sukman theme heard on track 2 of this CD.)

Williams introduces his main theme for the episode (“Polly’s Tune”) as the first act opens and the episode credits unfold over a shot of Polly reading a magazine in the waiting room of Dr. Richard Starke (Ralph Bellamy). This CD swaps the order of the first two score cues to present the main theme at the beginning of the “Bronze Locust” program.

4. Polly Meets David During her first session with Starke (a court-ordered alternative to a jail sentence), Polly reveals her history of relationships with abusive men. Williams’s music returns when Starke leaves Polly alone in order to consult with his colleague, Dr. Paul Graham (Jack Ging). Looking for a cigarette, Polly checks the waiting room, where she encounters another patient arriving early for an appointment, David Marne (Robert Loggia). Quietly ominous music underscores their initial conversation, shifting to Polly’s theme as

she works her charms on David.

Starke Worries After convincing Graham to assist in the treatment of Polly in an effort to “keep her away from men,” he returns to his office to find his patient missing. Williams’s music signals his concern, which doubles when he finds her chatting with David. A rising horn line leads to a bold brass fanfare for an act-out.

5. Polly Ad Libs David begins his session with Starke by recounting his conversation with Polly, during which he failed to mention his marital status. A muted trombone crescendo marks a cut to Graham’s office, where the psychiatrist administers an inkblot test to Polly. Bass clarinet and dissonant brass drive an omnious passage as she envisions a man beating a woman but lies to Graham, saying that it appears to be an innocent mother and child. A dark ascending horn phrase covers a transition back to David’s session, with a woodwind crescendo leading to the moment when he pounds his fist into his palm.

6. Polly’s Theme A solo piano rendition of Polly’s theme plays as source music on a cut to a restaurant, where Starke and Graham discuss Polly’s case.

7. David Visits Polly During a session with Starke, David informs his doctor that he has begun a relationship with Polly, even though she now knows he is married. Dissonant chords introduce a flashback to the previous evening, yielding to a languid setting of Polly’s theme played first by trombone as Polly and David discuss his marriage. The cue ends with an ascending vibraphone pattern as Polly mixes David a drink.

8. Polly’s Rationale Polly theorizes that David’s wife has been rejecting him, rather than the other way around (even though David has been the only one committing infidelity). A bassoon duet marks a transition out of the flashback, with an ascending brass phrase for a scene change to a subsequent session involving Polly and Starke.

Starke’s Theory Starke asks Graham to help treat Polly. Williams’s music enters when Starke reveals his fear that Polly is suicidal and searching for a man who will facilitate that end, then builds to an act-out.

9. Polly’s Solitude Starke challenges David’s assertion that he no longer needs analysis. A three-note brass phrase marks a transition to Polly’s house, where she sits alone in the dark, solo clarinet dominating as she musters the courage to call David’s house, where his wife Vivian (Bek Nelson) nearly answers the phone.

David Levels After an argument with Vivian about the phone call, David admits that the call was not a wrong number, as he originally claimed. This brief cue crescendos dramatically for an act-out.

10. The Poem Starke reads a poem that Polly wrote for him. Williams’s music simmers unsettlingly as Graham concludes that the poem is actually a suicide

note, then crescendos as Starke calls Polly. A vibraphone chord marks a cut to her house, where she answers the phone.

11. Polly's Blues Polly denies any dark undercurrent to her poem, putting on a record that plays this upbeat jazz number in the background.

12. Polly Provokes David Starke and Graham hatch a plan to intervene before Polly can commit suicide. Increasingly nervous woodwind phrases build to the moment when David arrives at the psychiatrists' office and embraces Polly, then subside as David announces he left Vivian—but Polly fails to offer much of a reaction.

The Phantom of Hollywood

The Phantom of Hollywood (1974) tells the tragic story of a masked madman (Jack Cassidy) who secretly dwells underneath the backlot of a famous movie studio. When the lot is sold to investors who plan to demolish it, the "Phantom" goes on a killing spree to defend his home—his victims include trespassing vandals, construction workers and his own brother (also played by Cassidy). The Phantom eventually abducts the studio chief's daughter, Randy Cross (Skye Aubrey), holding her captive in his lair while her boyfriend, press agent Ray Burns (Peter Haskell), works with the police to uncover the killer's identity. They learn that he is Karl Vonner, a Shakespearean actor disfigured during a botched movie stunt. Ray and the authorities locate the Phantom's lair and rescue Randy. After a violent confrontation with his pursuers, Vonner accidentally falls from an elevated structure to his death.

While the film is an obvious spin on *The Phantom of the Opera*, it deviates from its source material most notably in its lack of a romantic attachment between the Phantom and Randy. Instead, the central romance belongs to Randy and Ray, but the script barely develops their relationship, so the third-act abduction asks for little investment from the viewer. Cassidy evokes an air of tragedy as the titular killer, but the true pathos of the project comes from its authentic depiction of the destruction of historic movie sets: the film was one of the last shot on M-G-M's backlot, then being dismantled due to the increasing popularity of on-location shooting.

Leonard Rosenman's avant-garde score suits the character of the Phantom: the music is cold, alien and violent. The composer employs a small orchestra throughout, one that never exceeds more than 24 players. A deformed saxophone tune for the Phantom bookends the film, while Rosenman's staple tone pyramids, clusters and grunting low brass dominate the suspense cues. Aside from a handful of famous melodies heard as source music, the score remains relentlessly modern,

13. David Gets Upset Low horns and high woodwinds overlap with an ominous triplet rhythm as Polly reveals she never had any intention to marry David, then crescendos as David attempts to strangle Polly.

14. Polly-Phonic Solo clarinet leads to a final statement of Polly's theme as the woman—having been diagnosed by Starke—asks Graham for help, ending with a warm major chord for the final act-out. (The witty title of the final cue plays on the musical term "polyphonic," referring to a composition consisting of multiple lines or voices.)

—Jeff Eldridge

turning a deaf ear to Vonner's ties to old Hollywood. Rosenman's music never humanizes or sympathizes with the murderous Phantom, even as the outcast relays the story of his tragic past to Randy.

15. Main Title After an unscored opening sequence featuring expository dialogue from a TV news crew and shots of deserted sets on Lot 2 at Hollywood's once-great Worldwide Studios (intercut with scenes from classic M-G-M films shot on the same sets), opening credits play out over footage of a deserted train station on the backlot. Rosenman sets a creepy tone for the forthcoming murder mystery with an unstable saxophone tune over whining portamenti and blating low brass. The cue concludes with a harp flourish as the credit sequence pauses to accommodate more classic footage intercut with shots of the present-day desolation.

16. Jump Rosenman's music returns quietly as the credits continue rolling and two young hoodlums sneak onto the empty lot and proceed to vandalize the sets. When they see the masked Phantom (Jack Cassidy) observing them from a window, Rosenman introduces the killer's primary material: a primitive figure of low repeating chords that serves as the foundation for an angular woodwind melody. The composer develops the Phantom's music as the hoodlums chase him across the lot—but he eventually gets the drop on them and murders them with his medieval flail.

See You Later Police summon studio press agent Ray Burns (Peter Haskell) to the backlot, where Captain O'Neal (Broderick Crawford) informs him of the death of the two hoodlums. Ominous brass and low strings give way to the Phantom's primitive motive as the masked villain, concealed behind foliage, watches Ray leave the scene.

17. Westside Financial Studio chief Roger Cross (Peter Lawford) informs Ray of his plans to sell Lot 2

to developers at Westside Financial. A nostalgic medley of tunes from classic M-G-M films plays through a sequence of the Roger and Ray driving the potential buyers around the studio's famous make-believe neighborhoods. The medley includes: "You Were Meant for Me," from *The Broadway Melody* (1929), and "You Are My Lucky Star," from *Broadway Melody of 1936* (1935), both by Arthur Freed and Nacio Herb Brown and famously used in *Singin' in the Rain*; "You Stepped Out of a Dream," from *Ziegfeld Girl* (1941), by Gus Kahn and Nacio Herb Brown; and "The Girl Next Door," from *Meet Me in St. Louis* (1944), by Hugh Martin and Ralph Blane.

The Phantom Strident chords mark the Phantom observing them from atop an empty building, with pounding timpani leading to the act-out for a commercial break.

18. 50 Cent Tour The tour comes to an end at the studio's phony cemetery. Saxophone suggests the Phantom's presence as the executives usher the developers back into their car. Before they drive off, the camera pushes in on a batch of flowers; a subsequent transition to Cross's office reveals the flowers on his desk, along with a threatening note from the Phantom.

Phantom on the Roof Ray shares an intimate moment with his girlfriend—and Roger's daughter—Randy (Skye Aubrey). Menacing brass marks a revelation of the Phantom watching them from a rooftop. The killer's primitive motive enters on a transition to a Westside Financial van arriving at the studio, with the peculiar saxophone theme sounding as the Phantom observes two survey engineers exiting the vehicle to discuss leveling the lot. Rosenman reprises subdued material from "Jump" when the engineers split up to explore the cemetery set. The score generates suspense as one of the men searches for his missing partner in a nearby house and discovers the man's hardhat stained with blood. When the Phantom appears and closes in on the terrified engineer, the primitive motive builds before the cue subsides with low, sinister colors on a transition to the killer burying his victims in the cemetery that night.

Sneaky Phantom Ray meets with the police and a studio security guard, Joe (Regis Toomey), near the Westside Financial van to discuss the missing engineers. Ray becomes concerned when Joe suggests that the Phantom is responsible for the disappearances, but the police dismiss his suspicions. The Phantom's primitive motive figure surfaces as the killer spies on them.

19. Funny Time/Opening Scene In a screening room, Ray, Roger and an editor, Jonathan (Jackie Coogan), watch a montage of famous clips from movies shot at the studio. Wry source music (a humorous brass tag by Harry Lojewski, followed by a brief excerpt from

Franz Waxman's score to *The Philadelphia Story* for a scene from that film) newly recorded by Fielding accompanies some of the footage.

20. The Ring Ray seeks out Otto Vonner (Jack Cassidy), one of the studio's oldest and most knowledgeable employees, in the still vault. A variation of the Phantom's primitive motive underscores Otto's appearance, suggesting a connection between him and the Phantom.

Act End When Ray questions Otto, the old man insists the Phantom is only a rumor. After Ray leaves, however, Otto becomes agitated and crumples up an old still, marked by a suspenseful tone pyramid.

Fade In After a commercial break, a dreary passage for low strings introduces Ray meeting with Capt. O'Neal under the studio water tower.

Phantom on Lot The Phantom spies on Roger and Ray as they plan a farewell bash for the backlot. A repetitive passage for harp, woodwinds and brass marks a transition to Joe reading a *Variety* headline announcing the sale of the backlot. The cue subsides when Otto appears.

21. Empty Street The Phantom's primitive motive persists under imitative brass as Joe's partner patrols the backlot. Exclamatory winds and pummeling timpani sound when the Phantom confronts the security guard, who opens fire on the approaching killer—but the Phantom has replaced the bullets with blanks.

22. The Body After the discovery of the guard's corpse the following morning, Capt. O'Neal suggests that the farewell gala be called off; a threatening tone pyramid marks a shot of the chalk outline of the body.

That's Entertainment! The scene transitions to the farewell party on a backlot street, where costumed extras, actors and filmmakers mingle, accompanied by a festive arrangement of "That's Entertainment!" (by Arthur Schwartz and Howard Dietz, from 1953's *The Band Wagon*).

23. Get the Phantom The Phantom emerges at the party, his masked attire allowing him to blend in with the costumed attendees. He pulls aside Otto (his brother), who warns the Phantom that if the killings do not stop, he will be forced to expose him. A tone pyramid builds suspense for the Phantom cutting down a light fixture that crushes his brother and causes chaos to break out at the party.

As police pursue the Phantom across a rooftop, Rosenman launches a violent action cue featuring tone pyramids and the primitive motive. The music subsides when the killer ditches the police, disappearing into an underground tunnel. The Phantom emerges elsewhere on the lot, where he finds Randy waiting alone outside a soundstage. Creepy, pitch-bending sustains sound as he stalks her and traps her inside the soundstage, finally

sliding down a rope to come face to face with the young woman as brass crescendo to an act-out.

24. Captive Randy After the police inform Ray that Otto is dead, the scene switches back to the Phantom with a captive Randy. Brass chords trade off with the primitive motive and atmospheric percussion as the killer carries the unconscious Randy to his underground lair at the cemetery. Eventually Randy awakens and explores the dungeon, accompanied by queasy textural writing incorporating tone clusters and bass marimba rolls. The killer confronts her and forces her to write a note to her father, explaining that the Phantom will kill her unless the studio chief preserves the backlot.

25. The Ventilator Ray and the police discover Roger knocked unconscious by the Phantom. Austere low strings and winds sound when the police inspect a ventilation shaft—the killer’s escape route.

The Ugly Face Back at the Phantom’s lair, the killer reveals his disfigured visage to Randy. As he bitterly explains his backstory—he was a handsome rising star wounded during an explosive movie stunt—the score offers an alienated musical portrayal of the Phantom, featuring wandering low-register lines, slowly evolving pyramids and swelling textures.

Please The Phantom’s lair begins to collapse as bulldozers demolish the cemetery above. A fateful tone

The Deadly Tower

28. The Deadly Duo Don Ellis introduces the building blocks of his score during the opening credits as voiceover narration establishes the identities of the key participants. For footage of Officer Ramiro Martinez (Richard Yniguez) patrolling the streets of Austin, Texas, strings outline a rising broken chord answered by a mournful descending motive and militaristic snare drum. When the action cuts to University of Texas student Charles Whitman (Kurt Russell) at his home, the descending figure mixes with the score’s most pervasive idea, a four-note chromatic motive, suggesting the danger posed by the imbalanced young man. The motive dissolves into unnerving material as Whitman rocks in his chair, studying a book on weaponry. Over subsequent shots of Martinez in his car and of the Texas Tower, Ellis foreshadows a hopeful theme that will return in the film’s denouement, before the dissonant material returns—joined by eerie electronics—for Whitman retrieving a hunk of cheese and methodically slicing it with a knife. The fateful descending motive closes the cue over snare drum as Martinez arrives at his police station.

29. Mom Whitman pays a late-night visit to his mother. When he reveals his knife, low-register strings reprise the four-note danger motive, with electronics

pyramid underscores the Phantom’s exit from the dungeon as Randy pleads with him not to leave her.

26. The Bulldozer Appears With help from the police and Jonathan, Ray discovers that the Phantom is actor Karl Vonner. He rescues Randy from the dungeon, but once the lovers emerge from the lair, the Phantom ambushes them and the demolition team. As Vonner pelts his prey with arrows, Rosenman reprises action material from “Get the Phantom.” When the police arrive, the killer retreats to the roof of a nearby castle, which Ray proceeds to demolish with a bulldozer.

27. End of the Phantom The Phantom survives the castle’s collapse and flees to a nearby bridge, where he indignantly shouts down to a crowd of police and construction workers. When Vonner suddenly loses his footing, Rosenman scores his deadly fall with lingering dissonant chords that punctuate stylized freeze frames of the killer in midair, intercut with shots of buildings set to be bulldozed: the Phantom’s cause is completely lost. After the Phantom hits the ground, the composer marks a still of a handsome young Vonner with eerie guitar trembling and a final cathartic pyramid.

End Title Rosenman reprises the main title’s warped saxophone tune for the closing credits.

—Alexander Kaplan

and accelerating strings building to a climax as he approaches his mother. The ensuing murder takes place off screen.

Note After an unscored scene at the police station, Whitman pins a note to his dead mother’s front door, asking that she not be disturbed. Unsettling electronics and strings play as he gets into a pickup truck and drives off. The final 0:20 of this cue do not appear in the film due to deleted footage.

Rifle An unnerving wash of swirling electronics, bells, piano and strings underscores Whitman retrieving a sniper rifle from its case and aiming it up at the tower. The cue subsides after a transition to Martinez at the police station.

30. Photos Ellis reprises the descending motive from “The Deadly Duo” as Whitman polishes his boots in preparation for the massacre. When the camera moves past him and pans across a wall of his family photos—including him as a child and at his wedding—the electronics mix with disturbingly chipper quotations of popular melodies, such as “This Old Man.” The finished film replaces this music with a radio source cue.

(Ellis recorded several nondescript country tunes, some of which were used briefly as source music emanating from radios in this and subsequent scenes, but

none of which are included on this CD.)

Wife When Whitman’s wife returns home, she is dumbfounded to find him assembling weapons on their bed. The electronics enter over radio source music when he pulls out his knife and steps toward her, with aleatoric piccolo flourishes and the accelerating repeated chords from “Mom” underscoring her horrified reaction.

31. A Kiss to Build a Dream On After Whitman lays his wife’s corpse on their bed and covers her with a blanket, a chilling tone pyramid builds on strings and piano as he kisses her hand and weeps. The score continues eerily when the scene transitions to Whitman using a pencil to add a postscript to a letter he previously typed, with his voiceover narration confessing his deteriorating mental state, explaining that “the world is not worth living in.”

32. Couple After substantial action transpires with no music (during which time Whitman arms himself with more weapons and ammunition and makes his way to the observation deck of the tower, killing some tourists in the process), Whitman eyes various students through the scope of his sniper rifle. Unsettling electronics mix with bells and dissonant strings before the killer settles on a happy couple holding hands as they stroll across the campus. The music accelerates, building to the moment when he shoots the male student.

33. Deadly Ellis leaves the majority of Whitman’s shooting spree and the resulting response by the authorities unscored. After the sniper guns down numerous civilians, a group of policemen—including Martinez—reach the tower. Distorted suggestions of the hope-

ful theme from “The Deadly Duo” sound for Martinez and an armed bookstore employee, Allen Crum (Ned Beatty), breaking through a barricaded door and sneaking out onto the tower’s observation deck. As they close in on Whitman from opposite directions, statements of the danger motive overlap amid dissonant strings and electronics. The appearance of a second officer startles Martinez, with a crescendo leading to a burst of gunfire from Whitman.

Kill After a brief pause, the music continues to escalate as Whitman becomes unhinged while listening to a radio report that lists the names of his victims. Violent outbursts for strings, piano and electronics sound when the officers surprise Whitman and gun him down in self-defense.

34. Ticket A comforting string statement of the hopeful theme first heard in the opening cue plays as a policeman drives a shaken Martinez and his wife, Vinni (Maria-Elena Cordero), to their car. The mournful motive returns with a sense of irony when Martinez notes that their car has received a parking ticket. The couple initially finds this humorous but Vinnie’s laughter quickly turns to tears.

End Titles Whitman’s unsettling material comes to the fore as closing text and narration explain that his actions may have been triggered by a malignant brain tumor, and that Martinez, Crum and two other brave officers received awards for their heroism. Whitman’s material continues to gather strength through the end titles, closing the score with an air of unresolved bleakness.

—Alexander Kaplan

Assignment: Vienna

Assignment: Vienna was a short-lived international-intrigue drama from M-G-M that premiered on ABC in the fall of 1972. Robert Conrad (*The Wild Wild West*) starred as Jake Webster—the American proprietor of a Vienna jazz club—occasionally swept up in espionage and adventure owing to his mysterious past. The 90-minute series alternated with *Jigsaw* and *The Delphi Bureau* on Thursday nights in a “wheel” format that NBC had pioneered with *Columbo*, *McCloud* and *McMillan & Wife*: originally, ABC aired the three series under the umbrella title *The Men*, with a funky theme by Isaac Hayes (included on FSM’s *Shaft* Anthology, FSMCD Vol. 11, No. 8).

Dave Grusin was the principal composer on *Assignment: Vienna*—a brilliant choice given his capabilities for creating catchy, jazzy TV theme music (*The Name of the Game*, *It Takes a Thief*), international-espionage dramatic scoring and the jazz source music required for Jake’s Bar & Grill. Disc two (and the first two tracks of

disc three) feature Grusin’s three scores for *Assignment: Vienna* along with the extended source pieces (recorded along with the first episodic score) for Jake’s nightclub; listeners will note that the series’ title music does triple duty as the theme for the main character and the basis of most of the jazz source cues.

John Parker composed two episodic scores for *Assignment: Vienna*, presented on disc three. (Three episodes of the series—only eight were produced—were tracked with existing cues.)

Initially, *Assignment: Vienna* had no main title sequence of its own, as Isaac Hayes’s *The Men* theme served as an umbrella theme for the “wheel” concept. When ABC abandoned that approach, three versions of Grusin’s theme were recorded as a main title: Grusin’s version heard with the broadcast episodes (disc 2, track 2); an unused alternate arrangement by Grusin (disc 2, track 30); and an unused alternate arrangement by George Romanis (from one of Grusin’s score cues)

recorded at the same time as one of the John Parker scores (disc 3, track 3).

Romanis, incidentally, had been the composer for an *Assignment: Vienna* prototype: a spring 1972 TV movie called *Assignment: Munich* with a different European city and a different American star (Roy Scheider) playing the same character. The *Assignment: Munich*

Shirts/Skins

ABC broadcast the telefilm *Shirts/Skins* in a 90-minute time slot as its Tuesday Movie of the Week at 8:30 p.m. on October 9, 1973. The TV movie overlapped with the last half-hour of *Chase* and an episode of *The Magician* (which starred *Shirts/Skins* cast member Bill Bixby) on NBC, and an episode of *Hawaii Five-0* (FSMCD Vol. 13, No. 14) and the first 30 minutes of the series premiere of *Shaft* (FSMCD Vol. 11, No. 8) on CBS.

23. 1-M-1 The film's opening sequence introduces the "Shirts": Sidney Krebs (René Auberjonois), Jerry Axelrod (Leonard Frey) and Dr. Francis Murphy (Doug McClure); and the "Skins": Teddy Bush (Bill Bixby), Dr. Benny Summer (McLean Stevenson) and Dick Dubin (Robert Walden). As each of the six protagonists experiences frustrations with his job and leaves his workplace to convene at a local gymnasium, Fielding's music balances jazzy, percussion-driven material with light suspense. For shots of the men suffering at the hands of their employers and customers, the composer provides repetitive passages for synthesizers, strings and harp (the finished film omits music composed for two of these scenes). As the men make their exits from their individual places of work, Fielding captures their determination with a driving, snare drum ostinato joined by a bumbling, circus-flavored main theme.

Opening Titles The main titles begin as the friends finally meet up and begin their basketball game; the score plays to their camaraderie with an arrangement of "Sweet Georgia Brown" (music by Ben Bernie and Maceo Pinkard, lyrics by Kenneth Casey) marked by whistling and castanets that turns toward jazz fusion as credits continue to unfold with a particularly dynamic statement when the telefilm's title appears.

24. Priest in Dentist's Chair The friends decide to spice up their mundane lives by engaging in a competition: Both the Shirts and the Skins will hide a marked basketball somewhere in the downtown area for the opposing team to find; each member of the winning team will receive \$100. When Dr. Murphy's friend, Father Duffy (Martin Braddock), visits to have his teeth checked, the dentist coerces the priest into helping him hide his team's basketball. Fielding underscores the exchange between Murphy and Duffy with a hymn-like

music, although entirely by Romanis, was a hybrid of re-recorded score cues from Romanis's 1971 score to *Chandler* (a Warren Oates private-eye film) and newly written source music for the TV-movie version of Jake's nightclub. FSM presents a representative source cue on disc 1, track 35.

passage that takes a threatening turn when the dentist begins to drill the priest's cavity. The finished film omits the high-pitched sustained note that opens this cue.

They Set It Up Fielding reprises his arrangement of "Sweet Georgia Brown" for a montage of the Shirts and the Skins searching the streets of Manhattan for the hidden basketballs.

25. Act In The contest takes an ugly turn when the Shirts break into Dubin's office and vandalize his desk. In a subsequent scene, castanets and snare support a playful synthesizer development of the "Sweet Georgia Brown" tune as Sidney complains about the contest to his wife, Arlene (Jessica Rains), over dinner. The finished film omits this cue.

Sneaking in Benny's Office After the Skins retaliate, quiet percussion alternates with mischievous electronics as the Shirts sneak into Dr. Summer's office and resolve to steal a file box containing all of his patients' information.

Sneaky Time The Skins arrive in the garage below Dr. Murphy's office building to exact revenge on the dentist; as they unload equipment from the back of their van, snare-driven percussion gives way to coy accordion and bass (this material is dialed out of the film). Overlapping snare drums sound for Dubin camouflaging his face with shoe polish before the men head to Murphy's office.

Blackface in Tunnel Before the Skins can exit the garage, three African-American men confront them, taking offense to the shoe polish on Dubin's face. Fielding underscores the initial moments of the confrontation with a jittery development of the main theme.

The Missing Chair Murphy arrives at his office to find that the Skins have stolen his dentist chair, with a hollow synthesizer pattern echoing under his shocked reaction. (The finished film omits the percussion that opens this brief cue.)

26. Rape Soothing lounge jazz plays as Teddy's wife Lynn (Loretta Swit) arrives home; she finds a note from the building superintendent (actually forged by the Shirts) informing her that her husband wishes to meet up for a romantic evening. While Lynn changes in her bedroom, the music takes on a funky vibe for the revelation of the Shirts hiding out on her balcony. A

robust reading of the main theme sounds as Jerry strips down to his underwear, the cue climaxing as he tackles Lynn to the ground so that Sidney and Murphy can take pictures to blackmail her. Lynn begrudgingly agrees to stay at a hotel, causing Teddy to think someone has kidnapped her.

Shambles The lounge jazz returns for Teddy obliviously arriving outside his apartment with flowers and champagne. The cue reaches an alarmed conclusion when he enters to find the place ransacked and Lynn missing.

Toy Soldier A frazzled Teddy visits Dr. Summer and informs him that the Shirts have taken Lynn. A repeating martial rhythm underscores the two men studying a map of the city labeled with the locations where the Skins have “hit” the Shirts, and vice versa. The finished film replaces this cue with a snare drum passage from “Sneaky Time.”

27. They Steal Mother Dressed as ambulance attendants, the Skins kidnap Jerry’s mother (Audrey Christie). A quick-paced comical march plays as they wheel her out of her apartment on a gurney.

Mississippi At the gym, the two teams squabble over the abduction of Jerry’s mother. Against the backdrop of their bickering, a coy version of “Sweet Georgia Brown” plays as Sidney and Summers exchange information, with each writing down the location of their team’s basketball (as well as Jerry’s mother) on an index card. Once the trade is completed, a mock-serious setting of the main theme underscores the six men tearing out of the gym and speeding through the city to their respective destinations. The music subsides as the Shirts arrive at an art museum. (The cue title refers to the men counting out “One Mississippi, Two Mississippi” before picking up the index cards on the count of three.)

28. Into the Church Percussive jazz melts into organ source music as the Skins reach a church (where a service is in progress), a unison melody suggesting the hymn from “Priest in Dentist’s Chair” for the men exploring the sanctuary; they eventually discover the basketball resting on top of a high ledge.

Church Time The Skins re-enter the church with Summers dressed as a priest and Dubin disguised as a nun. A reverent development of the hymn for strings and organ sounds as they wait for the sanctuary to empty out so that they can retrieve the basketball.

Church and Museum Fielding reprises the hymn, supplementing it with rich brass, as the Skins nervously await their chance to snatch the basketball. The religious material continues under shots of the Shirts sneaking through the museum after hours—the basketball they must retrieve is attached to a painting created by Dubin’s brother, a famous artist. (The finished telefilm dials out the latter part of this cue intended for action

in the museum.)

Short Hymn Reprise In the sanctuary, Summers pretends to pray as the hymn theme continues to play on organ.

29. The Stealing Nun Percussion underscores the Shirts making their move to get the basketball at the museum. The action segues back to the now-empty church, where the percussion mixes with electronic suggestions of the hymn for the Skins retrieving their ball. Dubin manages to snatch the prize from the ledge when Teddy hoists him up on his shoulders, but a priest catches them in the act and mistakes them for vandals; the Skins hide under a pew as priests flood the sanctuary. Relentless, overlapping percussion marks a transition back to the museum, where Murphy removes the ball from the painting. After a security guard spots his cohorts, the woodwinds join the percussion as the action cuts back and forth between the museum and the church, with both teams hiding from their pursuers. The cue subsides with the hymn as Dubin makes a run for it, chased by the priests.

Meanwhile Back at the Museum Percussion and echoing electronics underscore the Shirts evading a band of security guards and escaping from the museum.

30. All’s Well That Ends Having convinced the priests that Dubin is an actual nun, the Skins make their way out of the church. Fielding captures their jubilation with a mixture of the percussive accompaniment to “Sweet Georgia Brown” and the martial figure from “Toy Soldier.” This material continues through a transition to the Shirts bursting out of the museum and excitedly trouncing through a fountain. The film segues to the gym, where a reprise of “Sweet Georgia Brown” plays through the end credits, which roll over a basketball game between the two teams.

—Alexander Kaplan

TV Pilot

After the *Shirts/Skins* telefilm generated overwhelming critical response and successful ratings, ABC ordered a pilot for a proposed half-hour series. Oliver Clark, William DeVane, John Pleshette and Alan Oppenheimer appeared alongside Leonard Frey, the only returning member of the original cast. The network aired the program on Monday, May 13, 1974, in a 10:30 p.m. time slot following the second half of a rebroadcast of *Ice Station Zebra* (FSMCD Vol. 6, No. 2), the first part of which had aired the previous evening. (The booklet accompanying this release indicates the pilot never aired, but information to the contrary surfaced after the CD went to press; FSM regrets the error.)

The pilot’s story found the six friends heading out for a weekend camping excursion in a delivery truck filled with women’s clothing; they eventually land in

jail, charged with disorderly conduct. One newspaper TV critic felt that the “pilot suffered from a cast that didn’t nearly measure up to that of the original” but did admit that “there were delightful spots” and suggested that the show might work as a mid-season replacement on ABC’s schedule the following year. Otherwise, the program attracted little attention and the network failed to pick up the pilot as a series.

31. Main Title (Sweet Georgia Brown) As with

Then Came Bronson

Then Came Bronson (1969–1970) was an ambitious dramatic series from M-G-M that aired on NBC for only one season. Michael Parks starred as Jim Bronson, a San Francisco journalist who “drops out” of mainstream society, hitting the road on a motorcycle to discover America—and himself—in the process. Beautiful location photography and an ambitious attempt at personal storytelling unfortunately could not sustain viewer interest—the show was ahead of its time.

M-G-M produced a two-hour pilot movie (airing March 24, 1969) and 26 one-hour episodes of *Then Came Bronson*. Disc four presents with the pilot score by the series’ primary composer, George Duning (tracks 2–18). Duning was familiar to *Bronson* producer Robert Justman from the original *Star Trek* (1966–1969), for which Justman hired Duning to score some of its most romantic, emotional episodes (such as “Metamorphosis” and “The Empath”)—having been impressed by Duning’s landmark feature film scores, such as *Picnic* (1955).

Duning brought a flowing, evocative style to *Bronson*—eschewing an attempt to replicate the musical tastes of the 1960s counterculture (that a character like Jim Bronson might have listened to) in favor of a traditional symphonic approach. The series’ main theme is a yearning, soaring blue-note melody that captures the romantic, quintessentially American idea of self-discovery by solitary exploration. (*Star Trek* fans may be amused to hear the similarities between *Bronson* and *Trek*: for instance, compare “Enter Temple” with the mysterious textures for the alien entity in “Metamorphosis.”)

Michael Parks had an aspiring career as a singer and often performed folk songs in *Bronson* episodes; the

Earth II

The following track-by-track analysis conforms to the original version of *Earth II* first aired on November 24, 1971. The Warner Archive DVD release of the telefilm presents a theatrical version that re-edited various music cues to remove obvious commercial breaks.

the telefilm, Fielding employs an arrangement of “Sweet Georgia Brown” for the opening credits.

32. After the Girls/Sweet Georgia Brown (cop version)/Smoking Dresses Fielding composed very little original music for the pilot; this track collects three brief cues from throughout the episode.

33. Sweet Georgia Brown (end credits version) This shorter version of “Sweet Georgia Brown” appeared over the end credits.

end titles of the series utilized his performance of “Long Lonesome Highway,” and MGM Records released his LP *Closing the Gap* as a tie-in to *Bronson*. FSM’s initial release of *Bronson* music includes Parks’s vocal (joined by guest star Bonnie Bedelia) of “Wayfaring Stranger” as heard in the pilot movie (track 13) and repeated for the telefilm’s end credits (track 18).

Two versions of Duning’s “Main Title” for *Bronson* are included on disc four: track 1 is the version heard in the episodes as broadcast, in which the first half was taken directly from the pilot cue “Bronson Away”; track 19 features an alternate in which the first half is musically similar, but re-recorded by Duning with a smaller orchestra for the first weekly episodic score—this version was never used during the series.

Nine composers wrote original scores for 21 out of the 26 weekly *Bronson* episodes: Duning (6 episodes), John Parker (4), Richard Shores (3), Gil Mellé (2), Stu Phillips (2), Elliot Kaplan (1), Dean Elliott (1), Tom McIntosh (1) and Phillip Springer (1).

The second half of disc four features the two Mellé efforts, both excellent albeit quite different from one another: “The Circle of Time” is a relatively traditional and acoustic score (by Mellé’s standards) for an episode involving an old woman (Elsa Lancaster) who lives alone in the Colorado mountains. “The Forest Primeval” is a more experimental jazz score for an unusual episode in which Bronson gets lost in Los Padres National Forest: scored for just eight musicians, Mellé reworked the score into a two-part, 14-minute jazz suite (“Waterbirds”) on his 1970 album by that name.

—Lukas Kendall

1. A New Hope The telefilm plays without music for nearly 12 minutes, as opening credits unfold over scenes of a rocket carrying a team of astronauts into space with plans to establish an orbiting colony known as Earth II. In the launch site’s control room, President Charles Carter Durant (Lew Ayres) speaks

of the hope the mission represents; as his inspirational words continue over a shot of the rocket proceeding into the vacuum of space, Schifrin mounts anticipation with a brief introductory passage of rising optimism.

Earth II Theme Five years later, the completed Earth II rotates in orbit while Schifrin's pop-driven, synth-decorated main title alternates between two melodies: a fateful A theme first heard on trumpet (characterized by its opening leap of a major seventh) and a warm B theme introduced on strings and horns. The music continues as a shuttle approaches the station carrying new space colonists, including the Karger family: Frank (Anthony Franciosa), Lisa (Mariette Hartley) and young Matt (Brian Dewey).

2. Matt I & Matt II Aboard Earth II, Jim Capa (Scott Hylands) greets the Kargers. When Matt makes a sudden move, misterioso harp and vibraphone sound as he floats up toward the ceiling; Jim explains that in the zero-gravity environment, he must always keep at least one foot on the magnetized floor. The misterioso material repeats when Jim gives Matt a globule of drinking water that—thanks to the “magic of zero gravity”—retains its shape in the boy's palm.

Confirmation Received Low-register strings wander over plodding accompaniment when David Seville (Gary Lockwood) receives a transmission revealing that China has launched a projectile into space.

3. Space Tug Schifrin's fateful A theme bookends a low-end drone and a hollow pulse as Jim and Lisa depart Earth II in a vessel (called a “tug”) to inspect the Chinese device.

The Bomb's Photograph Unnerving strings join the pulse as the tug approaches the projectile and Lisa photographs the object. The cue ends on a transition back to Earth II, where its citizens determine that the device is a warhead orbiting over Moscow.

4. Transition Portentous chords underline David's request for a meeting with the Chinese. Schifrin underscores a segue to a shuttle returning to Earth with the A theme on trumpet, dressed with sporadic fanfare counterlines.

Palais de Justice Contemplative flutes, strings and harp play for a transition to Switzerland, where David and Walter Dietrich (Gary Merrill) arrive for the meeting. The Chinese deny a request from Earth II and the Soviet Union to remove the thermonuclear device from orbit, threatening to detonate the warhead if Earth II interferes.

Lisa's Opinion Hoping Earth II will stand up to the Chinese and disarm the warhead, Frank calls for a televised D&D (“discussion and decision”), at which various citizens offer their opinions. Lisa surprises Frank by speaking out against his plan, with tender strings underscoring her impassioned plea for peace.

5. Bad News A majority of Earth II's citizens vote to defuse the bomb. Harp chords and solo flute greet the revelation of the election results.

Locked The throbbing material from “The Bomb's Photograph” returns, accelerating as Jim and Anton Kovalefskii (Edward Bell) pilot a tug toward the warhead.

Dramatic Act End A threatening brass pyramid builds to a commercial break.

6. Controls on Target Dissonant sustains and percussive scraping join the pulsing texture for an extended sequence that begins with the tug's arrival at the warhead. Hoping the Chinese are eavesdropping, Jim sends a transmission back to Earth II, offering that he and Anton merely plan to take radiation readings. The cue continues to generate dry suspense, its tempo accelerating once Anton exits the tug to defuse the bomb. Electronic outbursts and suspended cymbal rolls sound as Anton removes a panel.

With a Screwdriver? Anton begins to clip wires on the control relay, but one of the wires electrocutes him. The pulse gradually slows as the unconscious Anton floats back toward the tug. (The maddening harp ostinato heard at 5:03 does not appear in the film, possibly due to deleted footage.)

Burn, Baby A tone pyramid crescendos to a commercial break.

7. On the Way Back Jim grabs the warhead with the tug's mechanical claw, then pilots the vessel back to Earth II. Another seething build of clusters underscores the tug's arrival at Earth II.

Snoopy Karger An evocative alto flute solo, joined briefly by vibraphone, accompanies Frank's examination of the still-armed warhead.

Just Alive Dr. Huxley (Hari Rhodes) updates the pregnant Ilyana Kovalefskii (Inga Swenson) about her husband. Woodwinds sound over trilling strings as Ilyana faces two choices: a procedure that will render Anton a vegetable, or a highly risky operation that—if successful—will result in a full recovery. Grim strings bookend a tentative flute solo as she opts for the high-risk procedure.

I'll Beat You Again David clashes with Frank over the latter's plan to keep the bomb aboard the station, rendering Earth II a nuclear power. Frank intends to call another D&D to settle the matter, but David warns him that—if he wins—it will be “the end of Earth II.” A swell of brass accents the aftermath of their argument, leading to a commercial break.

8. Deep Thought Lisa begs Frank not to pursue the D&D, but he dismisses her and leaves their quarters. Woodwinds and harp sound over a string sustain as Lisa stares out a window at the sun.

Trance Like After Walter assures Lisa that launching the missile toward the sun would be the safest

course of action, a string trill grounds a woodwind passage and string harmonics as she contemplates the situation.

Lisa's Idea Schifrin reprises conflicted strings and woodwinds from "Just Alive" as Lisa sneaks into a control room overlooking the airlock that houses the bomb. The cue fades out as she switches on a monitor to watch the D&D.

Lisa's Solution Nervous pizzicato material yields to a crescendo as Lisa jettisons the airlock's outer hatch, giving way to a grating sustain as it floats away from the station.

9. What Have You Done? An anguished flourish erupts when Lisa launches the missile toward the sun. The cue maintains a suspenseful air as David, Frank and others arrive on the scene. They explain to Lisa that—due to Earth II's rotation—the missile is on a trajectory toward Earth.

Worried Karger Agitated strings and mallet percussion build slowly as Frank leaves Lisa alone in the control room to contemplate the consequences of her actions.

Shuttle I David and Jim board a shuttle to retrieve the missile, an urgent rendition of the B theme sounding over wavering string accompaniment as the vessel drifts away from the station. The melody gives way to flute material as Earth II clears the shuttle for ignition. In her quarters, Lisa watches the shuttle's departure, a sensitive flute solo entering when Matt awakens and joins her. The B theme returns for another shot of the shuttle on its mission.

10. Dr. Huxley Mournful alto flute alternates with solo oboe as Dr. Huxley informs Ilyana that Anton will not regain consciousness.

Shuttle Ending Trilling strings lead to an optimistic, brassy fragment of the B theme as the shuttle approaches the missile.

Clear for Ignition The projectile's heat shield begins to burn up when the missile reaches Earth's atmosphere. Schifrin's pulsing material returns as the shuttle opens its cargo doors and retrieves the missile before the intense heat can cause a detonation.

High Risk

The TV movie *High Risk* debuted—in a 90-minute time slot beginning at 9:30 p.m.—as the second half of a double feature on the May 15, 1976, edition of *The ABC Saturday Night Movie*.

In spite of a childhood love of music, composer Billy Goldenberg almost bypassed it as a career. When his father lost his job playing in a radio orchestra, Goldenberg was forced to set out on a more secure career path, studying mathematics and physics in college and

Lisa Karger This contemplative piece for flute and mallet percussion does not appear in the film, perhaps due to deleted footage.

11. Kovalefskii's Death As Ilyana shares a final moment with her husband, a fateful harp pedal point supports the moody woodwind material from "Shuttle I." Grim tremolo strings and timpani mark Anton's death.

Tamper Destruct Strategy/Time Running Out/Operation Defuse The shuttle returns to Earth II, where David, Frank and Jim attempt to deactivate the bomb before sunlight can flood the airlock and melt the detonator. Schifrin plays through the lengthy suspense sequence with developments of his pulsing material: tremolo strings unfold over pounding timpani and low-end piano pedal point, alternating with grating electronics and the maddening harp pattern from "Controls on Target." When the temperature grows dangerously high and the bomb's safety bar begins to melt, Jim flies out in a tug to stop the station's rotation. The cue continues portentously as David and Frank continue to work on the bomb.

12. Tense Agony As David and Frank perform the final steps of their surgery on the bomb, pulsing timpani grounds strings, flute and meandering piano. The electronic outbursts from "With a Screwdriver?" return as the astronauts jam their wrenches into the device, preventing detonation just before time runs out.

13. No Weapons With the crisis averted, the station resumes rotation. Stopped horns lead to chromatic harp material as Jim rejoins his crew in the control room. When Frank agrees to dispose of the bomb, an uncertain flute line yield to an enlightened setting of the B theme. Both primary themes sound over a pop beat as the bomb heads toward the sun.

14. End Credits Dr. Huxley switches on a monitor revealing Ilyana and her new baby boy, the first native-born citizen of Earth II. The control room crew takes in the sight, accompanied by a warm flute solo before the main themes return for the end credits, which unfold over a shot of Earth II in orbit.

—Alexander Kaplan

taking a computer-related job working for an insurance company.

"I remember walking in that office for the first time and seeing miles and miles of desk," he recalled in a 1975 interview. "I thought—my God, this is going to be the rest of my life." After quitting his job and a stint in the theater, he travelled west and found success in Hollywood, principally in television. "I think I'm living out most of my childhood fantasies," he continued. "You

can take a pill or a drink every New Year's Eve and say what you could have been. But it's much more interesting to try and achieve a result. You have to gamble, take a chance."

Goldenberg's big break in Hollywood came in 1967 courtesy of Stanley Wilson, music director for Revue Studios and Universal Television, who provided encouragement even though the young musician had no experience working in film or TV. "No question it was the big break," he told an Associated Press reporter in 1979. "Stan said, It's okay, it's not that hard. You'll learn, no big mystery.' He said, You just follow me around the lot. You'll help me and I'll help you.'"

15. Cholmec Civilization (Main Title) Goldenberg's undulating main theme creates an air of mystery over the opening titles as a group of visitors enter the Washington, D.C., embassy of an unnamed Latin American country. Among those viewing an art exhibit of "Cholmec treasures" is Sebastian (Victor Buono); the cue subsides as he enters the gallery, although the finished telefilm tracks in the main theme once more when he takes a particular interest in a glass-encased artifact known as the Mask of the Sun.

16. Confirmed An ominous tag for brass and strings marks a transition to Dulles International Airport, where Sebastian acquires his boarding pass for a flight to Sarasota, Florida. Four other passengers were among the "tourists" who visited the art exhibit in the opening sequence; during the (unscored) flight, they discuss plans to steal the Mask of the Sun.

Kiss Guthrie Goldenberg suggests material from "Cholmec Civilization" over a descending figure as the thieves arrive at a Florida mansion. Gentle arpeggios close the cue as they enter the house and greet their leader, Guthrie (Joseph Sirola).

17. Gather Around Children The team hatches a plan to steal the Mask of the Sun. An electronic theme wanders as Walker-T (Don Stroud) puts the finishing touches on a makeshift chandelier—an approximation of one positioned over the mask at the embassy—to be used in a practice run. Stark chords punctuated by harp mark a cut to Erik (Wolf Roth) sculpting a replica of the mask itself.

18. Concentrate Moody electronics underscore Erik fitting the mask with a pair of fake eyes approximating the jewels in the original. A wavering figure follows for a change of scene to Guthrie convincing a reluctant Sebastian to participate in the heist.

The Mask Cast An ascending horn line underscores Walker-T and Erik using a plaster mold to cast a replica of the mask. The horn material yields to a bold new melody as Guthrie looks on, with sitar taking up the tune for the revelation of the fake mask. The

horn theme sounds once more after a transition to the mansion's grounds.

19. Daisy Can Do It Goldenberg generates sequential tension as the thieves practice for the heist: Walker-T lowers the fake chandelier—with Daisy (Ronne Troup) hanging from it by her feet—down toward a glass case containing the mask replica.

Washington Embassy Goldenberg employs horns under trilling strings for a transition to the embassy back in Washington. Disguised as a tree inspector, Walker-T climbs up to the roof of the building, accompanied by harp and piano.

20. Playing Dominoes Walker-T justifies his presence to Ambassador Henriques (Rene Enriquez) with an excuse concerning an oak fungus. Accented chords surround mysterious lines for horns and strings as Walker-T proceeds to saw a hole in the roof of the building. The cue subsides as the thief reports back to Henriques about the fungus.

21. We Love Harry Lojewski Relaxing, guitar-driven lounge jazz plays during a dinner party as Sandra (JoAnna Kara Cameron) demonstrates how she will defeat the embassy's photoelectric burglar alarms using a flashlight. (The title of this source cue is an in-joke reference to M-G-M music executive Harry Lojewski.)

22. Running Cable At night, the team executes their elaborate plan. For the lengthy break-in sequence, Goldenberg's colorful cues alternate between fitful gestures, methodical wandering lines and ostinato-based suspense. The thieves begin by running a zip-line cable over the embassy's gate and onto the premises, then use it to sneak onto the embassy grounds.

Twisting Locks Erik uses a wire to unlock a ground-floor window, with Goldenberg's music continuing to generate quiet suspense.

Light Fixture Walker-T uses a winch to lower the chandelier, accompanied by nervous percussion and pizzicato strings.

Reading the Chandelier Sebastian extends a long pole up to the chandelier, attaching a hook to the light fixture to draw it closer to the thieves.

Erik & Daisy Daisy mounts the chandelier as Sandra signals to Walker-T.

Cat Got Your Alarm Before Sebastian can maneuver Daisy to retrieve the mask, a cat trips an alarm, forcing the thieves to retreat.

23. What's Happening As the alarm continues to sound, the thieves reach the zip line; a shimmering pattern for piano and percussion sounds over brass and strings as they make their escape.

Look Closely The thieves devise a new plan to steal the treasure. Posing as a sexy expert on Cholmec art, Sandra attends a dinner party at the embassy along with other members of the team and manages to con-

vince Ambassador Henriques to move the party into the exhibit room. A contemplative woodwind melody plays over sitar accompaniment as the guests enter the gallery. Harp and electronics underscore Sandra removing the Mask of the Sun from its glass casing, the material continuing as Sandra and Erik examine the treasure. Daisy creates a diversion when she “accidentally” tears off the ambassador’s toupee, allowing her cohorts to replace the mask with their replica. (A string quartet excerpt—from the third movement of Beethoven’s Op. 59, No. 2—plays as source music during the opening of the party sequence, but this music is not included on the CD.)

A Memorable Evening Moody woodwinds join the harp, sitar and electronics as the guests leave the exhibit room; Sebastian pauses by the ambassador’s luggage to tie his shoe (and to hide the actual Mask of the Sun inside one of the bags).

24. The Airport Guthrie meets with Henriques at

the airport and negotiates the release of four American medical missionaries after informing the ambassador that the mask has been replaced with a fake. A sweeping phrase for strings and horns greets the missionaries arriving back in the United States, with Sebastian and his teammates watching in approval.

25. High Risk—End Title A flourish of harp and electronics sounds once Guthrie reveals to Henriques that the actual mask was hidden in his luggage all along. Afterward, Guthrie joins his team on a plane that departs from the airport, accompanied by soaring horns, suggestive of the melody from “The Mask Cast.” The mysterious theme from the main title returns as Guthrie passes a puzzle-maze game among the thieves; Sebastian solves it effortlessly and hands it back to Guthrie, who smiles. The main theme continues to run its course over the end credits.

—Alexander Kaplan