Dan Foliart: An Interview with Ron Sadoff

RON SADOFF, INTERVIEWER

Introduction

Dan Foliart’s music has been indelibly etched on the landscape of network television, as he celebrates his forty-third consecutive year in the profession. Currently, he is serving his fourth term on the ASCAP Board of Directors. He recently ended his service as president of the Society of Composers & Lyricists (SCL) after serving the SCL for five terms over ten years.


Figure 1: Dan Foliart
A native of Oklahoma City, Foliart had his symphonic work Oklahoma Trilogy performed as part of the state's centennial celebration. While enrolled at Amherst College, where he received his BA degree, he had the opportunity to co-write the song score for GD Spradlin's film The Only Way Home with celebrated Nashville songwriter Tom Shapiro.

Passionate about recognizing the heritage of his chosen field, Foliart was responsible for instigating the Society of Composers & Lyricists Ambassador program, which has honored numerous legends in the music profession over the years. He has served for eleven years on the ASCAP Foundation Board, four years on the ASCAP Nominating Committee, ten years on the Television Academy's Music Peer Committee, and sits on the Advisory Board of the Hollywood Symphony and the Film Music Society.

As scholars delve deeper into the myriad quantity of music composed for television, this bourgeoning field continues to reveal and define its rich history, aesthetics, and its most influential figures. This interview aims to examine and highlight the prolific work and creative process of Dan Foliart, for “family entertainment”—an enduring “genre” frequently neglected in the literature. Over his forty-three consecutive years in the business, Foliart’s scores—sixty television shows, consisting of over 1,300 episodes—have coalesced into a personal voice rooted in popular song and undergirded by an American ethos. His music constitutes a discernable sound for millions of viewers, spread over generations. Grounded in the American popular music vernacular, his signature arises through the transformation of those familiar styles—often comprised of infectious and inviting instrumental textures, and buoyed by inventive arrangements. His use of alternative guitar tunings and incorporating extramusical sounds further individualizes the tenor of his scores. Finally, through Dan’s active life within Hollywood’s music and film communities—by virtue of his dedicated service as an “industry citizen”—we garner a sense of the person, and a rare glimpse into the personal, creative, and political forces that underlie his career.

**Early Influences**

RS [RON SADOFF]: What composers or what scores had an influence on you? What were you attracted to as a kid that moved you?

DF [DAN FOLIART]: Well, here it’s very simple. I grew up in that era where the Beatles of course were next to God. I had to be influenced by pop music. If we want to talk about orchestral music here. . . .

RS: Well let’s talk about both . . .

DF: My mother was a great pianist, and she was my biggest fan. She watched every single TV show I ever did, I mean every single one, and we’d talk afterwards. She thought I should listen to some classical music when I was growing up as a kid, and so it was Tchaikovsky’s Pathétique. It was Dvorak’s New World Symphony. It was more coming from those kind of works than it was movie scores. I heard one piece, the Grand Canyon Suite by Ferde Grofé, and that has remained one of the great inspirations in my life. When I was writing Oklahoma Trilogy, this guy reviewed Oklahoma Trilogy. He loved it, and he compared it to the Grand Canyon Suite, which to me was the ultimate compliment. I listened to the Grand Canyon Suite. I also had a score.

There was a score that I really loved that Victor Young did, Around the World in Eighty Days. I’ve always loved very melodic scores, and Victor Young, I think, really wrote the book on how to write a wonderful melody. Of course he scored For Whom the Bell Tolls, and he wrote “Stella by Starlight” for The Uninvited, and of course “When I Fall In Love” and Love Letters. There were all these beautiful themes that he wrote that were internal themes for scores, and so I think Victor Young, even though I probably had only heard at the time Around...
the World in Eighty Days. [sings song] I mean it was just these gorgeous melodies, and I was fortunate enough to get a chance to spend some time in the music library at Paramount where he had done a lot of his work, and so I got a chance later to pull out and look at a lot of these scores.

We were talking about Shuken and Hayes. In fact they orchestrated a lot of this music. What was amazing—and I don’t know if you’ve seen any of these parts—is they would make these conductors’ scores that actually had every single movement in a two-hand part, so the conductor could sit there and actually look at the entire score. Bob Bornstein at Paramount told me that sometimes it cost more to copy out one of these parts than it would for the rest of the score, because they were so intricate. But I don’t know if you’ve ever seen any of those from the . . .

RS: They’re kind of like a piano part that can’t be played?
DF: Yeah, basically, but it has everything.

RS: Right.

DF: It has everything.

RS: Well in my estimation Victor Young is one of those people, that hasn’t been highlighted enough.

DF: You know, any time I can bring his name up I do. I think he was originally a violinist. Unfortunately he was going to do The Ten Commandments but he got very sick. That’s actually how Elmer Bernstein got his first break—doing The Ten Commandments—because Victor Young was set to do it. Anyway, to go back to my childhood, I think it was the pieces I already mentioned, and Scheherazade was another one. I can’t tell you why, but even after going through and studying music and getting a degree, I still go back to these pieces that I really loved when I was like six, seven, eight, nine, ten. So it’s not like they have aged at all for me. They’re still as wonderful even though I’ve gone from knowing nothing about music to knowing something about music. Those pieces are still inspirational to me.

RS: Yeah, and I think of the history of film music—and I would imagine television as well, it’s always been some kind of combination of the orchestral tradition and popular music.

DF: It has.

RS: Dvorak, I think, would have made a great film composer. [laughs]

DF: Oh, well, just like Copland. I mean Copland has continued to be one of my favorites. I’m not sure that he was on my mother’s listening list. When I was working on Oklahoma Trilogy—of course it’s hard to miss Aaron’s influence in that genre. Oklahoma immediately brings to mind kind of like “the west,” right? I mean what are you going to do? You’re not going to write a 12-tone piece about Oklahoma. Not that I would want to. That’s another thing that we will get into in my college career. I definitely had a different ideology about music than some of the professors I had at Amherst. I would have loved to have had a good Ron Sadoff sitting around who might have had a little broader appreciation for different things.

RS: Well, also there was an air in academia in universities in the ’50s and ’60s and ’70s. Really you’d have composers hired as professors who wrote music for their fifteen friends who could understand it and deemed it great.

DF: Yeah, I’m not going to look down my nose at Schoenberg, Berg and Webern, but those were the only composers, at least when I went to college, who had much credibility with the academic world, at least where I was. I finally ran into a professor, unfortunately he was let go, who said he had a good friend that actually was a good actor. This professor could sit at a piano and he could just improvise music. You couldn’t really tell if that was really 12-tone music or if that was just him improvising. So my style has always been a little pop, a little melodic. I remember in college my professor asking me who my favorite composer was, and I said two things: I said, “Ferde Grofé,” and he said, “Well that’s simply movie music without the movie,” and I took that as kind of a condescending comment, but maybe that’s what that really is. The other person I said was Burt Bacharach, and he said, “I have
not heard of that group," so obviously I knew that he wasn’t attuned to where I was.

RS: You know, unfortunately conservatories still tend to be, in large part, a bit hermetically sealed. There’s not that many schools like NYU and USC, where they’ll bring in a songwriting program, or they’ll have film music. It’s still a pretty rare thing for university music schools.

DF: I think it’s so valuable what you’re doing here, and other places where they’re just realizing that a composer or a songwriter may have a different direction than maybe the strictly academic world.

RS: I think at the Grammys one year, Leonard Bernstein, after hearing Aretha Franklin, said, “You know what, there’s no good and bad styles of music, there’s just good and bad music.”

DF: [laughs] Well it’s true. I think Leonard was probably one of the most open-minded as far as appreciating different kinds of music. He wrote wonderful music in both big, orchestral concert hall style, but of course he wrote West Side Story.

RS: By the way, I found a tone-row in Laura.

DF: Oh you did?

RS: [laughs] It’s in a transition scene where the detective goes into the apartment . . .

DF: Yeah?

RS: I think that David [Raksin] studied with Schoenberg and a lot of composers studied theory with him. But David used the technique in such unbelievably clever ways that you have to really look for it.

DF: Well, we know that David [Raksin] studied with Schoenberg and a lot of composers studied theory with him. But David used the technique in such unbelievably clever ways that you have to really look for it.

RS: Well, we know that David [Raksin] studied with Schoenberg and a lot of composers studied theory with him. But David used the technique in such unbelievably clever ways that you have to really look for it.

RS: I think the Foothold in Series Television

RS: [laughs] You know from your earliest underscores for Angie and Happy Days through these highly memorable themes for Home Improvement and Roseanne, for over three decades your music has been among the most heard music in the world. And because you have composed for many popular series like Bosom Buddies and 7th Heaven, their characters and certainly your music—as one of those characters—have really become part of the American vernacular. For instance, in your theme music for Roseanne, you use an indigenous American form—the blues—with related instruments, like harmonica and a wailing sax. In essence, you invoke Roseanne’s earthy and even rough-hewn persona. How do you perceive yourself as a composer who’s managed to sustain your own voice throughout so many shows, now spanning four decades?

DF: I don’t know. Well, here’s the thing I would tell any person starting out. You gotta love what you do more than anything in the world. If it’s music, you’ve got to love it more than anything. You’ve got to have a real passion for it. So I think as you’ve mentioned all those shows, I think I try to bring a passion to everything. I try to bring the enthusiasm I feel into every project. I think one of the things I have tried to do is imbue every show with its own character, which is what you inferred there. If you look at my first work, I mean it’s entirely different than what I ended up doing later on, and I think it’s because you have to take into consideration a little bit of what’s going on musically in the time you live in.

And so, listening back to some of the early pieces I did, let’s just talk about the TV series Angie or let’s talk about other shows I was doing during that era—the underscore, not the themes, but the underscore to Happy Days and Laverne & Shirley. As I listen back to some of those scores, I was probably taking the lead from a lot of the great composers like Earle Hagen and my friend Stu Phillips, people that were writing Leave
it to Beaver or were writing I Love Lucy. I think that if you listen to my early scores, I was certainly influenced by an idiom that was happening at the time. You had people who were still from the big band era, so you had a little bit of that. If you think about the music to I Love Lucy, a lot of that was an extension from the big band era. So for the early shows, I think I can't help but think that I was influenced by the great scores that were going on in television at the time. But within that context I tried to imbue every show with its own personality.

In fact, Laverne & Shirley, let’s use them as an example. I was fortunate in the early part of my career to have a fairly large-sized group, thirty musicians, for every show I did. That’s one of the things that I miss about what’s going on right now. You don’t really have access to that on every show. There are certain composers that do use a great orchestra, but there are also a lot that are doing it just synthesized. It’s creative, and it’s also budget constraints.

Every show I had in the beginning had large orchestras. So with Angie there was one character who was more from an up-scale background, and that character ended up marrying a girl who was from a very earthy and very modest background. So what I tried to do is—a lot of times I was juxtaposing the more regal sound, the strings and French horns, and then with the other girl’s character . . . . Actually, Donna Pescow had been in the show Saturday Night Fever, so I tried to actually put a little disco in that.

In fact one of the most humorous things that I have to recount about my early career . . . it’s humorous now, but at the time was absolutely frightening—I was working with producers that had a certain sense of how tender and emotional scenes should be scored. And I thought I was being clever by incorporating some disco beats into this emotional scene. You know I thought I was really being cutting edge there, but this was literally the first or second score I ever did, and it was at the Paramount Stage M, a historic stage. I wrote this cue, and I looked back to the booth thinking that there might be some appreciation for what I had done. You’d never seen so many people like on phones, calling you know. All of a sudden, within ten minutes, I’ve never seen so many producers sitting in the room, and they said, “Dan, we gotta talk to you.” And I said, “Ok.” And they said, “What were you thinking about this disco music under this emotional scene?” Well I said, “You know, come on. She was in Saturday Night Fever. I was trying to kind of speak to her character in this scene.” And they said, “You know what, that’s not working for us.” And I think one of the greatest traits that a composer can have is to be able to think on their feet, so I told myself, “I better pull this thing out or my career is basically over here.” So I took out the disco beat, took out the drums, took out the rhythm section, just played it with these strings that I had. Basically, I didn’t have to modify the part that much. And all of a sudden they said, “That’s exactly what we were looking for.” So fortunately I got on to episode 2 and didn’t lose my job after that.

RS: [laughs]

DF: Being able to think on your feet is a great trait, but of course now with all the computer MIDI mock-ups, it’s really taken a little bit of the magic out. I like thinking on my feet, to be honest with you. But now since everything’s all mocked-up, a producer or a director is almost able to hear your entire score in essence before you go down to the studio. I kind of liked living on the edge a little bit. And I know this is hard for you to believe in this day and era, but I have not had to mock up maybe more than two or three things in my entire career. Basically the people that have hired me have trusted me, and they’re excited to hear whatever I do without me having to mock it up. And some of my colleagues think that there’s some kind of falsehood in this story, but it’s true. I have not had to do that, and I’ve been blessed in that regard because I like the magic of being able to just go in, create the music without having someone hear it ahead of time and maybe start micromanaging what I do.

RS: Well it sounds like right off the bat you were able to assess and negotiate the situation very fluently.
Sadoff: Yeah, I was able to do that, and I’ve been able to do that most of the time in my career. I’m a fairly affable person, and then I think that people enjoy being around me. Now a couple of times, I must say over the course of my career, I’ve gotten a little defensive about things, and I’ve got a couple of producers who like to remind me of that. You know that I said, “I’m not going to change that,” or I get very defensive about it.

RS: But you’re still working with those producers?

DF: I am still working with those producers.

RS: [laughs]

DF: So that was at the very beginning of my career, but like with Bosom Buddies, the first score I did for that show. That was Tom Hanks’s first show. (He has Peter Scolari, who starred in that show too, in this new show that he has on Broadway. We were walking passed it. A Lucky Guy, or I forget the name of it.

RS: Yeah, that’s right. Like six weeks he’s there or something like that.)

DF: The first score I did for Bosom Buddies was...maybe this was when the orchestra started changing a little bit for me on some of the sitcoms. We started out by doing “I Enjoy Being a Girl” because the premise of Bosom Buddies is these two guys move into a girls’ dormitory. They have to dress as girls in order to live there, the situation basically taken from Some Like it Hot. So I made this kind of orchestral “I Enjoy Being a Girl” into a hit song, Macho—“Macho Man.” So I did...

RS: Village People.

DF: Yeah, I did this real Rogers and Hammerstein kind of orchestral thing. Then when they come out and you see them as guys, I went to “Macho Man.” But [for that program] I ended up doing more of a pop score. That’s where I started moving away from some of the music idioms that were happening in those other shows like Bewitched and Leave it to Beaver and Andy Griffith. I started moving into a little bit more of a pop vein with Bosom Buddies and actually sized the orchestra down a little bit for that particular show. But once again I tried to imbed that with its own flavor. Every show that I have written for, I’ve tried to figure out what’s going to be the sound of that show.

Bosom Buddies was the first show where I made a real nod to what was going on in pop music. There were some pretty heavy guitar settings, and Gary Herbig played a mean tenor sax. I saw the two main characters, played by Tom [Hanks] and Peter [Scolari], as these contemporary guys, and we minimized the string section and let the guitar and sax do the heavy lifting. Nevertheless, I’m really proud of some of the melodic material that I composed as well. It was also a series where I introduced a technique of starting a cue that would play for the last minute or two of the episode. I think that it really gave the audience a feeling of finality.

We can talk about some of the shows that were a little bit later on, like Roseanne—another show where I was totally off base my first attempt. I did like this electronic dance thing for Roseanne, if you can imagine that. And Matt Williams, who produced that show, told me, “That is just totally wrong for this character, think more Muddy Waters and less Al Jarreau.” I actually didn’t shave for about three or four days. I took out this guitar that was all beaten up. I wore a T-shirt that was ripped in about four or five places, and I took it into Sound City. This studio was rocked out. It looked like it hadn’t seen a cleaning in about three years, but I knew that dance music was totally wrong. I realized it after the fact, and I said, “We gotta do something a lot earthier.” So I took Matt and the other producers into this studio, Sound City, and started playing the bluesy thing that you hear now as the Roseanne theme song with the harmonica and sax, and I nailed it.

For all these shows I’ve told you about to this point, I was working with my partner at the time, Howard Pearl. Howard and I were very successful our second outing on that, but the first one was a little iffy. I don’t know, I’m beginning to think that there’s a consistency in not hitting it out of the park the first time out. At least
these first two stories I told would lead you to believe that I need a second time at bat on some of this.

**Compositional Style and Creative Process**

RS: Well you talk about the use of music against something, it's really a narrative element you're referring to? For instance, your theme for *Roseanne* features a rich and very sensual blues that in the context of a family show, gives us something we don't immediately acquire visually from just the opening montage.

DF: Yes.

RS: There's a polarity there, and it seems with her you also have the actress [Roseanne Barr] and you have her character, where there's this kind of rural family—and that makes sense having the harmonica.

DF: Yeah.

RS: I mean Roseanne Barr is a Jewish woman who may be sophisticated, yet plays somebody who is seemingly typecast otherwise, even in her role as a stand-up comedienne. Tell me a bit about your concept and scoring for *Roseanne*.

DF: That was a perfect example of where we were successful in creating a sound that was consistent with what you wanted to see on that show. We started out with piano, bass, drums, tenor sax, guitar and harmonica, and then as it evolved, I added a slide guitar, a guy named John Goux, who's very accomplished there in Los Angeles. Juke Logan played the harmonica. They were so important to creating that sound I need to mention them. John "Juke" Logan, Gary Herbig played the saxophone, Laurence Juber was on guitar, and a guy named John Beasley, a very fine jazz pianist, was the pianist, Mike Jochum played the drums, Dominic Genova played the bass. But these guys were my team, and with a couple of substitutions, they continued to be my team through the years. I added a guy named Bobby Bruce, who played fiddle on I think seasons three and four. I added a couple of different elements, but it was all within that certain palette, which I think spoke to the character and the flavor of the show. It's been very important to me throughout the course of my career, to create a sound that is consistent with the show and create its own character and personality.

RS: Your approach, creating or really sculpting a distinctive sound via collaboration with your team, has been noted by some film composers as well—in particular, Thomas Newman, who routinely works with a well-chosen cadre of musicians and formulates the sound even before the score's structure is conceived.

DF: In fact, John Beasley, whom I mentioned on piano, he's one of the players on his team.

RS: Speaking of *Roseanne* as well as *Home Improvement*, one aspect that seems to be unique to you lies in your key structure. It has an opening section in E and then transitions a half-step up to F when the main theme kicks in. It's your sound, and it's not a standard progression—and since you shift up to F at precisely the point where the whole band kicks in, we garner a sense of togetherness—that *Roseanne's* family is essentially a tight-knit and close entity.

DF: Let me tell you. Those themes are very different. In fact *Home Improvement* (same producer Matt Williams), I nailed it the first time out. By that time I was working by myself. That chord, you know that key relationship, I must say that since those two shows kind of happened around the same time, it's difficult not to copy yourself. Ok? I don't know if every composer has that issue, but you have a show that's a number one show, and all of a sudden you're asked to do another show, but with the same producer. It's difficult to create something totally new. With *Home Improvement*, I remember there was a little conversation with a couple of the producers, "You know, you gotta get farther away from *Roseanne*." But I think subliminally we're talking about two shows that happened within a short period of time of each other, that E to F may have been subliminally, I knew, "Wow, that was like really successful. Maybe I'll do it again."

RS: I was also thinking of it in terms of your mastery of a kind of "sleight of ear"—of
moving seamlessly from one scene to another, yet while also achieving it with something juxtaposed, which is often the nature of television.

**DF:** Yeah, there was no prep for that. It wasn’t like I was looking for the transitional chords there. I just slammed right into F.

**RS:** And yet it seems to have a very specific quality to it.

**DF:** Let’s put it this way. When I was doing it with *Roseanne*, I know it was just like I wanted to kick it up a notch. And going from E to F, it just felt like I was kicking it up a notch. With *Home Improvement*, it’s also just kicking it up a notch.

**RS:** Yes, in that instance, it really does seem as though the music essentially powers that feeling of intensified excitement—and just by virtue of that simple key change upward to F. And I don’t recall the key change being aligned with any particularly significant point in the picture.

What are some other composition elements that you tend to use that enable you to compose a great deal of music, while still employing new ideas and keeping it fresh?

**DF:** One of the things that I do now is I work a lot with open tunings on a guitar, because guitar’s my first instrument. But one thing about the open tunings: you can’t really do that E to F because you’ve got to stay within the same diatonic key. It’s almost impossible to do that. So it’s kept me from going to the E and the F.

**RS:** [laughs]

**DF:** You will not have heard that E to F recently. But I know at that time it was because I just wanted that extra push.

**RS:** *Home Improvement* is completely different from *Roseanne*, obviously, but it also has a remarkable eclectic quality, maybe because of your using those “found sounds”—which are the actual tools. This dovetails so well in the context of a comedy show that recounts the daily trials and tribulations of a family man—Tim “The Tool Man”—and his wife, his playful three sons, and their “lively” neighbor. And given that Tim also hosts *Tool Time*, a fix-it show-within-the-show, your use of tool sounds throughout the underscore really shapes the sound and feel of the show. What was your instrumentation and tool compliment for *Home Improvement*?

**DF:** There were about six players on the main title for *Roseanne*, you’ve heard what the instrumentation was. On *Home Improvement*, although I had a lot of the same players, I probably had fifty different tool sounds on that main title. I mean I was fortunate enough to get a chance to play those two themes at the Library of Congress a few years back with the *We Write the Songs* program that the ASCAP Foundation has at the Library of Congress, and I had to go back because I wanted to use a few of those sounds. I had to go back into my old 2-inch tapes, and I was just shocked at how many different tool sounds I had sampled in there. There was a grinder, there was a Skilsaw. I had some anvils. There were so many different tool sounds when I pulled up that 2-inch tape.

**RS:** And the grunts?

**DF:** And the grunts. Well, let me tell you how that came about. I went to see Tim Allen’s stand-up routine, and it was just like I’ve never seen anything that I thought was funnier. It was just amazing, but what he kept doing, he kept doing that [mimics Tim Allen grunt], I had just been to the Native American Festival in Oklahoma City, where I’m from, and they have these drum rounds where they have like ten guys sitting around these huge drums, these different Indian tribes, and it’s amazing. They have it in the same place where the basketball, where the Thunder plays now. But at any rate, they’re in this big arena, and they’re all beating on these drums, and I said, “God, I want to utilize that because it just gets you way down. I want to use that. I want to use the tool sounds.” And then I said, “But there’s got to be a way to use this [mimics Tim Allen grunt].

**RS:** [laughs] It’s marvelous how you incorporate tool sounds and Tim’s grunts as percussion instruments, which also has the peripheral effect of inducing the comedic persona of Tim Allen, the star of the show.
DF: And so at the fourth bar, going into the fifth, I stuck that in, and I go, “You know what? That really works.”

RS: And it ends with that too, doesn’t it?

DF: Yeah. [mimics Tim Allen grunt] That was really interesting. I tried to use some of those tool sounds. The music, for the most part with that show, were pretty short cues.

RS: So your music essentially captures the feeling of Tim Allen’s character within a comedic home fix-it show—replete with its own fictional fix-it show-within-a-show: Tool Time. In sum, it seems that your music fundamentally serves as glue which binds everything together.

Typecasting: From Comedy to Drama

DF: This is probably a good time to talk about the transition between working on these comedy shows and then getting my first opportunity to start doing more dramatic work. I think that you tend to get typecast in the business. I don’t know if any of your other composer friends have told you how easy it is for that to happen. They want you to do the same thing you did last time.

RS: Robert Mitchum once said something to the effect of, “They don’t want me to do it better. They want me to do it again.”

DF: [laughs] That’s right! And I found that it was very, very difficult to make the transition from writing situation comedies. One time we had six different shows going on. We were doing the music for Laverne & Shirley, for Happy Days, I think maybe Bosom Buddies was still going on. There was a show called Joanie Loves Chachi that was a spin-off of Happy Days. Nine to Five the movie, they made a remake of that. And I had like all these shows going on, and at that time Howard Pearl and I were still writing together. It just felt like we were kind of the kings of comedy at that time. Trying to get a dramatic show was a real challenge. And so it was about that time that I wrote Oklahoma Trilogy.

The orchestral piece was written to celebrate the land run that opened up the Oklahoma territory to people setting up homesteads and so forth. And then there was a big run, and that was in 1889, and so in 1989 I wrote this piece that actually became an official piece of the run, of the celebration, the hundred-year celebration of the run. There wasn’t any ulterior motive to write it, but what it allowed me to do is show people that I could do something other than situation comedy music. And so after writing that piece, all of a sudden I had a great demo.

Songs and Scores: Launching a Career Path

DF: Speaking of demos, let’s just step back a little bit. If you look at my IMDB, people probably think I’m about a hundred years old because my first credit goes back to 1972, The Only Way Home, which was an interesting experience in itself. But doing that score in 1972 allowed me to have a great demo to play to the studio over at Paramount. So demos, something to show someone, are always extremely important, and although at that time I really didn’t have the chops to score The Only Way Home, I wrote a song-score, and someone else, a good friend back in Oklahoma City, Eukie Hart, actually scored it. It allowed me to have a really great tape to show people. And so that’s how I got started, how difficult that was. I don’t know if you wanted to talk about that.

RS: Sure, I was going to ask you to identify those key turning points in your career. It seems like this was an instance that gave rise to you being hired and then ultimately moving successfully from series to series.

DF: Right. Well on the first show, The Only Way Home, there was a very famous character actor. His name was G. D. Spradlin, during that era, and we’re talking about the ’70s, early-mid ’70s. Anytime there was an authority figure on the screen, it was G. D. Spradlin. He was in North Dallas Forty, which was a popular movie at that time. He played the coach. He was in The Godfather: Part II, he played this senator that ends up getting framed by the family. In The Lords of Discipline, he played a guy who was like an authority figure at a private school. In
One on One,"81 which was a basketball movie, he played the coach. So he was always this authority figure. But he and my dad had gone to school together, and G. D., who we lost over the last year, I think he was probably ninety-two, he's one of these guys that wanted to do everything. He was an oil man. He was a lawyer. He ran for mayor of Oklahoma City. He made a great deal of money and decided at like the age of forty-five that he was going to come out to Hollywood. So he didn't even start acting until he was about forty-five years old, if you can believe it. But after he started acting, he decided he wanted to make a movie. It was actually the first movie that was totally made back in Oklahoma, and that was The Only Way Home. G. D., he wrote it, he starred in it, he did about everything except for the music. But he said the last time I saw him that his favorite thing about that was the music. I wrote a songscore for it. I wrote three or four songs, with Tom Shapiro,82 and Tom has gone on to have an extremely celebrated career in Nashville, and has been BMI’s writer of the year for about seven or eight years.

But Tom and I were writing songs at the time. We met each other over in the south of France when I was sixteen, and there were fifty-two girls, and there were three guys, and it was great odds. We started writing songs, and so that's how we met. G. D. had heard from my dad that his son [was a composer], . . . “Jim”—that’s my dad—“Jim, I understand your son Dan's writing some music.” So my dad said, “Yes.” So he introduced me to G. D., and G. D. just loved the songs we wrote. I tell ya, they're still great songs. Sometimes I think you're teaching a lot of very talented students. They're like in their early 20s. There's something about that period of time that is just so inspirational in one's life. I listen back to some of those songs, and I think I was writing maybe some of the best stuff I ever wrote when I was 23. But I wrote these songs, and that was what gave me an opportunity to show that to the head of music at Paramount, Jack Hunsaker."83 Unfortunately, I thought I was on my way to fame and fortune after that movie, but it took me five years until I got my next job.

RS: Wow.

DF: So it took me a long time. But then once I got my foot in the door after I passed over that little glitch with my first score, I mean they were giving us everything that was going on at Paramount at the time. We got a chance to do some music for Mork and Mindy.84 We got a chance to do some music for Taxi, as I've mentioned also Joanie Loves Chachi, Bosom Buddies. I did some music for Family Ties. We just had an opportunity, it was almost like we were being the staff composers, like from the 1950s.

RS: Again, shows of that era seem to have a specific “soundscape," if you will. What other shows around that time reached back to an earlier era.

DF: Yeah, well there was The New Odd Couple85 and New Love American Style.86 I've learned since then never to do a show with “new” in the title because those were the two shows that we ended up getting fired from. I kind of refuse to admit that I've ever been taken off a show, but it has happened from time to time. I think it has happened to most people. But those were another couple of the shows.

Neal Hefti,87 great friend of mine, he did the original Odd Couple88 theme [sings it], so we worked on that show until our time was gone for that [laughs]. But that was during the era when we were just doing. They were putting us on all these different shows. It was fabulous because my writing kept getting better and better because I was doing it all the time. There weren't these great programs that you have. I just happened to learn so much of this stuff [mechanics and techniques] by myself, like conducting and working with streamers and all that stuff. There's a real technique to doing that. Unfortunately, everything I've been doing for the last ten to fifteen years is basically all click-track. I just really miss that freedom of being able to work with the streamers going across the screen where you'd catch different actions.

We talked about Elmer Bernstein. He was a master. He could work with the clock and work with the streamers. He could catch
something dead on. One of the very depressing things is when you’re up there conducting and you realize the show has ended and you still have another five bars of music to play. I said, “Ok, I missed that. I guess I need to speed up a little bit.” I mean you had to learn all those kinds of techniques.

RS: Well it’s akin to performing music as opposed to performing along with a metronome.

DF: Yeah.

RS: I once asked Elmer, via Buddy Baker, to come teach the NYU/ASCAP Film Scoring Workshop, for at least a couple of days of it. But I made the mistake of describing it like, “Well you could just come in the last two days, you know, work with the click tracks.” I shouldn’t have said those two words: “click track.” He said, “Well if you’re going to use a click track, you don’t need me.”

Scoring Episodic Television Today

DF: Ah. It’s true. So maybe it’s time for me to get away from that. I know that people can creatively go in and out, but the kind of shows I’ve been working on lately, I’ve just kind of kept it going. But back in those days, man, you’d have the streamers taking you up to certain moments. I’m not telling you anything new, but you’d have punches there on your score sheet that would keep you in sync, and they’d give you really a chance for the music to breathe and everything. But the way my mind works, I guess it’s not real mathematical. I’d always try and figure out, Ok, I missed that. Do I need to go faster or do I need to go slower? And you’re trying to think of this as it’s going by. Ok, does that mean I need to catch up to it or . . .and sometimes I would completely screw up and I’d go faster when I should have gone slower, and at the same time you’re having to cue people out in the orchestra and all that. I mean there was a lot going on.

RS: That’s something that’s always amazed me about music editors, in that they seem to have this sixth sense about where things will work and how to line things up. Tim Starnes, who works with us, did a lot of the synchronization for two Lord of the Rings, where most of it’s done with streamers.

DF: Yeah.

RS: And with everything, it’s just kind of watching this suppleness that’s there.

DF: Oh and you know who’s really great at that is also David Newman. He has gotten extremely facile at doing that. At any rate, that was an era that was really exciting, but as I said, it was time to start moving on for me. I wanted to do something different, so I wanted to do some shows where I could actually write more underscore, you know, have a little bit longer lines to play, and that’s when I did Oklahoma Trilogy. And then as a result I got the show that has actually been my favorite show I’ve ever worked on, and it was called Paradise and later Guns of Paradise, because it was a Western and I could use my two favorite things. I got a chance to use my melodic sense, which by the way I got because I started out as a songwriter. I completely attribute the fact that I can write great melodies for a score to being a songwriter. And also then I was able to utilize my guitar writing. That’s where I really started writing on guitar. I got a chance to write cues that were five, six minutes long almost every week. It was taking place in the old West, and I just loved it.

RS: And as I listened to your Oklahoma Trilogy, there seemed to exist a dynamic relationship between that piece and your writing for Guns of Paradise. Maybe it’s the feeling of one “episodic” musical idea smoothly dovetailing into another? Those long stretches of music are present in both. Incidentally, were all those DVDs you gave me, that featured your Oklahoma Trilogy?

DF: Yeah.

RS: Yeah, because I mean it’s like the entirety of Oklahoma . . .

DF: Ok, well that, you mean you’re talking about specifically Oklahoma Trilogy.

RS: Yes. It sounded as though it holds a musical and narrative relationship to Paradise.

DF: Well, that was what ended up being my demo for Paradise. What was really, really great about Oklahoma Trilogy was that nor-
mally as a composer you come in and have to write your music after the fact. I wrote my music first, and then my best friend from high school, Bill Gwin, he said, “You know what? That should have some visuals with it.” And another buddy of mine from high school, Breene Kerr, then directed and cut visuals to go with my music, but it was like the music came first. That was what was really great. I didn't have to fit into anything else. I wrote this sixteen minute piece.

RS: And it really conjures the classic black and white shots of gushing oil rigs of the day, and the native Americans and the cowboys and rodeos, and even the modern city—juxtapositions of an iconic America. And your music embodies that referential quality that resonates. For instance, your opening to *Oklahoma Trilogy* is inquisitive—with a subtle nod to Aaron Copland—by virtue of its quiet bed of strings whereby a lone flute teases us with delicate, disjunct phrase fragments. This soon metamorphoses into a rich swell in the strings that give way to a lush solo trumpet, followed by a quiet indigenous-sounding solo instrument. Through our cultural knowledge of the Western and Copland-inflected music of such composers as Elmer Bernstein and Jerome Moross, images of a wide-open range and a sense of self-sufficiency are evoked. And throughout the piece, there is a compelling sense of anticipation—always seeming to arrive at fulfilling and wide-open spaces, like the old frontier. Perhaps what is most notable is your dynamic sense of storytelling, buoyed by broad symphonic lines and harmonies rooted in American folk, yet intimating a nostalgic Hollywood past.

DF: I want to do more of that. I just got back from Spain and Cheryl [Dan's wife] has been saying, “You know, you've got to write a guitar concerto.” I wish I could sit down and have the discipline that I did when I was twenty-three every day. I mean Stravinsky only wrote for two or three hours a day. If I could just sit down and say OK. When you're not working on a show, you find every reason in the world to do something else. You know, clean the garage or do something. Oh I need to organize that room, or whatever. If I can get up and start writing, I would love to write a guitar concerto, because you know that is my first instrument. But yes, there was a lot of correlation between that and *Guns of Paradise*.

RS: In the *Guns of Paradise*, the episode “Home Again” features a lengthy opening montage which seems analogous to *Trilogy* in that you underscore a montage of familiar American folk music styles, including a swashbuckling gunfight and escape.

DF: Oh yeah, well that was because that was a recap from what had happened a couple of weeks before.

RS: Yes—that's exactly what it was. It was a montage, and I guess that's the nature of the recap. How'd you wrangle all those styles together?

DF: OK, well let me tell you about that. That was a recap from the week before. I don't know how long that piece is, but maybe two or three minutes long, but I drove Bob Bornstein crazy on that piece, and he's the copyist that worked at Paramount for years. What I did is I had established a lot of those themes you're hearing in the previous week's material, and I had no time to do this. They said, “You know we've decided we're going to throw on a three-minute piece,” and they called me the night before. And so I said, God, I'm not sure there's enough time to completely execute something new, so what I'm going to do is I'm going to utilize a lot of the themes that I had utilized before. And so it would go from this real lush thing to another one, but there may have been even less time. There may have been just four or five hours before the scoring date. So what I did is I said *come sopra*, essentially copy such and such, you know from the previous week. And so I guess I stressed out the copying department on that one.

**Creative Process and Alternative Guitar Tunings**

DF: But I had established those [themes] in the previous week, and that show is where I first experimented around with altered...
tunings. For example, a regular guitar [plays E–A–D–G–B–E on the piano]. That's an open tuning... except it's down [plays the notes down an octave]. I said, “Wouldn't it be cool if maybe we changed that D to like an E. And then, your open chord became a sus chord, and when you change that, you all of a sudden have an opportunity where when you just strum it open—it's like this wonderful sound.” And then you can just put maybe like one or two fingers. You don't have to do all these stop chords. You can just put one finger and you find yourself into these wonderful tonalities that you would never find yourself. Another one is an open G. You start, low to high on D, G... D, G... B... D, you have an open G chord. If you just put a couple of fingers down, you end up with that chord [plays a sharp 4 sus chord]. All of a sudden you're strumming along and you're able to go to that chord, and instead of using a regular V chord, I found myself using that chord a lot. It's a D with both the third F and the sus G.

One of my favorite tunings is built around F [plays chord]. It's built around a Major 9 chord, and I believe it was a slack key tuning that some of the Hawaiian masters liked. I utilized it up ½ step in G on one of my favorite pieces from 7th Heaven, Father and Daughter Dance. From low to high on the guitar, it's tuned D♭, G♭, D♭, A♭, D♭, F.

You read the guitar part just as you would normally read a guitar part—no transposing. However, you have to be very specific about which strings to play the notes on. Naturally, after Laurence Juber and I did this for many, many shows, I could be a little less specific, particularly when it was very intuitive which strings you would normally gravitate instinctively, such as the written F in this example. However, at bar 4, the written E could be played on any of the top three strings, so it was imperative to put a 3 inside a circle—guitar notation for third string—as it would be a sounding F on the third, G on the second, or once again F on the first. However, the first string was already occupied by the written C, so it wasn't an option.

Every episode for 7th Heaven uses two different tunings. I would go back because we did I think maybe 225 episodes of that show. I would repeat some tunings, but there were probably maybe 35–36 unique tunings. The effect that this has on the scene is a subtle one. Let's take these two shows, Paradise and 7th Heaven. In the former, when I was using the guitar, I wanted to connote a feeling of ongoing suspense for the most part. I experimented with any number of open tunings built around minor chords and the strummed guitar—always the 12 string. 7th Heaven was a warm family drama. I rarely used minor open tunings, but leaned

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**Figure 2:** "Father and Daughter Dance"
Sadoff: Dan Foliart

on major chords with added seconds or 6ths, and it seemed to suit the characters and flavor of what I was trying to accomplish.

Historically, at least in a general fashion, I believe composers have utilized the minor scale to connote pathos and major keys to portray warmth and light heartedness. Take, for example, a piece I referenced earlier. Tchaikovsky, in his Pathétique, composed one of the most pastoral and exhilarating movements in musical history in his third movement, "Allegro," which falls solidly in E major when the clarinet states the melody in measure 71. Contrast this to one of the most brooding and poignant movements in music, a few minutes later in the last movement of that 6th Symphony, clearly in B minor. Similarly Hermann's opening cue, "The City," for the movie Psycho brings the audience into the unsettling experience that they are about to witness when he employs a B-minor scale. In the same way, I construct underscore to complement and enhance the action on the screen. The openness of the sonorities exemplified by the major keys accomplished that for me in 7th Heaven. The Impressionists found that colors directly across from each other on Chevreul's color wheel, when juxtaposed yielded the most pleasing experience for the viewer. In the same fashion, the feeling of warmth or optimism of a major chord versus the somber emotion elicited by the minor chord educates every choice I make as a composer. Thus. I leaned on open tunings built around major keys for 7th Heaven.

RS: And you can hear that in your writing.

DF: Yeah.

RS: And you answer in this really remarkable way. We seem to hear what we expect to hear—which is a harmonica—but I believe that what you actually used is an oboe.

DF: It was an oboe.

RS: And the oboe has a more expressive emotional range. So you effect a great "sleight of ear" by drawing on the oboe's subtle qualities while still maintaining the feeling of the West with a sound reminiscent of a harmonica. From there you open up with a trumpet, and then music in full bloom with strings. Over the course of a brief scene, you conjure an emotional flourish in a very compelling way.

DF: Let me outline the story a bit, first. Paradise, later Guns of Paradise, was a Western that aired on CBS and starred Lee Horsley as reluctant gun fighter who returns to the California town of Paradise in the 1880s to raise his recently deceased sister's children. We follow different story lines, which from time to time incorporate historic figures. In this particular episode—one of my great friends, Joel Feigenbaum, a huge supporter of mine, was one of the producers—we meet a young journalist, L. Frank Baum visiting the town, who finds Ethan's (Lee Horsley) nieces and nephews, as well as the townspeople, intriguing, and he begins to formulate ideas for a book, which will become The Wizard of Oz.

The "B" story follows an evolving plot line from a previous episode that incorpo-
rates the historic law man Wyatt Earp. The cue starts at 39:49 in the show. Although it is essentially around a ten-minute piece, I have broken it into three sections M41, M42, and M43, with grand pauses for dialogue in between. The cue starts at a mm=99, although at the time I was using the Knudsen book,101 and it was a 14/4 click. Although I go into free time with streamers later, the first sequence was aided by the click to keep a driving rhythmic feel in the 12-string guitar. I was letting the low E string ring while indicated to the guitarist to mute the top four strings, so we would be left with the hammering-on technique on strings 4 and 5, which yielded a very percussive sound. It is essentially the Gunfight at the OK Corral, a moment steeped in Western lore. Sam Clanton and his boys are riding into town underscored by this 16th note pulse, and when we cut to Main Street at bar 10, I felt a change in the music was merited, so I add a solo trumpet, accented by trombones, with the guitar continuing its rhythmic strums as a second layer. When we cut to our hero, Ethan, I modulated up a half step and brought the full orchestra—about twenty-five players—in, accented by trills in the violins. The music continues to build, featuring tympani and snare marked fortissimo. We cut to Ethan and Wyatt, and I brought the music down to a mezzo forte and thinned out the instrumentation. I felt since it had already reached a fever pitch, the more transparent texture would give a shift that would accent this moment. The guitar goes back to its figure from bar 1. In order to build from here, I have the guitar jump to its upper register, still letting the lower strings continue the drive, this time open, rather than muted, to add more clarity.

As the two parties are preparing for the gunfight, Ethan says, “Let’s get on with it.” To accent this inevitable showdown, I add the violins trilling on a high E. Just as the first shot is about to be fired, Ethan’s nephew, Joseph runs into the street. At this point both parties relax their weapons and dialogue ensues. Claire points the finger at Baum and accuses his reporting to be the catalyst of bringing the confrontation to a head. As we cut to Baum, I start the music again, this time with a melancholy melody in solo trumpet, accompanied by strings and harp. Note that although I only have four celli, I have them divisi in four parts, a technique that I have been quite satisfied with over the years, each player able to hold his or her own in a setting such as this. Once again, after a minute or so, I pause the music for dialogue, until, unexpectedly, Clayton’s boys pick up the guns and start firing. Once again, I bring us back to the opening guitar figure, preceded by low brass accents.

The Claytons are soon neutralized, and a passage of dialogue between Ethan, Claire, Wyatt, and the family fills the next minute or so. The final piece of this trilogy begins on Ethan with ethereal woodwinds that act as a transition to a dissolve with Claire hanging clothes in a pasture as Baum, who has witnessed everything before, rides up.

I reprise this motive at the conclusion of this cue and the episode. I find bookending moments such as this can have a very resolved feeling once you are headed to the end of a scene. A long conversation ensues between the two of them where Baum extols Claire’s virtues, scored, alternatively, with a solo clarinet, bassoon, and flute over alternating guitar and string accompaniment. I utilized a melody that I had used throughout that episode. If I can, doing a dramatic score like that, I always like to find a melody where I can bring it back. I know that scoring today sometimes you don’t have that opportunity to use melody quite as much as you did a few years back. It’s more like textural stuff, and sometimes producers don’t even want to go with a melody. I knew that we were going to have a build-up. Then when you’re talking about the trumpets coming in, [continues playing, more motion] . . . then we start seeing him thinking. Then it starts building and then there’s a big finale when you see Wizard of Oz by Frank Baum at the end. This was at the time a decent size orchestra, but what I’ve always found orchestration-wise (this goes with any type of group), if you start out small and then all of a sudden you start
Figure 3: Paradise
adding, like maybe adding the cellos, all of a sudden it gives you a sense of having even a bigger group than you normally do, by holding some things back. The episode concludes with a montage, presented in flashback, where we see different townspeople, now envisioned as Baum’s characters in *Oz*, such as the tin man and the scarecrow. It is obvious that Claire will be Baum’s heroine, Dorothy. This last passage is scored with an ethereal orchestral approach with melodies heard in the previous underscore.

**RS:** As Wyatt Earp, wasn’t that the actor who played Bat Masterson?102

**DF:** No, you saw Gene Barry103 in the Recap, he was Bat Masterson and was also in this show. Hugh O’Brian104 was Wyatt Earp.

By the way, I also used 12-string guitar a lot in *Home Improvement*. I love the 12-string guitar. My mother gave me one, a Gibson B-45–12, when I was in 8th or 9th grade, and I played it. I don’t normally play on my own shows, but I did on *The Secret Life of an American Teenager*105 . . .

**RS:** Well you certainly have a fabulous guitarist that does play your music.

**DF:** I have Laurence Juber,106 who’s the greatest guitarist in the world, as far as I’m concerned. But on this last show (*The Secret Life of an American Teenager*), for the last five years, I’ve been playing 12-string guitar on almost everything, but back to *Paradise*, I used the 12-string guitar for that fight, shootout scene. I was just driving along on this open-tuned 12-string guitar, and what I found is amazing. I think this is a secret with orchestration in general. The more guitars that you throw in there, doesn’t make the sound bigger, but sometimes it takes a little bit of the individuality out of it. So it’s just one 12-string guitar, but it sounds huge. He’s driving on it, on that particular occasion he was, but another technique we found is when you want that guitar to sound really great, you don’t play it that hard. You just groove on it really softer and it comes out sounding huge.

But on this one, there was a fight scene, and I think I was probably having to fight with some sound effects, so he’s like driving on the guitar.

**RS:** Well in this scene, did you think out more of the structure, the tempo, rhythm, and kind of feel you wanted to, you know I’m talking about the oboe, then the trumpet, and so forth? Or did the instrumentation occur to you first?

**7th Heaven** Episodes “Home Again” and “Eric and Mary”: Drama, Structure, Harmony

**DF:** Well here’s the way I go about writing. Let’s take the scene above. So I was sitting there, watching. I knew for the first part I wanted it to be real groove oriented on the guitar. Then all of a sudden I was watching that scene (I guess I watched the scene over and over) [plays piano] . . . I can’t remember exactly . . . I know there was a lot of dialogue going on too with it. That kind of texture was going on, and leaving a lot of space for dialogue so you’re not getting in the way. Then there is that long scene where there was dialogue between the Frank Baum character and one of our leads, Jenny Beck,107 who played Claire. I’m trying to set the scene because I know we’re going to hear at the end of that scene or we’re going to say, “Ah, so that’s where he’s coming up with the Dorothy character from *The Wizard of Oz*.” [continues playing] By the way, trombones I think are the secret, the secret to making things sound big. I swear to God, I’ve tried to do it with other stuff, and when I said, Ok, well we don’t have the budget for trombones. Just leave those out. Doing a show like that, man you get . . . let’s say it’s this chord [plays chord on piano] . . . I mean you put those trombones down there and space them a 4th, a 5th away, a 6th away. All of a sudden when those trombones come in, it can make the hair go up on the back of your neck. You wouldn’t think that three instruments could do that. Of course, if you have the luxury, double them with cellos, all of a sudden you’re going to make it big.

I did this TV movie, *The Soul Collector*.108 I really loved the music I did for it. I actually played one of the songs when I did your program here.
RS: And perfectly in sync, I might add—despite you facing the audience and the film running . . . behind you!

DF: [laughs] I appreciate that. I loved the music that I wrote for that film. I got emails for the next ten years after I wrote it. It had, once again, a custom-crafted song for a moment in a movie. I built the theme around it. I used that theme throughout, but when that song came up, I think part of the reason people were responding was they'd heard that melody throughout. It was like Mancini\textsuperscript{109} when he was doing “Moon River”\textsuperscript{110} or something. I mean he utilized that theme so somewhere subconsciously you were used to hearing that.

But I was going to go back to the fact that I didn't use trombones. I've looked back [\textit{playing piano and singing melody line over top}] This is the opening, and now, I just wish I had those trombones [\textit{plays more}] I go, God, why didn't I have those trombones? [\textit{laughs}]

Here's the way I see it. In this case it was the opening title sequence. I was looking for a lift in the music for when we cut to this bucolic scene of Texas farm land. I wanted to accomplish it by starting with fewer instruments, namely an acoustic guitar and oboe and then by adding more orchestral texture for the cut to the bucolic scene. I did this by adding. If I had had the luxury of having the added players, then when that lift occurred, it would have been another say 50 percent more with the sonority of the trombones holding down the lower register of the chordal underpinnings.

RS: In addition to describing your compositional process, and your synergy of orchestration and composition, there is also something I've noticed even from your brief examples today on the piano—and that is, you have a very special way of drawing on common-tone harmonic progressions. In one of your \textit{7th Heaven} episodes, “Eric and Mary,” there's a scene where I believe it's only an acoustic guitar playing in G major, and at a certain point his daughter says something like, “They're in the car I think together . . .”

The scene is a wonderful father-daughter moment. Mary, the eldest daughter in the series, has an ambition of being a star basketball player as she prepares for college. She is the victim of a hit and run car accident and has undergone physical therapy for some time and is finally returning home. Eric, her father, has been having an emotional moment in discussing the positive feelings he has about her recovery. Mary asks her dad to tell her directly, “Will I ever play again?” At that point you turn the underscore to fuller instrumentation. He answers that he can't be certain of that, but he implores her to believe in herself and that positive energy can achieve miracles.

DF: Yeah.

RS: And she says, “I'll certainly try,” and they embrace, but just beforehand, you set up the D major as though we're going to cadence to G . . .

DF: Yeah.

RS: But you then go to B\textsubscript{b}, and it's a very clever use of the mediant progression that conveys the scene's dramatic needs so well: From G major to B\textsubscript{b}, the note G moves to B\textsubscript{b} and the D also moves to B\textsubscript{b}. With this harmonic device, you service the dramatic needs of the picture as Mary makes that conscious decision to move forward in her life. She exits the car, and we soon dissolve to Mary in a wheelchair shooting baskets as the episode concludes.

DF: Mary was played by Jessica Biel,\textsuperscript{111} who's now married Justin Timberlake.\textsuperscript{112} She was in that scene with my friend Stephen Collins,\textsuperscript{113} who went to Amherst with me. I forget what was going on there, but I probably did go [\textit{plays the progression mentioned before}], you know because I was probably in D . . . I can't remember if I was in D or G . . .

RS: You start in G then you went to D as though you would cadence to G.

DF: Yeah.

RS: And then at the embrace you go to B\textsubscript{b}. But it didn't draw any attention to itself is what was so . . . the subtle harmonic change took us to an unexpected place without overpowering the moment. Sometimes this can be achieved through instrumentation, but in this case the audience feels the shift in emotion through harmonic movement.
DF: But that’s a perfect example of the way I write, and I haven’t looked at that scene in a while. Well, here’s the way it is with me. I’m sitting there. I’m looking at that scene between Mary and her dad. I can promise you that that [chord] change that happened there, it was because there was such a reaction. It makes such a difference what chord you go to at what time. That to me is maybe one of the most important things: reacting to what you’re watching on the screen. A lot of times I’m crying. I’m sitting there, I’m looking at something, and I’m getting emotionally involved with it. There was one time where it was like [plays chord] that’s the chord I wanted. Somehow someone had copied an E♭, with this in F, the difference between a dominant 7th and a major 7th. I mean it can completely destroy that scene, just totally destroy it. I know there’s some great work being done by music editors by taking preexisting work, but I mean the whole soul of being a film composer to me is reacting to what you’re seeing, or back in the days when you didn’t have a picture, they had very well executed timing notes. But it just makes such a difference for every single moment on a scene that I just can’t see for the most part things being tracked.

RS: Well, production music can serve much like a temp track.

DF: With all due respect to my colleagues that are doing a lot of library music, I think that it’s taking the true art out of what we do, which is taking that moment where I went to a B♭ chord. That is a moment that enhances that picture, and it may be subconscious to a producer or director looking at it, but that’s the reason that maybe that scene is going to be successful versus not being successful. It’s the nuances. You as a composer are looking at a scene, and you’re reacting to it from your emotion and from your experience. That difference between E natural and E♭ is light years away.

**7th Heaven Episode “I Hate You”**

RS: I am reminded of another good example of your creative approach, which is from an episode of *7th Heaven* titled, “I Hate You.” Here, although the show revolves around a woman who conveys her experience as a concentration camp survivor in Auschwitz, you don’t reference a “Jewish sound.” At a key point, she bares her soul in a kind of testimonial. You draw on a modicum of musical forces for maximum effect. You use only high strings on D and G with D rolled lightly on the piano. With a couple of gestures, you use the piano as an intimate voice and the piano in its role as a kind of fundamental Jewish instrument. And you employ but a single clarinet tone (D). In essence, you’ve drawn on a classic Jewish Klezmer ensemble.

DF: Well I think that is a perfect example. That’s the last scene of the episode, and it was probably fifteen minutes long. The start is at approximately 37:30 in the episode. She is telling her tragic story to the Camden’s youngest son, Simon’s junior high school class. I think one of the key things that I would tell you about that particular scene is the decision about where to start the music. You could have easily scored the whole fifteen minutes, but picking that exact moment to come in, I think, was a real good spotting moment, and it wasn’t easy. I had actually spotted the music to start about :30 earlier, but upon seeing the picture with the producers, we decided that there was a more appropriate start, letting the story of the survivor unfold some more. If it had come in earlier, then it would have stepped on this wonderful performance and poignant story. Any later, it would have been after the fact. The moment it starts is the spine of the remembrance. As far as that D that you’re talking about, about a minute into her tale she says “I killed my brother.” And I’m sure it was because I was trying to sneak that D in because there was a nuance there I saw in her face. This time the D serves as the top note of the G-minor chord in the high and mid strings, and the piano lightly outlines the chords that we heard in the opening sequence supporting the clarinet. As she continues, she recalls asking her captors where her parents are. The guard says, “Your parents?” He continues, indicating that the smoke coming out of the
smoke stacks are her parents. At this point the music becomes more emotional, but the objective here was to truly stay out of the actresses’ way. The story speaks for itself, and my job was purely supportive.

RS: How about when he first sees the tattoo, earlier in the episode? In the very opening it’s only the strings that have a D that sneaks in, and at some point there’s . . . and piano with just this like G to D kind of ambient, and then the clarinet just only a D.

DF: It’s about 3 minutes into the show, and that’s where I first established the theme and the harmonic language I was going to use in this episode. The D you mention leads into the theme for the episode played by piano.

RS: Yes, that’s exactly right!

DF: And I’m sure it was because I was trying to sneak that D in because of the tattoo, which is obviously going to be critical to the story we are about to see, and that’s exactly what I’m talking about with the other stuff. You’re looking at it, and you’re going, OK, that’s what it requires at this particular moment. It requires that very transparent D there.

RS: In fact, I don’t think you used one extraneous note in that scene.

DF: Ok, well I’m telling you the reason that note came in. It wasn’t because that is compositionally a cool place to bring in the D. It was because of the drama I just described. I think maybe it just sat there for a minute as I recall. I think that that’s so much what film composition is about. To me whatever I’m doing is really a gut reaction to looking. I think I mentioned, I talk to my colleagues. Even on situation comedies where you could library the music out and do one set of cues and then put them in, I like to react to every single moment I’m looking at. Now there may be a time when I’m not able to do that, because of budget constraints or because they say, “Well the only way we can get doing this is if you just give us a bunch of cues.” I’m going to be very resistant to that. I’m not going to say I would never do it, but I’m just saying I’d be very resistant because to my mind it’s taking us backwards in what we do as composers, to not be able to react viscerally to what we’re seeing and making those decisions of whether to use that D or whether to use that trombone or whatever. Those are decisions you’re making as you’re going through a piece.

7th Heaven Episode: “Home of the Brave”

RS: Let’s discuss another episode from 7th Heaven, “Home of the Brave.” This starred Ray Walston, who you would remember as a child from My Favorite Martian.114

DF: Yeah, that one was about Veteran’s Day. I love that episode. It was so great.

RS: And one of your cues accompanied characters that are running around trying to get somewhere . . .

DF: Running. yeah running—running into the church. They ran into the church, realizing that this wedding has already taken place.

RS: And at one point the synchronization becomes quite tight, and you’re using that fun romp music, but suddenly—boom! The characters are inside, and peering into this dining room, prepared with a huge feast of food laid out upon the table.

DF: Right, and I think at that point I either left it sparse or I put some kind of glistening music in there. But that was a good example because I was working a lot with the guitar. That was a perfect example of a cue that you go through all sorts of different moods in a very short period of time. You have a very warm section when they’re going out to find the Ray Walston character. You’ve got Mary, who is Jessica Biel, and her brother who had been lost, trying to get back for the wedding, so there’s that whole thing. There’s seeing that table full of food, and then my favorite part of it is when they actually find the Ray Walston character who’s made this wonderful meal. He’s leaving town, and they get him and bring him back. And that’s a good example of where the scenes have so many dynamics that you can’t play one beat throughout. You’ve got to be able to really score it. I mean that’s what scoring is all about.

There was a fine line between doing humorous music and just scoring a humorous scene when I was doing Laverne & Shirley
because it was all this slapstick stuff. Occasionally, I tried to write funny music, and funny music didn't really work for me. It was, let the comedy happen on screen and then just support it with some music that's not serious, but not using really funny music. A lot of those scenes I could have been doing [sings some slapstick music] . . . I could have been doing that, but I didn't. I just tried to make it light and capricious and whimsical, and let Laverne and Shirley do their shtick and not try and catch everything. But when you're doing animation, I mean when I did The Little Mermaid, I was doing a lot of Carl Stalling kind of stuff. In fact I was trying to bridge the gap between Alan Menken's original score for The Little Mermaid, which was very melodic and everything. I was trying to put in a little Carl Stalling kind of stuff too.

RS: That was scored like the '40s, '50s Disney composers would, where they create these long musical lines and then hit things along the way, but always within the context of a long melodic line—like Oliver Wallace.

DF: Well that show was fun. I had to turn that Little Mermaid series around very quickly, and what I found was, first, I sketched it out with a three or four line sketch. And then I would orchestrate from there. But I found that it was amazing in that particular show. I didn't find it was any more or less successful by doing the sketch. So I did thirteen of those episodes. The last few episodes I was just orchestrating directly to paper and just going for it. Now normally, I don't like to do that because if you sketch something out, you can see, Wow, I really want that to be trumpets, but the top note here is an E and you know what? Those trumpets, they need to be more like an A. So if you're sketching out, you can go, OK, that needs to be voiced higher. So instead of doing in that key, maybe I want to do that. And I got very good because I had this band called Afterglow and where I was writing for trumpets all the time, and there's a real unique range that I like to write for trumpets.

RS: Using B♭ most of the time?

DF: Yeah—B♭. Almost all the trumpets that I used with that group were B♭. You can really have some fear going into a rehearsal. If you've written something for B♭ and the guy forgets and picks up his C trumpet and plays it. I've had that happen a couple of times, and you go, "Oh my . . . " But at any rate, now that's one thing I do like about sketching, but I didn't do it on that show, and everything came out pretty good, but I like the sketch . . .

RS: But with all the hit points there are in animation, does that make it more time consuming to write?

DF: Oh yeah.

RS: Alf Clausen recently commented on the sheer time involved in writing for animation (The Simpsons), with the added responsibilities for composing for a large ensemble.

DF: It's tough. I'll tell you what. I found that to be extremely laborious, but I had fun with it. But that's the only animation project I've done, but I really liked the music I got a chance to write for that.

Citizenship in the Industry

RS: You're currently an elected member of ASCAP Board of Directors, and you served for a decade as president of the Society of Composers and Lyricists. In your role as an ASCAP director, you've testified to Washington lawmakers on behalf of performers' rights and your fellow composers. You were instrumental in building the bridges that led to the development of the East Coast branch of the SCL, of which I couldn't be more proud to be a part. What factors led you to decide to dedicate your valuable time and efforts in pursuing these goals? You have served as a citizen for the industry.

DF: [laughs] Well I appreciate you saying that. I joined the SCL Board of Directors probably around 1994, and it just felt . . . Shirley Walker invited me to join the board. Did you ever have a chance to feature her?

RS: I never met her, but I certainly know her work. Her passing was quite a loss.

DF: She was a wonderful, wonderful composer. A wonderful person. She asked me if I wanted
to be on the board of SCL, and, you know, I hadn't really thought about doing any community service like that, but I said sure I'd like to, and I ran. I didn't get elected by the way, first time around. I kind of got my feelings hurt.

RS: Was that worse than the Roseanne theme song being thrown out? [laughs]

DF: [laughs] Different. Different. Same kind of getting my feelings hurt.

RS: Well you came back in spades. [laughs]

DF: So I didn't get elected, and so a few years later they asked me to run again, and I did get elected. To get involved with my colleagues and to try to help them with advice that maybe I had picked up over the years, I found that very intriguing. My friend Ray Colcord many years later said, “You know what? Would you be interested in running this group?” And I said, “Well you know I don't think I have the time to do that.” And he said, “Well, I’m talking to a few other people, and what I think is that I would like to have the option to come back to you.” And I said, “OK.” So I guess everyone turned him down, and he finally came back to me and he said, “Dan, I really think that you would be good at doing this.” So I gave it some thought, and I said, “Ok. Maybe I’ll give this a try.”

And I found that as years went by, it was extremely rewarding to me. I think as we get through our lives—you've probably found this in your own life—you have different pools. I've got the creative pool where I write my music, but this is a different pool, and this is basically doing what I can to impart some of the knowledge that I have. I've been working for around thirty-five years now in the business, and just being able to help people as they are starting their careers, being able to give them some insight at some of the challenges they might face or be subjected to, but also trying to keep them inspired about what we're doing, is rewarding. I had opportunities to go into my dad's law practice, and I made a very concerted effort to find something that was more rewarding for me personally. And I can tell you I'm having as wonderful a time writing music now as I did when I first started. So I think I've tried to infuse my years with the group with a certain kind of optimism that regardless of the challenges that we're going to be faced with, and we are particularly faced now because of the digital era, that you need to be very, very proud of what you're doing and look at the profession of film composing as a noble profession. So I hope that I've been able to inspire people starting in the business to continue to write great music and to realize whatever challenges we have, we're going to be able to rise above those. I think sitting on the ASCAP board right now, it's difficult because times are changing, but you know what?

We've been through some challenges throughout the course of my career, and I think these are just some new challenges. I think that we're going to rise above all this, and I've gotten a chance to meet a lot of the people that have inspired me in my career. Hal David and I became extremely close. I've gotten a chance to get to know you better as a result of being involved with my leadership roles, and I hope that I can continue to contribute in that area, and I hope that, I know that I'm very excited about everything you've been doing here in New York. I think that's just going to continue to flourish and flourish.

RS: Well you've definitely passed the baton, in directly forging the crucial West Coast–East Coast ties. And initiatives like your SCL internship program are invaluable in providing a platform for apprenticeships for our gifted young film composers here in the NYU community.

DF: Oh yeah, tremendous.

RS: And I know that's not only here, but for all the communities that you're around. Thanks a lot, Dan.

DF: [laughs] Well I'm happy that I've been able to do that, and I think everyone owes it to give a little back, and you've heard that I'm sure many times, but I think that's what motivated me in the first place, and I've really enjoyed that, doing that.

RS: Well it's a great community that's developed here over the years between you and Mark Snow working with us, and now Sean Callery. When I look at the faculty, I have
to pinch myself when I come into work because I can’t believe I’m being paid for this.

[laughs]

DF: I know. Well that’s the way that you should feel about your job, and hopefully we can all feel that way about what we do.

RS: And with that I think we’ll wrap things up.

DF: [laughs] Ok.

NOTES

1. Ron Sadoff conducted this interview on June 12, 2013, in the James Dolan recording studio at New York University’s Steinhardt’s Department of Music and Performing Arts Professions.


3. In addition, Foliart wrote the main themes for fifteen different TV shows; six television movies; two documentaries; theme park music for three Disney venues; as well as concert works.

4. Considered to be one of the most influential musical groups in history, the Beatles, originating in Liverpool, England, dominated the music charts in the 1960s. Consisting of members Paul McCartney, John Lennon, George Harrison, and Ringo Starr, they revolutionized pop music beginning with their early hits “A Hard Day’s Night” and “Help!” and they continued to dominate the music world’s changing style with their more experimental albums.

5. Pyotr Ilyich Tchaikovsky (1840–1893) was a Russian Romantic composer best known for his six symphonies, his violin and piano concertos, and his ballets (Swan Lake, The Nutcracker, Sleeping Beauty).

6. Tchaikovsky’s sixth and final completed symphony, also known as the Pathétique, was finished and first performed in 1893, the last year of his life.

7. Antonín Dvořák (1841–1904) was a nineteenth-century Czech composer who followed in the nationalistic footsteps of Bedřich Smetana. He is best known for his symphonies, including The New World Symphony (see n. 8), and chamber music (“American” String Quartet).

8. The New World Symphony was composed in 1893 by Czech composer Antonín Dvořák while he was in America. It is one of the most frequently programmed symphonies and is known for being influenced by negro spirituals.

9. The Grand Canyon Suite is an orchestral suite composed by Ferde Grofé (see n. 10) in 1931 for Paul Whiteman’s orchestra. The piece contains five movements, each evocative of a particular subject typical of the Grand Canyon.

10. Ferde Grofé (1892–1972) was an American composer, arranger, and pianist who as Paul Whiteman’s chief arranger helped raise the standard of jazz arranging in the 1920s. He is best known for his orchestral composition Grand Canyon Suite (see n. 9).


12. Victor Young (1900–1956) was an Academy Award–winning American composer, conductor, and arranger for film and radio. His scores include The Quiet Man (directed by John Ford [1952; Los Angeles: Republic Pictures, 1999], DVD); Shane (directed by George Stevens [1953; Burbank, CA: Warner Brothers, 2000], DVD); and Around the World in 80 Days (directed by Michael Anderson [1956; Burbank, CA: Warner Home Video, 2004], DVD).

13. Around the World in 80 Days, directed by Anderson (see n. 12).

14. For Whom the Bell Tolls, directed by Sam Wood (1943; Universal City, CA: Universal Pictures, 1999), DVD.

15. “Stella by Starlight,” composed by Victor Young, is a jazz standard originally featured in the film The Uninvited (directed by Allen, 1944; see n. 16). Originally instrumental, Ned Washington later wrote lyrics for it in 1946.


17. “When I Fall In Love” is a 1952 popular song written by composer Victor Young (see n. 12) and lyricist Edward Heyman. The song was premiered in the film One Minute to Zero (1952) and was popularized by a recording by Columbia Records featuring singer Doris Day.

18. Love Letters, directed by William Dieterle (1945; Minneapolis, MN: Willette Acquisition, 2015), DVD.

19. Leo Shuken (1906–1976) was a film composer, orchestrator, and musical director who won an Academy award for his score to Stagecoach,

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directed by John Ford (1939; Burbank, CA: Warner Home Video, 1997), DVD. Shuken worked extensively with Jack Hayes (see n. 20) as an orchestration team.


23. Scheherazade is a symphonic poem composed by Russian composer Nikolay Rimsky-Korsakov in 1888 based on One Thousand and One Nights. The four-movement work displays the composer’s tendency for clear, imaginative orchestrations in a programmatic setting.

24. Aaron Copland (1900–1990) was an influential American composer of the mid-twentieth century, whose ballets Billy the Kid (1937), Rodeo (1942), and Appalachian Spring (1944) create an aural signature that has come to signify “Americanness.” He also composed several film scores including such distinctly American fare as Our Town, directed by Sam Wood (1940; Los Angeles: Focus Features, 2012), DVD; and The Red Pony, directed by Lewis Milestone (1948; Chicago: Olive Films, 2013), DVD.

25. Arnold Schoenberg (1874–1951) was an Austrian composer (later moved to the United States) of the early twentieth century whose influence on harmony through his atonal compositions (Five Orchestral Pieces and Pierrot Lunaire) and eventually his 12-Tone method (Variations for Orchestra and Piano Pieces, op. 33). He, along with his pupils Alban Berg (see n. 26) and Anton Webern (see n. 27), made up the group of composers known as the Second Viennese School.

26. Alban Berg (1885–1935) was an early twentieth-century Austrian composer who, like Anton Webern, also adopted the 12-Tone technique of his teacher Arnold Schoenberg. Unlike Webern, he used the 12-Tone technique with much freedom that allowed him to reference harmonies reminiscent of tonal music. His important works include the operas Wozzeck (Wozzeck, performed by Christian Gerhaher, Brondon Jovanovich, Mauro Peter, Wolfgang Albringer-Sperrhacke, Lars Woldt, and Gun-Brit Barkmin, conducted by Fabio Luisi, September 2015, Zurich Opera House, Zurich, Switzerland [Franklin, TN: Naxos of America, 2016], DVD); and Lulu (Lulu, featuring Marlis Petersen, Susan Graham, Daniel Brenna, Paul Groves, Johan Reuter, conducted by Lothar Koenigs, November 2015, The Metropolitan Opera House [New York: Nonesuch, 2016], DVD), along with the Lyric Suite.

27. Anton Webern (1883–1945) was an early twentieth-century Austrian composer who adopted Arnold Schoenberg’s 12-Tone technique and later paved the way for total serialism. His music is often cast in extremely short lengths, and his notable works include Five Pieces for Orchestra, op.10 and his Symphony, op.21.

28. The 12-Tone, or 12-Note, technique of composition is a way of serializing the twelve notes of the chromatic scale that then form a structural basis for a composition. The technique was developed by Arnold Schoenberg and Josef Matthias Hauer independently of each other and roughly around 1920.

29. Burt Bacharach (b. 1928) is a pianist, composer, and producer known for his hit songs from the 1950s to the 1980s including “What the World Needs Now is Love” (1965) and “Raindrops Keep Fallin’ on My Head” (1969).

30. Over the past five years, this has begun to change in earnest—with such schools as the Eastman School of Music and many others appending their curricula with programs in music for media. Relatedly, major symphonies now routinely present series that feature films and video-game music with live orchestral accompaniments.

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31. Leonard Bernstein (1918–1990) was an American composer, conductor, pianist, lecturer, and author best known for both his tenure as the music director of the New York Philharmonic and his music for the musicals West Side Story (1957 original production, see n. 33; for clips from the original production, see https://www.youtube.com/watch?v=jZo12u4bZco); On the Town (1945 original production); film adaptation directed by Stanley Donen and Gene Kelly, 1949; Burbank, CA: Warner Home Video, 2000), DVD; and Candide (1956 original production; Leonard Bernstein’s “Candide” in Concert [Los Angeles: Shout! Factory/UMG, 2016], DVD.

32. Aretha Franklin (b. 1942) is an American singer and songwriter best known for her soul music, gaining the title, “The Queen of Soul” in the 1960s. Some of her most famous songs include “Respect” (1967), “Think” (1968), and “(You Make Me Feel Like) A Natural Woman” (1967).

33. West Side Story is a musical based on William Shakespeare’s Romeo and Juliet with a book by Arthur Laurents, music by Leonard Bernstein, and lyrics by Stephen Sondheim. The original Broadway production was directed by Jerome Robbins and premiered in 1957. Songs from the musical include “Maria,” “I Feel Pretty,” and “Somewhere.” West Side Story was adapted into a film in 1961 and was directed by Jerome Robbins and Robert Wise (West Side Story [Los Angeles: MGM Video & DVD, 2012], 50th anniversary ed. DVD.

34. Laura, directed by Otto Preminger (1944; Los Angeles: 20th Century Fox, 2009), DVD.

35. Mike Lang (b. 1941) is a jazz keyboardist who has worked as both a studio musician and featured soloist in film and television. His credits include As Good as It Gets, directed by James Brooks (1997; Culver City, CA: Sony Pictures Home Entertainment, 1998), DVD; and Oblivion, directed by Joseph Kosinski (2013; Universal City, CA: Universal Pictures Home Entertainment, 2013), DVD.


37. Happy Days was a long-running (between 1974 and 1984) ABC television comedy series created by Garry Marshall. The show starred Henry Winkler, Marion Ross, and Tom Bosley, and twenty episodes were scored by Dan Foliart and Howard Pearl (Happy Days: Seasons 1–6 [Los Angeles: Paramount Home Entertainment, 2014], DVD).

38. Home Improvement was the successful ABC television comedy starring Tim Allen (loosely based on his stand-up comedy) that aired from 1991 to 1999. All 204 episodes and the theme were by Dan Foliart and garnered him an Emmy nomination in 1999 for the song “We’ve Got it All,” sung by Kenny Rogers (Home Improvement: The 20th Anniversary Complete Collection [Burbank, CA: ABC Studios, 2011], DVD).

39. Roseanne was a long-running ABC television situation-comedy about the struggles of a working class family in Illinois that aired 1988 to 1997. The show starred Roseanne Barr and John Goodman, and 124 episodes were scored by Dan Foliart and Howard Pearl.

40. Bosom Buddies was an ABC television comedy starring Tom Hanks and Peter Scolari that aired between 1980 and 1982. Dan Foliart and Howard Pearl scored all of the thirty-seven episodes (Bosom Buddies: The Complete Series [Los Angeles: Paramount, 2018], DVD).

41. 7th Heaven was a long-running family drama television series that aired from 1996 to 2007 on the WB Network (the final season was broadcast on the CW Network) that starred Stephen Collins and Catherine Hicks and helped launch the career of Jessica Biel. Almost every episode (243 total) was scored by Dan Foliart (did not write theme). (7th Heaven: The Complete Series [Los Angeles: Paramount, 2010], DVD).

42. Laverne & Shirley was an ABC television comedy series starring Penny Marshall and Cindy Williams. The show aired from 1976 to 1983, and twenty-five episodes were scored by Dan Foliart and Howard Pearl (Laverne & Shirley: The Complete Series [Los Angeles: Paramount, 2015], DVD).

43. Earle Hagen (1919–2008) was an American composer best known for his themes for the American television shows The Dick Van Dyke Show (Dick Van Dyke Show: Complete Remastered Series [Montreal, Canada: Image Entertainment, 2015], DVD); I Spy (I Spy: Complete Series [Los Angeles: Shout! Factory and Timeless Media,
2014], DVD); and The New Mike Hammer (Mickey Spillane’s The New Mike Hammer: The Series [Melbourne, Australia: Via Vision, 2017], DVD).


45. Leave It to Beaver was a family television show that originally aired on CBS (1957–1958) but was taken over by ABC (1958–1963). It starred Jerry Mathers as the titular character and Barbara Billingsley as his mother (Leave It to Beaver: The Complete Series [Lost Angeles: Shout! Factory, 2010], DVD).

46. I Love Lucy was a critically acclaimed CBS comedy television show starring Lucille Ball and Desi Arnaz that aired from 1951 to 1957. It featured several iconic television moments in episodes such as “Lucy Does a TV Commercial” and “Job Switching.” Eliot Daniel and Harold Adamson wrote the theme song, and Daniel, Wilbur Hatch, and Marco Rizo composed the underscore (I Love Lucy: The Complete Series [Los Angeles: Paramount, 2015], DVD).

47. Donna Pescow (b. 1954) is a veteran American actress best known for her breakout role in Saturday Night Fever (see n. 48) and television work including Angie (see n. 36).


49. Peter Scolari (b.1955) is an American film and television actor best known for his roles in the television series Bosom Buddies (see n. 40) and Newhart (Newhart: The Complete 1980s TV Series [Los Angeles: Shout! Factory, 2017], DVD).

50. Lucky Guy is a 2013 play by Nora Ephron (her final work) about the last thirteen years of Pulitzer Prize winning journalist Mike McAlary’s life. It also marked the Broadway debut of Tom Hanks.

51. “I Enjoy Being a Girl” is a familiar show tune from the Rodgers and Hammerstein musical Flower Drum Song that has been recorded by Doris Day and Peggy Lee.

52. Some Like It Hot, directed by Billy Wilder (1959; Los Angeles, MGM Video & DVD, 2009), 50th anniversary ed. DVD.

53. “Macho Man” is a disco single recorded by the group Village People (see n. 54) in 1978.

54. Village People is an American disco group best known for their hit songs “Macho Man” (1978, see n. 53), “Y.M.C.A.” (1978), and “In the Navy” (1979). The group was known for their on-stage costumes and suggestive lyrics.


56. The Andy Griffith Show is a CBS television sitcom airing from 1960 to 1968 starring actor Andy Griffith as Andy Taylor, a widowed sheriff of a fictional community in North Carolina. The show has been ranked by TV Guide as one of the top fifteen television shows in American history (The Andy Griffith Show: The Complete Series [Los Angeles: Paramount, 2016], DVD).

57. Gary Herbig is an American saxophonist best known for his work on television shows such as Cheers, 7th Heaven (see n. 41), Roseanne (see n. 39), and Home Improvement (see n. 38).


59. Matt Williams (b. 1964) is an American producer and screenwriter best known for his work on television sitcoms Home Improvement (see n. 38), Roseanne (see n. 39), and The Cosby Show (The Cosby Show: The Complete Series [Mill Creek Entertainment, 2015], DVD).

60. Muddy Waters (1913–1983) was an American Blues singer, songwriter, and innovator, and is often referred to as the “father of modern Chicago blues.” His collaborations with songwriter...
and bassist Willie Dixon produced hits such as “Hoochie Coochie Man” (1954), “I’m Ready” (1954), and “I Just Want to Make Love to You” (1954).

61. Al Jarreau (1940–2017) was a Grammy Award–winning American singer and musician who crossed barriers with his work in jazz, pop, gospel, soul, and Latin genres. He is best known for his 1981 album, Breakin’ Away.

62. Sound City Studios is a recording studio established in Los Angeles, California, in 1969. It is best known for its signature analog sound, which it has contributed to over a hundred certified gold and platinum albums over fifty years.

63. Howard Pearl is an American composer best known for his work on the television shows Roseanne (see n. 39) and Carol & Company (Carol & Company: Season 1 [Fairfax, VA: Time Life, 2012], DVD).

64. John Goux is an American guitarist who has performed on more than fifty film scores and has worked with artists such as Josh Groban, Dolly Parton, and Christina Aguilera.

65. John “Juke” Logan (1946–2013) was an American electric blues harmonica player, singer, pianist, and songwriter best known for his harmonic playing on the theme songs for the television shows Roseanne (see n. 39) and Home Improvement (see n. 38) as well as on a number of film scores.

66. John Beasley (b. 1960) is an American pianist, composer, and arranger who performed with Miles Davis and James Brown and has also worked in television on shows such as Family Ties (Family Ties: The Complete Series [Los Angeles: Paramount, 2014], DVD) and in film, including several scores by Thomas Newman such as The Debt, directed by John Madden (2010; Los Angeles: Miramax Films, 2011), DVD.

67. Thomas Newman (b. 1955) is an Academy Award–nominated film composer known for his scores to The Shawshank Redemption, directed by Frank Darabont (1994; The Shawshank Redemption/The Green Mile [Burbank, CA: Warner Brothers, 2017], DVD); American Beauty, directed by Sam Mendes (1999; Los Angeles: Paramount, 2017), DVD; and Disney animated features including Finding Nemo, directed by Andrew Stanton and Lee Unkrich (2003; Burbank, CA: Walt Disney Video, 2013), DVD; and Wall-E, directed by Andrew Stanton (2008; Emeryville, CA: Disney-Pixar, 2008), DVD. His scores often feature unique colors and sounds achieved through a balance of nontraditional and traditional instrumentation.

68. Dominic Genova is an American bass player based in Los Angeles who has played on a number of albums and television shows.

69. Bobby Bruce (1925–2018) was an American violinist and arrangerbest known for his contributions to television scores for shows such as Bewitched (see n. 55); Green Acres (Green Acres: The Complete Series [Los Angeles: Shout! Factory, 2017], DVD); and Roseanne (see n. 39).

70. Robert Mitchum (1917–1997) was a prolific American actor whose career spanned over fifty years. Known for his roles in Westerns and film noir, one of his best known roles is the rapist Max Cady in Cape Fear, directed by Martin Scorsese (1962; Universal City, CA: Universal Studios Home Entertainment, 2005), DVD.

71. Tim Allen (b. 1953) is an American actor and producer best known for his roles on the television show Home Improvement (see n. 38) and Last Man Standing (currently airing on Fox) and in the films Toy Story, directed by John Lasseter (1995; Emeryville, CA: Disney-Pixar, 2010), special ed. DVD; The Santa Clause, directed by John Pasquin (1994; Burbank, CA: Walt Disney Studios Home Entertainment, 2002), DVD; and Galaxy Quest, directed by Dean Parisot, Andy Armstrong, and Stefan Fangmeier (1999; Los Angeles: Paramount, 2017), DVD.

72. Scott Baio and Erin Moran, that was a spin-off of the successful Happy Days.

73. Joanie Loves Chachi was an ABC television show, airing between 1982 and 1983 and starring Scott Baio and Erin Moran, was a spin-off of the successful Happy Days.

74. https://www.imdb.com/name/nm0284262/.

75. The Only Way Home, directed by G. D. Spradlin (1972; Los Angeles: World Video Pictures, 1975), VHS.

76. Eukie Hart (b. 1940) is a celebrated pianist who became known at an early age as a trumpeter and keyboardist. He collaborated with Dan Foliart on the score to The Only Way Home (see n. 75).

77. G. D. Spradlin (1920–2011) was an American film and television character actor best known for portraying antagonistic authority figures such as
78. North Dallas Forty, directed by Ted Kotcheff (1979; Burbank, CA: Warner Brothers, 2001), DVD.


80. The Lords of Discipline, directed by Frank Roddam (1987; Los Angeles: Paramount, 2006), DVD.

81. One on One, directed by Lamont Johnson (1977; Burbank, CA: Warner Brothers, 2009), DVD.

82. Tom Shapiro (b. 1949) is an American country songwriter and record producer. Shapiro is a four-time recipient of Broadcast Music Incorporated’s (BMI) Country Songwriter of the Year award. Some of his best known songs include “Never Give Up on a Good Thing” (1982) and “Wink” (1994).

83. Jack Hunsaker (1923–2018) was the director of television music at Paramount Studios until his retirement in 1989. Hunsaker had also served as music editor at Desilu, working on such classic shows as Mission Impossible (Mission Impossible: Complete Series [Los Angeles: Paramount, 2012], DVD).


85. The New Odd Couple was an African-American remake of the original Odd Couple that ran from 1982–83. It starred Ron Glass and Desmond Wilson in the iconic roles defined by the original TV series that ran from 1970–75 (not commercially released; UCLA Library, Film and Television Archive contains eighteen episodes, listed under New Odd Couple, accessed August 1, 2018).

86. New Love American Style was a TV sitcom that ran briefly from 1985–86. It was a remake of the original series Love American Style, which ran from 1969–1974 (not commercially released; UCLA Library, Film and Television Archive contains only the show’s pilot: Inventory Number VA4187 T).

87. Neal Hefti (1922–2008) was a highly valued American jazz musician, composer, and arranger, but best known for his theme for the Batman TV series of the 1960s.

88. [The] Odd Couple was a Neil Simon play that gained its greatest notoriety in its incarnation as a TV sitcom starring Jack Klugman and Tony Randall from 1970–75.


91. David Newman (b. 1954), like his brother Thomas (see n. 70) and cousin Randy Newman, is a film composer. His career, spanning nearly four decades, is marked by versatility as demonstrated in his scores for Bill & Ted’s Excellent Adventure, directed by Stephen Herek (1989; Los Angeles: MGM Video & DVD, 1993), VHS; Ice Age, directed by Carlos Saldanha and Chris Wedge (2002; Los Angeles: 20th Century Fox, 2005), DVD; and Serenity, directed by Joss Whedon (2005; Universal City, CA: Universal Pictures Home Entertainment, 2008), Blu-ray DVD.


93. Guns of Paradise (originally titled Paradise) was a Western television show that ran from 1988 to 1991 (Paradise: The Complete First Season [Burbank, CA: Warner Archive Collection, 2017], DVD.

94. Elmer Bernstein (1922–2004) was a fourteen-time Oscar-nominated American composer and conductor with a career spanning fifty years. Some of his best-known film scores include The Magnificent Seven, directed by John Sturges (1960; Los Angeles: MGM Video & DVD, 2001), special ed. DVD; The Ten Commandments (1956; see n. 22); To Kill a Mockingbird, directed by Robert

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95. Jerome Moross (1913–1983) was an American composer and orchestrator best known for his work on the 1958 film The Big Country, directed by William Wyler (1958; Los Angeles: MGM Video & DVD, 2001), DVD; and his themes for the television shows Wagon Train (Wagon Train: The Complete Color Series [Los Angeles: Shout! Factory & Timeless Media, 2008], DVD); and Lancer (Lancer: Complete TV Show [Unreleased to retail, user-made]).

96. "Home Again" is the second episode of season 2 of the television series Guns of Paradise (see n. 93), which originally aired in 1989 (Library of Congress, Mavis 1919267).

97. Jonatha Brooke (b. 1964) is a folk-rock American singer, songwriter, writer, and actor who composed the theme song for the Josh Whedon’s Dollhouse TV series (2009) and the critically acclaimed musical play My Mother Has 4 Noses, for which she wrote and performed.

98. Joel Feigenbaum is a television writer, producer, and director whose credits include Dallas, Knots Landing, Guns of Paradise, and 7th Heaven.

99. Baum refers to L. Frank Baum, the author of the book The Wonderful Wizard of Oz, originally published in 1900.

100. The Wizard of Oz generally refers to the beloved 1939 film starring Judy Garland, based on L. Frank Baum’s novel The Wonderful Wizard of Oz.

101. Prior to the use of computers and sequencers, the Knudsen Book was the most widely used tool that afforded film and TV composers the capacity to synchronize their scores with specific points within a scene. Essentially a matrix that measured time and tempo, composers could readily ascertain the proper click track tempo(s) for the piece of film at hand.

102. Bat Masterson was a Western TV series (1958–1961) starring Gene Barry (see n. 103), who played a sophisticated gambler and lawman who delivered justice (Bat Masterson: The Series—Seasons 1–3 [Cherry Hill, NJ: TGG Direct, 2014], collector’s ed. DVD.

103. Gene Barry (1919–2009) was an American actor best known for his leading roles in the films The War of the Worlds, directed by Bryon Haskin (1953; Los Angeles; Paramount Pictures, 1999), DVD; The Atomic City, directed by Jerry Hopper (1952; Chicago: Olive Films, 2011), DVD; and in the television series Bat Masterson (see n. 102) and Burke’s Law (Burke’s Law: Complete Season One [Tulsa, OK: VCI Entertainment, 2016], DVD.


105. The Secret Life of the American Teenager was a teen drama starring Shailene Woodley that ran on ABC Family from 2008–2013. Dan Foliart scored all 121 episodes and wrote the theme song performed by one of the lead actresses of the show, Molly Ringwald. (The Secret Life of the American Teenager: Seasons 1–5 [Burbank, CA: ABC Family, 2010], DVD).

106. Laurence Juber (b. 1952) is a Grammy Award–winning English guitarist known for his work with Paul McCartney’s former band Wings (from 1978 to 1981), followed by a successful solo career.

107. Jennifer ”Jenny” Beck (b. 1974) is an American actress known for her roles as young Elizabeth in the television miniseries V: The Final Battle (Burbank, CA: Warner Brothers, 2005), DVD; and as Claire Carroll in the television show, Paradise (see n. 93).

108. The Soul Collector was a 1999 made-for-television movie starring Bruce Greenwood and Melissa Gilbert and scored by Dan Foliart.

109. Henry “Hank” Mancini (1924–1994) was a composer, conductor, arranger, and songwriter. Among his vast array of themes and songs are “Mr. Lucky” (1960), “Moon River” (1961), and “The Pink Panther” (1963). He is also known for his scores for the films Breakfast at Tiffany’s, directed by Blake Edwards (1961; Los Angeles: Paramount, 2017), DVD; and The Pink Panther, directed by Blake Edwards (1963; Los Angeles: MGM Video & DVD, 1999), DVD.

110. “Moon River” is a song composed by Henry Mancini (lyrics by Johnny Mercer) for...
Audrey Hepburn’s character in Breakfast at Tiffany’s (1961). It won the Academy Award for Best Original Song and was famously covered by Andy Williams.

111. Jessica Biel (b. 1982) is an American television and film actress. Her first major role was Mary Camden in the series 7th Heaven (see n. 41) and has had featured roles in the films The Illusionist, directed by Neil Burger (2006; Los Angeles: 20th Century Fox, 2007), DVD; and Total Recall, directed by Len Wiseman (2012; Culver City, CA: Sony Pictures Home Entertainment, 2012), DVD.

112. Justin Timberlake (b. 1981) is a multifaceted performer who was a lead vocalist in the boy band ‘N Sync (“Bye, Bye, Bye” and “It’s Gonna Be Me”), went on to a successful solo career (“Cry Me a River” and “SexyBack”), and recently has found success and acclaim acting in the films The Social Network, directed by David Fincher (2010; Culver City, CA: Sony Pictures Home Entertainment, 2011), collector’s ed. DVD; and Inside Llewyn Davis, directed by Joel Coen and Ethan Coen (2013; Culver City, CA: Sony Pictures Home Entertainment, 2014), DVD.

113. Stephen Collins (b. 1947) is an American television, film, and Broadway actor best known for his role as Eric Camden on the series 7th Heaven (see n. 41).


115. The Little Mermaid was an animated Disney television series that aired from 1992 to 1994 and was scored by Dan Foliart (sixteen episodes from 1992–1993) (Ariel’s Undersea Adventures: Double Bubble [Burbank, CA: Buena Vista Home Entertainment, 1993], VHS). It was written as a prequel to the feature film of the same name (directed by Clements and Musker, 1989; see n. 118).

116. Carl Stalling (1891–1974) was an American composer and arranger best known for his long-time work on the Looney Toons and Merry Melodies cartoons from Warner Brothers. His music featured a blend of classical, jazz, pop music of the time, nursery rhymes, and other musical quotations that when all woven together created the iconic sound for early animation.

117. Alan Menken (b. 1949) is an Academy Award–winning American pianist and composer for film and musical theatre. He’s best known for his musical scores to many Disney animated movie–musicals including The Little Mermaid (1989, see n. 118); Beauty and the Beast, directed by Brain McEntee, Gary Trousdale, and Kirk Wise (1991; Burbank, CA: Walt Disney Studios Home Entertainment, 2017), 25th anniversary ed. DVD; and Aladdin, directed by Robert Clements and John Musker (1992; Burbank, CA: Walt Disney Studios Home Entertainment, 2004), special ed. DVD. His theatre works include Little Shop of Horrors (1982 original off-Broadway production) and Sister Act (2009 original West End production).

118. The Little Mermaid, directed by Robert Clements and John Musker (1989; Burbank, CA: Walt Disney Video, 2013), diamond ed. DVD.

119. Oliver Wallace (1887–1963) was an Academy Award–winning British composer who moved to Hollywood in the 1930s and began working for Disney Studios. He, along with other composers who shared composing duties, helped score the classic Disney films Dumbo, directed by Ben Sharpsteen (1941; Burbank, CA: Walt Disney Studios Home Entertainment, 2011), 70th anniversary ed. DVD; Cinderella, directed by Clyde Geronimi, Wilfred Jackson, and Hamilton Luske (1950; Burbank, CA: Walt Disney Studios Home Entertainment, 2005), special ed. DVD; and Peter Pan, directed by Clyde Geronimi, Wilfred Jackson, and Hamilton Luske (1953; Burbank, CA: Walt Disney Video, 2007), platinum ed. DVD.

120. Afterglow was a California jazz fusion band, conceived and produced by Dan Foliart and Howard Pearl.

121. Alf Clausen (b. 1941) is an Emmy Award–winning composer for film and television who composed music for the series Moonlighting (Moonlighting: Seasons 1–2 [Santa Monica, CA: Lionsgate, 2005], DVD); and Alf: Seasons 1–4 [Santa Monica, CA: Lionsgate, 2017], DVD). In 1990 he started working on the critically acclaimed series The Simpsons (currently airing on Fox), for which he would create the signature musical sound that has lasted for over two decades.

122. Shirley Walker (1945–2006) was a pioneer for women composers in Hollywood. Starting her career as the synthesizer player for the score to


124. Hal David (1921–2012) was an American lyricist known for his longtime collaboration with Burt Bacharach, creating such pieces as "What the World Needs Now is Love" and "Alfie." In 1970 he won an Academy Award for the song "Raindrops Keep Fallin' on My Head" for the film Butch Cassidy and the Sundance Kid, directed by Gregory Roy Hill (1969; Los Angeles: 20th Century Fox, 2000), DVD.


126. Sean Callery (b. 1964) is an Emmy Award-winning television and video game composer whose credits include 24 (24: The Complete Series [Los Angeles: 20th Century Fox, 2010], DVD); Homeland (Homeland: Complete Seasons 1–6 [Los Angeles: 20th Century Fox, 2017], DVD); and Bones (Bones: The Flesh & Bones Collection [Los Angeles: 20th Century Fox, 2017], DVD).

**Endnotes are drawn from the following websites, databases, and references**


Film Indexes Online (Film Index International and AFI Catalog [subscription]): [http://www.imdb.com/](http://www.imdb.com/)


Grove Music Online: [http://www.oxfordmusiconline.com/grovemusic](http://www.oxfordmusiconline.com/grovemusic)

**References**


