

THE GOLDEN AGE OF LIGHT MUSIC

100 Greatest American Light Orchestras - Vol.3

GLCD 5229



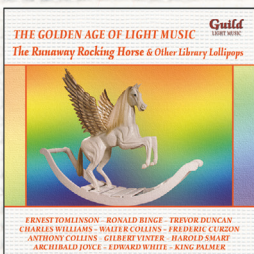
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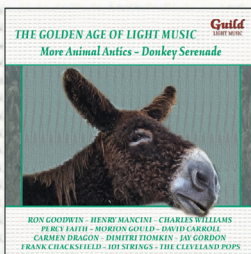
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**FRANK DE VOL - RICHARD HAYMAN - LOU BUSCH
HENRI RENE - JOHNNY GREEN - MARTY GOLD
MITCH MILLER - ENOCH LIGHT - CAMARATA
DICK JACOBS - MORRIS STOLOFF - BILL SNYDER**

100 GREATEST AMERICAN LIGHT ORCHESTRAS – Volume Three

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|---|---|------|
| 1 | High Society – Overture (Cole Porter)
JOHNNY GREEN & THE MGM STUDIO ORCHESTRA – Capitol SW 750 1961 © | 4:46 |
| 2 | You Are Too Beautiful (from “Hallelujah, I’m A Bum”) (Richard Rodgers)
MARTY GOLD & HIS ORCHESTRA featuring WARREN COVINGTON (Trombone)
–VIK LX 1133 1958 © | 3:42 |
| 3 | Fools Rush In (Reuben (Rube) Bloom)
JOE LEAHY & HS ORCHESTRA – Felsted FS 17502 1958 © | 1:56 |
| 4 | Amber Fire (Bill Snyder)
BILL SNYDER, HIS PIANO & HIS ORCHESTRA – Decca DL 8437 1958 | 2:26 |
| 5 | Continental Capers (Billy May & Verlye Mills)
JOE REISMAN & HIS ORCHESTRA – Roulette SR 25114 1960 © | 3:15 |
| 6 | East Of Eden – Theme from the film (Leonard Rosenman)
DICK JACOBS & HIS ORCHESTRA – Coral 9-61962 1956 | 2:29 |
| 7 | The Silver Tree (also known as “White”) (Victor Young)
TUTTI CAMARATA & HIS ORCHESTRA – Disneyland WDL 3026 1957 © | 2:56 |
| 8 | Champagne (Kermit & Walter Leslie) (<i>real surname</i> Levinsky)
KERMIT LESLIE & HIS ORCHESTRA – Epic LG 1019 1956 | 2:37 |
| 9 | Andantino in D Flat (“Moonlight And Roses”) (Edward Henry Lemaire)
FREDDY MARTIN & HIS ORCHESTRA – Standard Radio Transcription Services P-171 1941 | 3:10 |

Mitchell William ‘Mitch’ Miller (1911-2010) was born in Rochester, NY, into a Russian-Jewish family, and learned to play the piano at the age of six, but at twelve took-up the oboe because it was the only instrument available when he joined his junior high school orchestra. At fifteen he was proficient enough to play with the Syracuse Symphony Orchestra, and he enrolled at the Eastman School of Music in Rochester, graduating with honours in 1932. After a spell with the city’s Symphony Orchestra, he moved to New York City, where he performed with Andre Kostelanetz, Percy Faith, George Gershwin and Charlie Parker. He played the prominent cor anglais part in the famous 1947 Stokowski recording of Dvorak’s ‘New World’ Symphony. In the late 40s, Miller joined Mercury Records as a record producer, also serving as head of A & R for the label, and then moved to Columbia Records in 1950.

Miller signed many important artists for Columbia including Johnnie Ray, Percy Faith, Ray Conniff, Johnny Mathis, Tony Bennett and Guy Mitchell. He disapproved of rock music and passed on Elvis Presley, Buddy Holly and the Beatles, creating fortunes in revenue for rival companies. In the early 50s, he recorded with Columbia’s ‘house band’ as ‘Mitch Miller and His Orchestra’ and his ‘sing along’ albums were best sellers. *Oriental Polka* is a good example of the penchant he had for using French Horns in his arrangements.

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A GUILD LIGHT MUSIC RELEASE

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- Executive Production: Guild GmbH

■ Guild GmbH, Bärenholzstrasse 8, 8537 Nussbaumen/TG, Switzerland Tel: +41 (0)52 742 85 00

■ Guild GmbH., PO Box 5092, Colchester, Essex CO1 1FN, Great Britain

■ e-mail: info@guildmusic.com World WideWeb-Site: <http://www.guildmusic.com>

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as a professional musician, he spent the next few years 'on the road' with a number of different bands. However, his desire to learn more about music theory led to him study at the Cincinnati Music Conservatory, Ohio, in the early 30s. Busch then became the pianist in Hal Kemp's 'sweet music' band for the remainder of the 30s, where he was able to develop his arranging skills. The band folded in 1940 and, after a spell on the West Coast as a studio musician, Busch spent the next three years in the US Army. He then joined the newly-established Capitol Records where he was in charge of the production of promotional radio shows featuring Capitol artists, for distribution to stations around the US. By 1949, he had been promoted to A & R man, backing singers such as Peggy Lee, 'Tennessee' Ernie Ford and Jo Stafford. At the beginning of the 50s, he began to take on the persona of Joe 'Fingers' Carr, and released a succession of ragtime albums and singles which remained popular well into the mid 60s. A move Warner Bros. Records heralded a return to arranging and conducting.

Richard Hayman (1920-2014) was an American composer, arranger, conductor and accomplished harmonica player who, for more than 50 years, arranged for the Boston Pops Orchestra under Arthur Fiedler and then John Williams, and occasionally stepped-up to the podium to conduct the orchestra. His light-hearted music and joyful demeanour brought a sense of fun to the concert hall, as he offered audiences orchestral arrangements of well-known classical and popular works. He was also conductor of the St. Louis Symphony 'Pops' Orchestra until their concerts ceased in 2002. Hayman was born in Cambridge, Mass. and, after graduating from high school, joined the popular multi-harmonica ensemble Borrah Minnevitich and His Harmonica Rascals. He later moved to Hollywood and worked as an orchestrator for MGM studios, before taking charge of A & R at Mercury Records.

Otto Cesana (1899-1980) was raised in San Francisco and worked for US network radio, movies, and the Radio City Music Hall in New York. He made several orchestral albums for Columbia Records and Modern Records, and held patents on a specialised mechanical piano-roll player, on which he recorded some his compositions. His output of the latter was vast, including overtures, sonatas, short pieces, suites, trios and a huge list of songs. Cesana also authored several scholarly journals on modern music, embracing Counterpoint, Dance Orchestras, Harmony and Piano and Organ Theory.

Enoch Henry Light (1905-1978) was a native of Canton, Ohio. He was a classically-trained violinist who became a dance band leader and a recording engineer. He led various bands that recorded as early as 1927, and for a while had a group in Paris, where he also studied conducting. Throughout the 30s, he mainly worked in hotel restaurants and ballrooms in New York. His ensemble became known as 'The Light Brigade' and it often broadcast on live radio from the Hotel Taft in New York. During the 1940s and 50s Light and his band recorded for a number of different labels but, in 1959, he founded Command Records which became well-known for taking full advantage of the new stereophonic recording techniques which were being introduced and often featured exaggerated left-right 'ping-pong' sound effects in his arrangements.

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| 10 | La Comparsa ("Carnival Procession") (Ernesto Lecuona)
THE ROBIN HOOD DELL ORCHESTRA conducted by MORTON GOULD
– Columbia ML 4361 1950 | 2:39 |
| 11 | Tango Della Gelosia ("Time After Time") (Heinberg Mascheroni)
FRANKIE CARLE, HIS PIANO & HIS ORCHESTRA – RCA Victor LPM 1275 1956 | 2:51 |
| 12 | Dance Of The Elves (Emil Cadkin & Harry Bluestone)
THE JAY GORDON CONCERT ORCHESTRA – Tops L 1552 1957 | 2:11 |
| 13 | I'll Be Around (from "The Joe Louis Story") (Alec Wilder)
GEORGE BASSMAN & HIS ORCHESTRA – MGM MGM 707 1953 | 2:50 |
| 14 | The Old Spinning Wheel (William J ('Billy') Hill)
MORRIS STOLOFF & THE COLUMBIA PICTURES STUDIO ORCHESTRA
– Mercury MG 25203 1955 | 2:56 |
| 15 | My Heart Cries For You (adapted from an 18th Century French song by Percy Faith)
FRANK DEVOL & HIS ORCHESTRA – Columbia CS 8010 1957 © | 2:32 |
| 16 | Lisbon Antigua ("In Old Lisbon") (Raul Portela)
DON COSTA & HIS ORCHESTRA – United Artists WWS 8513 1961 © | 3:02 |
| 17 | As Time Goes By (Featured in the film "Casablanca") (Herman Hupfeld)
JOE BUSHKIN & HIS ORCHESTRA – Capitol T 711 1956 | 3:01 |
| 18 | China Doll Parade (J S Zamecnik)
RUSS MORGAN & HIS ORCHESTRA – Lang-Worth DL 346B 1949 | 2:58 |
| 19 | Madalena (Ary Macedo & Ayrton Amorim)
HENRI RENÉ & HIS ORCHESTRA – HMV B 10425 1953 | 2:01 |

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|----|---|------|
| 20 | Haunted Heart (Arthur Schwartz)
RUSS CASE & HIS ORCHESTRA – Lang-Worth PC 72A 1949 | 2:10 |
| 21 | In A Mist (Bix Beiderbecke)
LOU BUSCH, HIS PIANO & HIS ORCHESTRA – Capitol ST 1072 1958 © | 4:28 |
| 22 | Rhapsodero (Bernie Wayne)
RICHARD HAYMAN & HIS ORCHESTRA – Mercury SR 6000 1958 © | 7:00 |
| 23 | Hey Professor! (Otto Cesana)
OTTO CESANA & HIS ORCHESTRA – Columbia CL 631 1958 | 3:07 |
| 24 | Zing Went The Strings Of My Heart (James Hanley)
ENOCH LIGHT & HIS ORCHESTRA – Command RS 826 SDC 1961 © | 2:30 |
| 25 | Oriental Polka (Robert Mellin)
MITCH MILLER & HIS ORCHESTRA – Columbia 4-39982 1953 | 2:26 |

The copyright dates after the catalogue numbers indicate when the original recording was first released. Stereo tracks are marked © after the date. Compiled from the collections of Alan Bunting and Kevin Stapylton, with thanks to James Cahall for “Andantino”, John Leon for valuable information and Forrest Patten for his help.

The Golden Age Of Light Music provides music lovers with superior collections of recordings from the 1920s to the 1960s. There is no duplication of tracks within the series and most are appearing on CD for the first time. Remastered to the highest standards, each plays for between 70 and 79 minutes.

If you have difficulty in finding copies of other CDs in the Guild Golden Age of Light Music series at your local record store, you can always order them direct from Guild Music.
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played drums in a local band in his spare time and his mother had been a pianist in a vaudeville act. Morgan began to study piano and also went to work in the mines to earn money to help support his family and pay for his lessons. At fourteen, he was earning extra money as a pianist in a Scranton theatre, and he also taught himself to play the trombone. In 1921 he performed on the instrument in a local band, the Scranton Sirens, several of its members becoming famous including Jimmy and Tommy Dorsey. Three years later, and now in New York, Morgan did arrangements for both John Philip Sousa and Victor Herbert and went on to work with various bands, touring both in the US and Europe. In 1930 he joined a group of anonymous studio musicians who recorded pop tunes for the dime store labels. Post-WW2, he had four big chart successes, including ‘So Tired’ and ‘Cruising Down The River’. His orchestra continued to be popular in the 50s, playing music for dancing and listening and appearing on a regular television programme for CBS. After his death aged 65, his son Jack took over the leadership, and the band continues to this day.

Henri René (1906-1993) born Harold Manfred Kirchstein of a German father and a French mother, had an international career in the recording industry as producer, composer, conductor and arranger. As an instrumentalist, René played piano, saxophone and Musette accordion. Having studied at the Royal Berlin Academy of Music, the mid 20s found him working in New York with several orchestras. He returned to Berlin as an arranger for a German record label and a composer in the film industry. In the early 30s he toured Europe with a band and was appointed MD of the two largest European movie makers. By 1936 he was back in the US as MD and chief arranger for the German branch of RCA Victor, and he formed his own orchestra in 1941. After service with the Allies in WW2 he returned to RCA Victor as conductor and arranger, working with Harry Belafonte and Eartha Kitt as well as recording several LPs with his orchestra in the 1950s. He left RCA in 1959 to concentrate on freelance work for the rest of his active career.

Russell D ‘**Russ**’ **Case** (1912-1964) began learning the trumpet as a child, and was a teenager when he joined the staff of WOC radio in Devonport, Ohio as a music arranger, sometimes performing an occasional solo. His skills were largely self-taught, but more than good enough to keep him employed throughout most of the big-band era. Following a spell in Chicago, he moved to New York, where Paul Whiteman kept him busy writing arrangements for the Orchestra’s many concert appearances. After WW2 he joined NBC Radio, working with studio orchestras, and the natural progression was to move into the burgeoning television business. He also worked for RCA, arranging several of Perry Como’s hit recordings. At the time of his death he was working ‘The Jackie Gleason Show’. He is also credited with several studio cast albums of shows such as ‘Oklahoma!’, ‘The Music Man’ and ‘My Fair Lady’.

Louis Ferdinand Bush (1910-1979) was born and raised in Louisville, Kentucky. Professionally known as **Lou Busch**, he also performed as pianist Joe ‘Fingers’ Carr. The possessor of a prodigious musical talent, he was already leading a ragtime and jazz band at the age of twelve. Leaving school – and home – at sixteen for a career

every film the studio released, and this involved the co-ordination of composers, orchestrators, musicians and recording facilities, as well as scheduling and budgeting. He remained with Columbia until the early 60s when Frank Sinatra founded Reprise Records and hired Stoloff as Musical Director. He died in California aged 81.

Frank Denny De Vol (1911-1999) was born in northern West Virginia and raised in Canton, Ohio, where his father was band-leader of the Grand Opera House. He began composing music at the age of 12 and played violin in his father's orchestra, and then joined a couple of orchestras for which he also acted as arranger. From the 1940s onwards he wrote arrangements for many top singers, including Ella Fitzgerald and Tony Bennett, and the haunting string and piano accompaniment to Nat King Cole's 'Nature Boy', a US Number One for Capitol in 1948. This success led to an executive appointment at rival Columbia Records, where he recorded a series of orchestral mood music albums under the title 'Music By De Vol'. Live concert appearances and radio and television work followed, as well as scores for several Hollywood movies, resulting in Academy Award nominations for four of them. De Vol had a parallel career as an actor, often appearing in deadpan comic roles in movies and on television. In the mid-1990s, when well into his eighties, he was active in the Big Band Academy of America.

Dominick P 'Don' Costa (1925-1983) was a native of Boston, Mass., who discovered the singer Paul Anka and arranged and conducted several hit albums by Frank Sinatra, including 'My Way'. Born to Italian-American parents, he played guitar and, by the time he reached his teens, was a member of the CBS Radio Orchestra. In the late 40s he moved to New York to become a session musician and played guitar on Vaughan Monroe's hit record 'Ghost Riders In The Sky'. He started producing musical arrangements and came to the attention of singers Steve Lawrence and Eydie Gorme, who asked him to write some vocal backgrounds for their recordings with the newly-formed ABC-Paramount label, where Costa became head A & R man, as well as chief arranger and producer. In 1959 he left ABC to join the United Artists label, where he continued to produce and arrange for others in addition to releasing his own instrumental albums. In the mid 60s Costa moved to Hollywood and formed his own company DCP International. He survived a heart attack whilst conducting for Sinatra in Las Vegas and upon recovery started working at MGM Records, but suffered another massive heart attack and died at the age of only 57.

Jazz pianist **Joseph 'Joe' Bushkin** (1916-2004) was born in New York City and began his career playing trumpet and piano in the city's dance bands. By 1935 he had joined Bunny Berrigan's band. He then played with Eddie Condon from 1936-37, eventually re-joining Berrigan in 1938. From the late 30s to the late 40s he also worked with Condon on records, radio and television. After military service in WW2 he worked with Louis Armstrong, Bud Freeman and Benny Goodman. His best-known composition is probably 'Oh! Look At Me Now', which became the first hit for Frank Sinatra. He performed in a concert series at New York's St. Regis Hotel in 1984 to celebrate his 50 years in show business

Russ Morgan (1904-1969) was born into a Welsh family in Scranton, Pennsylvania, and was encouraged to express himself musically from the age of seven. His father, a coal-mine foreman, was a former musician who

It is highly unlikely that any other country ever produced as many Light Orchestras as did the United States of America. One hundred of the best are featured in this series, each CD presenting a mix of well-known names alongside others less familiar.

John Waldo 'Johnny' Green (1908-1989) was an American songwriter, composer, musical director and conductor, born in New York to musical parents. He was accepted for Harvard University at the age of only 16, where he studied History, Economics, Government and Music, learning piano and trombone. His father compelled him to take a job as a stockbroker; this he loathed and he left Wall Street to pursue a career in music. Green wrote a number of songs which became famous including 'I'm Yours' and 'Body And Soul'. In 1933 he formed his first orchestra, which toured the USA. In the 1940s he moved to Hollywood where, with orchestrator Conrad Salinger, he developed the sound of the MGM Studio Orchestra. A prolific arranger and conductor of film scores, he won awards for 'Easter Parade', 'An American in Paris', 'West Side Story' and 'Oliver'!

Martin 'Marty' Gold (1915-2011) was born to Russian immigrant parents in New York City and was a composer, arranger, pianist and bandleader. He also recorded – for RCA Victor – light orchestral 'easy listening' pieces fully utilising the possibilities of the newly-developed Stereophonic Sound, with whole sections of orchestras drifting between left and right loudspeakers. He arranged and conducted Peter Nero's first two albums, made numerous recordings and worked on television and film projects. Whilst at RCA, he also acted as an 'A & R' man and brought to the attention of that company's executives an impressive young female vocalist, whom they rejected as 'not ready'. She was quickly signed by the rival Columbia label. Her name? Barbra Streisand!

Joseph J. 'Joe' Leahy (1916-1974) was a native of Boston, Massachusetts. At the age of twenty he joined Les Brown's 'Band of Renown' as a trumpeter, later working for Charlie Barnet and Artie Shaw and eventually formed his own touring orchestra. Joining the US Army in 1941, he headed the forty-piece orchestra of Air Transport Command which gave weekly broadcasts on the CBS radio network. In 1945 he became a staff conductor/arranger for CBS in New York, but then became freelance and worked on many television and radio programmes. By 1954 he had established his own record label, Majar Records, which had a few hits, but he then joined RKO Unique Records and made numerous recordings for that company. He wrote over 70 popular-song and instrumental pieces.

Child prodigy **William P 'Bill' Snyder** (1916-2001) became another significant musical personality during the 1950s and 60s as a pianist, bandleader and songwriter. He rose to fame in 1950 with his massive hit 'Bewitched, Bothered And Bewildered'. He became the USA's most recorded Light Music pianist, with one Platinum and nine Gold awards for his singles and albums.

Joseph 'Joe' Reisman (1924-1987) was born in Dallas, Texas, and after studies at Baylor University and the University of Texas, began his musical career playing saxophone in bands such as those of Louis Prima, Bob Crosby and Jack Teagarden. By the late 40s, he was engaged full-time in Hollywood studios as an arranger/

producer and one of his early successes was supporting Patti Page with her hit song 'How Much Is That Doggy In The Window?'. He also acted as MD for Eartha Kitt, Sarah Vaughan and the Ames Brothers. The mid-fifties saw him working on several USA television shows and for RCA and then Roulette Records, where he recorded several 'Easy Listening' albums. In the early 60s he returned to RCA and thereafter acted as producer for Henry Mancini, until a fatal heart attack in 1987 brought his career to an abrupt end.

Dick Jacobs (1918-1988) was a native of New York City, from whose University he graduated. After WW2 US Army service, he spent several years arranging for Tommy Dorsey and then became a freelance arranger in partnership with Sy Oliver. His 1956 single, 'The Man With The Golden Arm', sold over a million copies and was awarded a gold disc. Retiring in the late 70s, he was the author of a reference book on popular songs and songwriters 'Who Wrote That Song?' He died in 1988 in New York City at the age of seventy.

Salvatore **'Tutti' Camarata** (1913-2005) was born in Glen Ridge, New Jersey and studied music at the Juilliard School in New York. His career began as a trumpet player for Benny Goodman and the Dorseys, eventually becoming lead trumpet and arranger for Jimmy Dorsey. During WW2 he served as a flight instructor in the US Army Air Force. In 1944, he journeyed to London and became good friends with Sir Edward Lewis, founder of the (British) Decca Record Company. Together they formed London Records, with the aim of distributing product from the UK company into the US market. In 1956, Walt Disney hired him to develop Disneyland Records and to be Music Director and producer for the label. *The Silver Tree* was recorded in 1957 at Sunset Sound Recorders, a studio built by Camarata, which produced over three hundred albums for Disney.

Kemit Levinsky, known professionally as **Kermit Leslie** (1920-1973) was the elder of two musical brothers who hailed from Paterson, New Jersey. He taught Walter, the younger sibling, clarinet and, although there is little information available, it must be presumed that this was also Kermit's instrument. He has been credited as conductor and orchestrator on a couple of movies and as a composer with his brother. He made a few 'commercial' albums with his orchestra, and also recorded some library music for a US company. He has appeared on ten previous occasions in this Guild series.

Frederick Alfred **'Freddy' Martin** (1906-1983) was a native of Cleveland, Ohio. Raised largely in an orphanage and by various relatives, he started playing on the drums, but eventually majored on the tenor saxophone. By 1931, he had formed his own band and the next year saw him embark on a recording career. The band played in many prestigious hotels in New York and also in Los Angeles, and became a 'fixture' on several sponsored radio shows. Nicknamed 'Mr Silvertone', his playing was admired by many jazz musicians, although he never tried to be a jazzman himself, being content to lead a 'sweet-styled' band. He acted as Musical Director for Elvis Presley's first appearance in Las Vegas and embarked on two nation-wide tours in the early 70s, afterwards returning to the West Coast, where he continued leading his band until the early 80s.

The **Robin Hood Dell Orchestra** took its name from the summer home of the Philadelphia Orchestra,

which also provided the musicians. 'The Robin Hood Dell' was founded in 1935 in the city's Centennial District of West Fairmont Park and is now known as The Mann Centre For The Performing Arts. In recent years it has three times been voted the 'Best Outdoor Concert Venue in North America'. The RHDO has made four previous appearances on Guild all with Morton Gould - one of the most highly respected figures in the field of American Music, as a composer, arranger, pianist and conductor.

Frankie Carle (1903 -2001) was born Francis Nunzio Carlone in Providence, Rhode Island, the son of a factory worker who initially could not afford a piano, so his pianist uncle devised a dummy keyboard to enable him to practice. In 1916 the teenage Carle began working with his uncle's band and others in the Rhode Island area. He became known as 'The Wizard of the Keyboard' and in the 40s and 50s was a very popular bandleader. 'Sunrise Serenade' was his best-known composition, rising to No. 1 in the US in 1938. From the end of the 50s until the 80s, Carle performed as a single artist, and maintained a close following of loyal fans. He died in Mesa, Arizona, aged 97.

Regrettably, it has not been possible to obtain any information about the **Jay Gordon Concert Orchestra**, apart from the fact that the American Tops label released six albums thus credited in 1957. It is highly likely that Jay Gordon is a pseudonym but this does not alter the fact that he had an excellent orchestra. *Dance Of The Elves* appeared on the LP 'Music From Another World'.

Born in New York City and raised in Boston, Mass., **George Bassman** (1914-1997) was the son of Lithuanian and Ukranian Jewish immigrants. He began studying music at the Boston Conservatory, but left home to play in an itinerant jazz group, subsequently working as an arranger for Fletcher Henderson in New York and writing songs. He worked as an arranger for Andre Kostelanetz and then for RKO pictures and MGM, where he orchestrated some of the background music for 'The Wizard of Oz'. His career was interrupted by the post-WW2 'Red Scare', when he admitted to the Un-American Activities Committee that he was a member of the Communist party. Hollywood closed its doors to him and he returned to New York, where he co-orchestrated the show 'Guys and Dolls' and also worked in television. By the end of the 1970s his involvement with the music profession had come to an unfortunate end and he died, almost forgotten, aged 83 in Los Angeles.

In common with all the large Hollywood movie-makers, Columbia had an in-house ensemble, the **Columbia Pictures Studio Orchestra**. Born in Philadelphia, Pennsylvania, **Morris Stoloff** (1898-1980) was a child prodigy on the violin. At the age of 16, he toured the US as a featured soloist, and then joined the Los Angeles Philharmonic Orchestra as its youngest ever member. When sound came to motion picture Stoloff was one of the first to cross over from classical music to the movies. He became the first concertmaster [leader] for Paramount Pictures, and was tasked with providing a steady stream of music for everything from epic dramas to comedy 'shorts'. In 1936 Stoloff moved to Columbia Pictures, where he took the title of Music Director, a new position unique to the studio system. The post was effectively that of providing musical production support to