



ArchivesSpace

a community served by †Lyrasis

Mort Lindsey scores and papers12444658

This finding aid was produced using ArchivesSpace on January 13, 2025.

Description is written in: English.

Describing Archives: A Content Standard

Rare Book and Manuscript Library

Butler Library, 6th Floor
Columbia University, Mail Code 1127
535 W. 114th St.
New York, NY 10027
Business Number: (212) 854-5153
Fax Number: (212) 854-1365
rbml@libraries.cul.columbia.edu
URL: <http://www.columbia.edu/cu/lweb/indiv/rbml/index.html>

Table of Contents

Summary Information	3
Biographical / Historical	3
Scope and Contents	5
Arrangement	6
Administrative Information	7
Related Materials	10
Controlled Access Headings	10
Collection Inventory	11
Series I: Collaborations with Performers	11
Subseries I.1: Judy Garland	11
Subseries I.2: Merv Griffin	14
Subseries I.3: Judy Johnson	19
Subseries I.4: Other performers	23
Series II: Film music	27
Series III: Early popular songs	32
Series IV: Other Professional Activities	39

Summary Information

Repository:	Rare Book and Manuscript Library
Creator:	Lindsey, Mort, 1923-2012
Title:	Mort Lindsey scores and papers
ID:	12444658
ID:	MS#1713
Date [inclusive]:	1909-2007
Date [bulk]:	1942-2007
Physical Description:	23 linear feet 24 containers: 1 small box [11x11.5], 2 full hollinger boxes; 12 tall hollinger boxes; 2 flat boxes [19x15], 1 flat box [21x17], 5 flat boxes [23x15], 1 flat box [25x21]
Language of the Material:	English .
Abstract:	Mort Lindsey (1923-2012) was an arranger, composer, pianist, and bandleader who worked with Judy Garland, Merv Griffin, Barbra Streisand, and other popular entertainers. This collection comprises scores of Lindsey's compositions and arrangements, along with administrative documents from his stage, film, and television career.

Preferred Citation

Identification of specific item; Date (if known); Mort Lindsay Scores and Papers; Box and Folder; Rare Book and Manuscript Library, Columbia University Library.

[^ Return to Table of Contents](#)

Biographical / Historical

Dr. Mort Lindsey (1923-2012) was an arranger, composer, bandleader, and pianist known for his orchestrations of the Great American Songbook for the television and concert stages. He collaborated with a number of popular artists of the mid-to-late twentieth century, including Judy Garland, Barbra Streisand, Merv Griffin, Pat Boone, Liza Minnelli, Michael Bubl , and Rod Stewart.

Born Morton Lippman in Newark, NJ to Russian-Jewish parents, Mort Lindsey trained as a classical pianist and entered show business as a studio pianist for NBC. An avid composer, he launched a career writing Tin-Pan-Alley songs - generally collaborating with other television professionals (Lou Meltzer, Herb Sargent, Jerry Seelen, Artie Malvin, George Skinner, Dick Dudley) seeking to try their hand at songwriting.

Lindsey became primarily known as a bandleader and orchestrator, coming to prominence through the television industry. A stint on *The George Skinner Show* in the mid 1950s made way for various onscreen collaborations with singer Pat Boone. However, it was Lindsey's work with Judy Garland in the early 1960s which catapulted him to national fame. Garland, reeling from her high-profile split with MGM, was in the process of reinventing her career as a stage and television performer. She brought in Lindsey to aid in this career revival, asking him to conduct and orchestrate her famous Carnegie Hall concert in 1961, often dubbed the "the greatest night in show business history." The live recording of this concert earned Lindsey a Grammy Award the following year.

Lindsey continued to work with Judy Garland until her passing in 1969. He served as arranger, conductor, and pianist on *The Judy Garland Show* on CBS: in addition to furnishing arrangements for Garland and her glittery roster of guest performers, Lindsey penned the show's theme song, which was later given lyrics by Johnny Mercer. It was through *The Judy Garland Show* that Lindsey met Barbra Streisand, giving rise to a number of collaborations between the two artists. Lindsey earned an Emmy Award in 1969 for his work on Barbra Streisand's televised concert, *A Happening in Central Park*. However, Lindsey's longest-lasting collaboration was the TV personality Merv Griffin, which spanned *The Merv Griffin Show*, *Jeopardy*, *Wheel of Fortune*, and a number of other pilots, specials, and live events from the 1960s to the 1990s. Lindsey's musical credits include a number of film scores (*Forty Pounds of Trouble*, *Real Life*, *The Best Man*, *Stolen Hours*, *The Seducers*, *I Could Go On Singing*, *Cats Don't Dance*, *Gay Purr-ee*), orchestrations for the Broadway musical *Bajour*, and a ballet *The Seven Ages of Man*.

Lindsey married twice and had six children. His second marriage, to the singer Betty Bonney (stage name Judy Johnson) in 1954, was also an artistic collaboration, with Lindsey serving as her arranger and accompanist. He earned a Ph.D. in music education from Columbia University in 1974, where he had also received his B.A. thirty years earlier. After spending much of his early career in New York and New Jersey, Lindsey eventually settled in Malibu, where he passed away at the age of 89 in 2012.

[^ Return to Table of Contents](#)

Scope and Contents

This collection largely comprises musical scores produced during Lindsey's career as an arranger, composer, and conductor; however, it also includes some administrative documents relating to Lindsey's work in film, stage, and television.

The full length and breadth of Lindsey's professional life is represented in this collection, from his early work in the New York City metropolitan area to his later work in the Los Angeles area. This collection comprises many of his arrangements for popular entertainers such as Judy Garland, Merv Griffin, Barbra Streisand, Pat Boone, Michael Bubl , Rod Stewart, and Liza Minnelli. His work in television is particularly well represented, including compositions and arrangements for *The Judy Garland Show* and for various series produced by Merv Griffin. This collection also includes material from Lindsey's work in film, where he was engaged both as an arranger and as a composer. Among Lindsey's scores are a number of arrangements produced for his wife, the actress and singer Judy Johnson, and many lead sheets from Lindsey's early ventures into songwriting.

Lindsey's scores comprise a variety of media and notational formats. The scores come in many sizes, the most common being 12.5x9.5 inches ("Broadway" size), 11x17 inches ("ledger" size) and 12.5x19 inches ("studio" size). Many early editions of Lindsey's arrangements and compositions appear to have been produced in ink by a professional calligrapher. Some of Lindsey's later arrangements and compositions appear to have been produced in music notation software. This collection contains a significant number of original manuscript scores and sketches in Lindsey's own hand (generally in pencil), on onionskin paper, printer paper, pad paper, and heavy-stock music staff paper. There is also a small quantity of formally published scores of Lindsey's compositions and/or arrangements. This collection contains many reproductions, including ozalid and xerographic copies of both handwritten and typeset material.

Lindsey's arrangements are generally represented in full concert/orchestral score or in short score. He called the latter "conductor scores," or "piano conductor scores" - a term which is generally retained in this collection to refer to sheet music in short score. His original songs are generally presented as lead/fake sheets (Lindsey used the term "lead" or "lead sheet") or occasionally in piano-vocal score. These lead sheets, like many lead sheets of the mid twentieth century, appear to have been handwritten onto onionskin paper (in the so-called "Real Book" calligraphy) and then informally published as ozalid copies (i.e., through a music printing service) for Lindsey and his collaborators to distribute. Many scores also come with a set of instrumental parts, which, in many cases, are incomplete. Some pieces are represented in this collection solely through instrumental parts. In certain cases, Lindsey produced a "rhythm score" in lieu of fully notated parts - a kind of lead sheet that members of the band (generally the rhythm section) played from.

Many documents contain annotations (generally by Lindsey but also possibly by band musicians and lyricists). These annotations are present in: the scores (concert scores, conductor

scores, lead sheets, and parts) for Lindsey's arrangements and compositions; lyric sheets; and in published sheet music by other composers (seemingly as part of the arrangement process).

This collection includes a small but notable audio component, including professional covers of two songs that Lindsey wrote for film (on commercially released vinyl LPs) and 14 informally produced recordings of Lindsey's early songs (on lacquer transcription disks).

A range of administrative documents are present in this collection, including schedules (for concerts, rehearsals, filming, recording), invoices (for royalties, services rendered), personnel lists (for concerts, films, or television broadcasts), and repertoire lists (setlists for concerts, cue lists for film and television, inventories of Lindsey's arrangements).

[^ Return to Table of Contents](#)

Arrangement

This collection is arranged into four series. The first series is arranged into four subseries. Series I is arranged according to collaborator, maintaining Lindsey's original order at the folder level. The first three subseries correspond to the three collaborators who are most strongly represented in this collection - Judy Garland, Merv Griffin, and Judy Johnson - while the fourth subseries groups together compositions and arrangements for a range of other entertainers.

Series II is generally arranged by film, with scores and documents relating to the same film grouped or foldered together (with a few exceptions based on Lindsey's original order). Lyric sheets are often interspersed among lead sheets, in keeping with the original organization of materials.

Series III is arranged by lyricist and then by project: songs with the same lyricist(s) are generally filed together, and, within that, songs for a single project (performance or album) have been grouped in accordance with Lindsey's original order. All song sketches have been combined into a single folder.

Series IV is arranged by activity and/or by piece, in keeping with Lindsey's original filing system.

[^ Return to Table of Contents](#)

Administrative Information

Publication Statement

Rare Book and Manuscript Library

Butler Library, 6th Floor

Columbia University, Mail Code 1127

535 W. 114th St.

New York, NY 10027

Business Number: (212) 854-5153

Fax Number: (212) 854-1365

rbml@libraries.cul.columbia.edu

URL: <http://www.columbia.edu/cu/lweb/indiv/rbml/index.html>

Revision Description

Links to digitized audio added. kws 2024-09-20

Restrictions on Access

This collection is located on-site.

Restrictions on Access

This collection has no restrictions.

Immediate Source of Acquisition

Gift of Betty Jane Lindsey, Mort Lindsey's wife, and Trevor Lindsey, his son, in February 2014. Accession number: 2013.2014.M154.

Custodial History

After Lindsey's passing in 2012, this material remained in the possession of his wife and son, who donated it to the Rare Book and Manuscript Library in 2014.

Processing Information

This collection was processed by Callum Blackmore (GSAS). Finding aid written by Callum Blackmore in August 2023.

The processing of this collection was made possible by a Graduate Internship in Primary Sources from Columbia Libraries.

Upon donation to the Rare Book and Manuscript Library, the collection organized into temporary boxes but retained Lindsey's original filing system - which sorted material

into acidic folders, envelopes, and piles of loose pages. To better preserve the collection, the material has been reboxed to accommodate oversized materials and refolded into acid-free folders. Lindsey's original folders and/or envelopes were discarded, unless they contained information salient to the collection that could not be represented in the folder description. Much of the oversized material was found loose in flat boxes or folded into hollinger boxes: this material has been unfolded and placed in folders and boxes of an appropriate size, although many of these oversized items remain creased or warped from the original conditions of their storage.

There are 16 LPs (14 seven- or ten-inch lacquer LPs and 2 seven-inch commercially produced vinyl LPs) which were originally stored in paper sleeves and scattered about the collection: these materials have been placed in acid-free sleeves and have been stored together in Box 1. These materials are found in Series II and III.

Although many scores are in loose-leaf format, most have been taped together at the edges of each page to minimize page-turning during performance. This tape has been retained. In some cases, Lindsey used double-sided tape to bind his scores and, consequently, many pages tend to become stuck together as the adhesive deteriorates. Care should be taken when handling these materials, and they should be monitored for potential Conservation treatment needs. These documents are largely found in Series I, II, and IV. Some documents have been stapled together; these staples have also been retained. All paper clips were removed by the archivist, but the original order of the materials that were clipped together has been maintained wherever possible. Some material has been removed from rusty ring binders: these binders were then discarded. One box was found to contain mold: this box was bagged and taken to conservation for the mold to be removed before it could be completely surveyed. These materials will be reintegrated into the collection upon the removal of this mold. Additionally, there is some dirt and dust in the collection, and many materials are stained or torn from use. At the folder level, Lindsey generally organized his materials by performer and/or activity: materials that had been enveloped or foldered were generally grouped with material relating to the same performer, concert, film, television show, or album. In this case, the original ordering and foldering of materials has been maintained. Crucially, Lindsey tended to group different types of scores together (parts, conductor scores, published scores, copies, manuscripts, etc.): again, this original facet of the ordering has been maintained, unless the scores grouped together were of different sizes and needed to be housed separately. However, a large number of materials were simply kept loose within the collection, often piled into flat boxes containing material that bore little thematic or chronological relation. These loose materials - which tended to be oversized - have been reorganized into folders, which have then been grouped by collaborator and/or activity at the box level. Where the type of activity was not clear but the collaborator was, then the material has been grouped according to collaborator, and vice versa. If neither collaborator nor activity was clear, then the materials have been housed with other materials of similar format in Series IV. Moreover, folders containing similar or equivalent materials were often found separate from each other within Lindsey's organizational scheme. In some cases, where materials were originally foldered separately but clearly belong to the same set (i.e., parts, duplicate copies of lead sheets, etc.), these folders have been combined into a single folder (maintaining the original groupings of the material within the folder). In other cases, folders relating to the same collaborator and/

or same kind of activity have been grouped together at the box level. A number of sketches have been grouped together in this way; although song sketches are foldered separately to instrumental sketches, following Lindsey's own (loosely applied) ordering and some sketches have been left interspersed with other finished material. Arrangements for *The Judy Garland Show*, originally housed across various folders, have been foldered together in Series I, but maintaining the ordering of their original groupings within the foldering.

To aid preservation, oversized materials (largely found in Series I, II and IV) have been stored separately, arranged by size and then according to performer and/or activity. In some cases, oversized materials were originally stored alongside thematically related regular-sized materials (i.e., a 19x12.5 concert score folded around the letter-sized instrumental parts for the same piece). In this case, the materials have been stored separately in the physical arrangement of the collection but described together within the same series in the container list.

Most of the lead sheets in Series III were originally organized into folders according to lyricist; however, some folders contained songs by the different lyricists that appeared to originate from the same time period (i.e., 1953) and others contained a mix of songs from a range of lyricists, spanning multiple years of Lindsey's career. For ease of reference, all lead sheets in Series III have been arranged according to lyricist (the organizational system most prevalent in Lindsey's original ordering). Lindsey kept some lyric sheets for his original songs separate from the sheet music; however, generally, he kept his lyric sheets interleaved among the sheet music, alongside the lead sheets for the songs they correspond to. This original ordering was maintained in processing.

The collection is generally described in aggregate at the folder level. For scores of arrangements in Series I and VI, the names of the original songs have been recorded but not the names of the original composers or lyricists. For the scores from *The Judy Garland Show* in Subseries I.1, the names of songs, episodes, and performers have been described in aggregate at the folder level but on an item level. The names of each game show cue for the scores in Subseries I.2 have generally not been recorded; however, the folder descriptions contain a representative sample of these names. In Series II, the cue names for the film scores have largely been documented in the folder description. In Series III, the names of Lindsey's original songs and their lyricists have been recorded in the folder description. In Series I and IV, if a folder contains a range of published music by other composers, these items have been described in aggregate at the folder level.

Terms Governing Use and Reproduction

Reproductions may be made for research purposes. The RBML maintains ownership of the physical material only. Copyright remains with the creator and his/her heirs. The responsibility to secure copyright permission rests with the patron.

[^ Return to Table of Contents](#)

Related Materials

Related Materials

The Columbia Rare Book and Manuscript Library holds the papers of Sid Ramin ([MS#1045](#)), another arranger working with many of the same institutions and artists as Lindsey.

The University of California Los Angeles holds the [Merv Griffin Papers](#) which may contain material relating to Griffin's work with Lindsey.

The American Heritage Center, University of Wyoming, holds the papers of [Jerry Seelen](#), who wrote the lyrics of many of Lindsey's early songs.

The Library of Congress holds the papers of [Peter Matz](#), who was producing arrangements for Barbra Streisand and Liza Minnelli around the same time.

Separated Materials

One box of materials has been removed for mold treatment. Although this box was never fully surveyed, it appeared to contain material relating to Lindsey's ballet *The Seven Ages of Man*. A file of personal documents relating to the 1967 wedding of Lindsey's daughter has been deaccessioned in order to be returned to the family. Folders and envelopes were discarded unless they contained information salient to the interpretation of the collection; in some cases, the text of the original folder labels has been recorded in the folder description.

[^ Return to Table of Contents](#)

Controlled Access Headings

- Television music
- Popular music -- United States -- 1961-1970
- Scores (documents for music)
- Composers
- Arrangement (Music)
- Instrumentation and orchestration
- Motion picture music
- Music -- Manuscripts
- Arrangers (Musicians)
- Band directors
- Band music, arranged

- Film composers
- Instrumentation and orchestration (Band)
- Music by Jewish composers
- Musical sketches
- Popular music--Fake books
- Songs with band
- Television composers
- Boone, Pat
- Columbia University. Teachers College
- Garland, Judy
- Bonney, Betty
- Bubl , Michael
- Feinstein, Michael
- Griffin, Merv, 1925-2007
- Jeopardy! (Television program)
- Johnson, Judy ((Vocalist))
- Judy Garland show. Television program (1963)
- Malvin, Arthur
- Merv Griffin show. Television program
- Mercer, Johnny, 1909-1976
- Minnelli, Liza
- Santa Monica-Malibu Unified School District
- Seelen, Jerry, 1912-1981
- Stewart, Rod
- Streisand, Barbra
- Wheel of fortune. Television program

Collection Inventory

Series I: Collaborations with Performers, 1914-2007 (bulk 1958-2007)

Scope and Contents

This series contains scores and documents relating to Lindsey's collaborations - as a composer, arranger, conductor, and pianist - with various popular entertainers. The material primarily pertains to his work in television and on the concert stage. The series primarily comprises scores (conductor or concert, handwritten and typewritten) for arrangements, but also includes a number of original compositions (songs, television cues). Lindsey generally titled his arrangements with the name of the performer it was produced for, and not with the name of the original composer or lyricist. Judging from annotations, Lindsey appears to have performed live from a number of these scores. This series is divided into four subseries, arranged by collaborator. Subseries I.1 and I.2 comprise materials produced for Judy Garland and Merv Griffin respectively - two of Lindsey's closest and most notable collaborators. Subseries I.3 comprises arrangements that Lindsey produced for his wife, Judy Johnson: these arrangements are significantly represented in the Mort Lindsey collection. Subseries I.4 includes collaborations with a range of other performers whose work is less heavily represented within the collection.

Subseries I.1: Judy Garland, 1954-1987 (bulk 1963-1966)

Scope and Contents

This subseries contains material relating to Lindsey's collaborations with Judy Garland in the 1960s. Much of the material in this subseries relates to Lindsey's work on *The Judy Garland Show* (1963-1964), for which he arranged all the music, composed a number of cues and songs, conducted the band, and accompanied Garland on the piano. His music for Judy Garland are generally represented in annotated conductor scores (usually ozalid copies of calligraphy scores produced by a copyist); there are no instrumental parts and only one (manuscript) concert score. Through *The Judy Garland Show*, Lindsey arranged music for many of the show's musical guests: these performers are listed at the folder level. This collection does not include all of the music that Lindsey produced for *The Judy Garland Show*: the musical numbers from several episodes are missing in their entirety. This subseries includes a number of print documents that chart Lindsey's work with Garland, both on television and on stage. Material relating to Lindsey's work on films that starred Judy Garland can be found in Series II.

Title/Description	Instances	
-------------------	-----------	--

Conductor scores of arrangements for <i>The Judy Garland Show</i> , circa 1963-1964	box 2	folder 1-5
---	-------	------------

Physical Description: 5 folders

Scope and Contents

Primarily annotated ozalid copies but also includes some xerox copies. Arrangements for Judy Garland (solo): "Just in Time"; "Memories of You"; "Have You Ever Met Jack Jones"; "Island in the West Indies"; "This Could Be the Start of Something Big"; "It's a Good Day"; "Toot Toot Tootsie"; "Shenandoah"; "Lorna" (composed by Mort Lindsey); "Ol' Man River"; "Exactly Like You"; "Lost in the Stars"; "Never Will I Marry"; "What a Little Moonlight Can Do"; "Time After Time"; "Moon River"; "Liza"; "You Do Something To Me"; "A Lot of Livin' to Do"; "Here's That Rainy Day." For Judy Garland and choir: "Jamboree Jones"; "Sing-Sing-Sing"; "I'll Come Back"; "World War I Medley"; "Great Day." For Judy Garland and the Count Basie Band: "The Sweetest Sounds." For Judy Garland, George Maharis, Jack Carter, The Dillardes, Jerry Van Dyke: "Back Porch Medley." For Judy Garland and Peggy Lee: "I Love Being Here With You"; "Men Medley." For Judy Garland and Lena Horne: "Love"; "Judy-Lena Medley"; "Day In, Day Out." For Judy Garland and Vic Damone: "West Side Story Medley"; "Kismet." For Judy Garland and Donald O'Connor: "The Good Old Days of Vaudeville"; "Opening Intro: Theme Song Medley." For Judy Garland and Mickey Rooney: "Judy-Mickey Medley." For Judy Garland, Ray Bolger, and Jane Powell: "The Jitterbug." For Judy Garland, Bobby Darin, and Choir: "Train Medley." For Judy Garland and Mel Tormé: "Trolley Song Duet." For Judy Garland, Jack Jones, and Liza Minnelli: "Jingle Bells Medley." For Judy Garland and Ethel Merman: "Judy-Ethel Medley." For Judy Garland and Jack Jones: "Jeannette-Nelson Medley." For Judy Garland and Barbra Streisand:

"Garland-Streisand Medley." For Judy Garland and Liza Minnelli: "Bob White"; "Together"; "Liza-Judy Medley." For Judy Garland, Tony Bennett, and Choir: "Train Medley." For Judy Garland, Lena Horne, Jerry van Dyke, and Terry-Thomas: "Brush Up Your Shakespeare." For Judy Garland, Zena Bethune, Vic Damone, and choir: "All Purpose Holiday Medley." For Judy Garland, Mel Tormé, and the Count Basie Band: "Don't Dream of Anything But Me/April in Paris." For Judy Henske, Mel Tormé, and Jerry van Dyke: "Walk Right In." For Dick [Shawn?] and choir: "Honestly Sincere." For Jerry van Dyke and Soupy Sales: "I'm Calm." For Jane Powell: "Dear Friend." For Lena Horne: "I Want to Be Happy"; "Where is Love?"; "He Loves Me." For Lorna Luft: "Santa Claus is Coming to Town." For the orchestra: various versions of "Judy's Theme" (composed by Mort Lindsey); "Hollywood Overture"; "Button #2"; "Button #5"; "Button #4"; "R.I.P. Overture"; "Love Overture"; "Homestretch Overture"; "Frank and Dean Dialogue"; "Formality is the Keynote"; "Hey Look Me Overture"; "40 Fathoms" (composed by Mort Lindsey); "American Overture"; "California Overture." From episodes: 4-16, 20-26. Several scores are missing episode numbers. Scores are in Lindsey's original order.

Manuscript score for arrangement of "Happy Days Are Here Again/Get Happy", circa 1963	box 2	folder 6
Scope and Contents		
Titled "Duet." Vocal lines marked "Judy" and "Barb." Likely for Judy Garland and Barbra Streisand on The Judy Garland Show.		
Ozalid copies of parts for "Seven the Hard Way" for <i>The Judy Garland Show</i> , circa 1963	box 3	folder 1
Scope and Contents		
Includes conductor score and all parts. Some parts are annotated. Composed by Mort Lindsey.		
Conductor score of Skip Martin's arrangement of the "Born in a Trunk Medley" from Judy Garland's film <i>A Star is Born</i> , circa 1954	box 3	folder 2
Administrative documents relating to <i>The Judy Garland Show</i> , 1964, undated	box 4	folder 1
Scope and Contents		
Includes an annotated catalog of Judy Garland's orchestrations prior to the airing of The Judy Garland Show. Also includes: personnel lists (for		

crew and orchestra); episode schedules; song lists for various episodes.

Legal documents relating to <i>The Judy Garland Show</i> , 1963, 1965-1966, undated	box 4	folder 2
Scope and Contents		
Mainly contracts. Includes advertisements in the Los Angeles Times regarding reruns of the show. Originally in a folder titled "Judy Garland Series Reruns."		
Documents relating to the life and career of Judy Garland, 1987	box 4	folder 3
Scope and Contents		
Possibly relating to a book project on The Judy Garland Show by Coyne Steven Sanders. Includes Garland's concert schedule from 1951 to 1969, a draft copy of the article "Rainbow's End: The Judy Garland Show" by Coyne Steven Sanders. Also includes copyright renewal notices for a number of Lindsey's songs and arrangements.		
Manuscript concert score of "Seven the Hard Way" for The Judy Garland Show, circa 1963	box 22	folder 1
Scope and Contents		
Pencil manuscript with annotations. Composed by Mort Lindsey.		

Subseries I.2: Merv Griffin, 1950-2001 (bulk 1968-2001)

Scope and Contents

Material in this subseries derives from a range of different collaborations between Mort Lindsey and Merv Griffin, documenting their partnership from the 1960s to the early 2000s. Lindsey primarily worked with Griffin on his television productions, where he served as a composer, arranger, and bandleader; however, they also collaborated on a number of live performances. This subseries includes scores for Lindsey's arrangements for *The Merv Griffin Show* and for the 1968 TV special *Merv Griffin's Sidewalks of New England*. It also includes sketches for Lindsey's original cues for Griffin's game show *Wheel of Fortune*, and Lindsey's arrangements of the theme for the quiz show *Jeopardy* (composed by Griffin himself). Most scores in this collection are manuscript concert scores (or copies thereof); however, some parts and conductor scores are also included. Although all the scores in this collection are labeled as collaborations with Griffin, it is not always clear which Griffin production these scores originated from.

Title/Description	Instances	
Parts for arrangement of "Shadow of Your Smile" for Merv Griffin, undated	box 3	folder 3

Scope and Contents

Includes: piano/conductor, guitar, bass, drums, reeds (1-4), trumpets (1-2), trombones (1-3), flutes, clarinet, and bass clarinet. Some of these parts are annotated. Mostly photocopies but some ozalid copies.

Parts for "Bye Bye Baby," arrangement for Carol Channing for a Merv Griffin production, undated	box 3	folder 4
---	-------	----------

Scope and Contents

Some parts are annotated.

Parts for arrangements for Merv Griffin, 1986, undated <u>Physical Description</u> : 2 folders	box 3	folder 5-6
---	-------	------------

Scope and Contents

Mostly printed copies. Synthesizer parts for "You Stepped Out of a Dream," "My Funny Valentine," "Wave," "A Nightingale Sang in Berkeley Square," "The More I See You." Piano-vocal parts for "Sweet Lips," "You Better Go Now," "It's Like a Dream," "Merv's Theme." Manuscript conductor scores for "Sweet Lips" and "You Better Go Now." Other printed fragments relating to "Merv's Theme." Also includes a lyric sheet of "Sweet Lips." Includes all parts (copies and originals, including piano/conductor score) for "Merv's Theme." Trumpet parts for "More Plasma" and "Another Samba." Conductor score of "Tchaikowsky Fantasy." Fragments of unidentified concert scores for the Merv Griffin Show (manuscript and copy). A manuscript vocal score for "Sweet Lips." Personnel list for "Merv Griffin at the Coconut Ballroom" (1986). Published scores for "My Foolish Heart" (music by Victor Young, lyrics by Ned Washington) and "Jeopardy Theme" (music by Merv Griffin). Conductor and synthesizer scores for: "Jeopardy Fantasy"; "The More I See You"; "My Funny Valentine."

Parts for arrangement of "I Don't Want to Walk Without You" for Merv Griffin, undated	box 3	folder 7
---	-------	----------

Scope and Contents

Parts include: piano/conductor, percussion, guitar, drums, alto sax (1-2), tenor sax (1-2), baritone sax, trumpets (1-4), trombones (1-4)

Parts for the concert "Merv Griffin at the Coconut Ballroom", undated	box 3	folder 8
---	-------	----------

Scope and Contents

Conductor scores for "Goody Goody Jeepers Creepers," "Don't Take Your Love From Me," "Candy and When Your Sugar Walks Down"; trumpet and guitar parts for "I Had the Craziest Dream."

Rhythm and conductor scores for arrangements for Merv Griffin, 2001, undated box 3 folder 9

Scope and Contents

For: "You Better Go Now"; "With You I'm Born Again"; "It's Like a Dream"; "A Nightingale Sang in Berkeley Square"; "You Stepped Out of a Dream"; "Wave," "I've Grown Accustomed to Her Face."

Ozolid copies of conductor scores for "Merv Griffin's Sidewalks of New England", circa 1968 box 3 folder 10

Scope and Contents

For: "My Ship"; "Eleanor Rigby"; "Autumn Leaves"; "New England Opening"; "Stanley Steamer"; "Beyond the Blue Horizon"; "When I Was a Lad"; "Good Ship Lollipop"; "Quiet Nights"; "Moonlight in Vermont." Includes a runsheet for the television broadcast.

Parts for arrangements for a dinner for Jim Murray hosted by Merv Griffin, 1992 box 4 folder 4

Scope and Contents

Mostly photocopies but some manuscripts. Assorted parts for various songs: "Bright as a Benny," "Orson," "Merv's Theme," "Hello Dere," "Does She," "Ebony," "Take Me Out to the Ball Game," "St. Thomas," "Sunshine Alley," "Notre Dame Fight Song." Includes rhythm, tenor sax, piano conductor, and guitar parts. This is likely the 1992 tribute dinner for Jim Murray by the Richstone Family Center.

Administrative documents for "Merv Griffin at the Coconut Ballroom", 1986 box 4 folder 5

Scope and Contents

Includes invoices, receipts, budgets, typed financial notes, run sheets, schedules, etc.

Parts for arrangement of "Shadow of Your Smile" for Merv Griffin, undated box 4 folder 6

Materials for Merv Griffin, undated box 4 folder 7

Scope and Contents

A reharmonization of the "Jeopardy Theme," a conductor score of "Merv's Theme," an annotated

photocopy of pages from a book titled The Greatest Songs - American, and a concert score of "What Are You Doing In Bed With My Wife" arranged by Tom Kubis for Jack Sheldon.

Bound photocopy of the manuscript concert score for "Jeopardy Fantasy" for Merv Griffin, circa 1990	box 5	folder 1
Scope and Contents		
For piano and orchestra; based on a theme by Merv Griffin.		
Manuscript concert score of arrangement of "What Are You Doing the Rest of Your Life" for Merv Griffin, 1995	box 5	folder 2
Manuscript concert score of arrangement, "Tchaikowsky Piano Medley," for Merv Griffin, 1995	box 5	folder 3
Copy of a manuscript concert score for arrangement of "I've Grown Accustomed to Her Face" for Merv Griffin, 2001	box 5	folder 4
Arrangements for "Merv Griffin Presents Mort Lindsey and His Orchestra" album on Dot Records, 1965-1966	box 6	folder 1
Parts for arrangement of "Jeopardy Fantasy" based on a tune by Merv Griffin, undated	box 6	folder 2
Scope and Contents		
Includes conductor score. Printed parts. Some parts are annotated.		
Parts for arrangement of "What Are You Doing the Rest of Your Life" for Merv Griffin, circa 1995	box 6	folder 3
Scope and Contents		
Printed parts.		
Conductor scores for themes from the Merv Griffin game shows "Jeopardy" and "Reach for the Stars", undated	box 6	folder 4
Cue sheets for "Merv Griffin at the Coconut Ballroom", 1986	box 7	folder 1
Copy of the manuscript concert score of arrangement of "My Funny Valentine" for Merv Griffin, undated	box 7	folder 2
Manuscript concert score of arrangement of "The More I See You" for Merv Griffin, undated	box 7	folder 3
Manuscript concert score of arrangement of "Winter Wonderland" for Merv Griffin, 1996	box 7	folder 4
Manuscript concert score of arrangement of "My Funny Valentine" for Merv Griffin, circa 1998	box 7	folder 5

Manuscript concert score of arrangement of "A Nightingale Sang in Berkeley Square" for Merv Griffin, 1998	box 7	folder 6
Manuscript concert score of arrangement of "You Stepped Out of a Dream" for Merv Griffin, circa 1998	box 7	folder 7
Manuscript concert score of arrangement of "Wave" for Merv Griffin, 1988	box 7	folder 8
Manuscript concert score of arrangement of "The More I See You" for Merv Griffin, 1997	box 7	folder 9
Photocopy of the manuscript concert score of arrangement of "You Stepped Out of a Dream" for Merv Griffin, circa 1998	box 19	folder 3
Scope and Contents		
Annotated.		
Photocopy of the manuscript concert score of arrangement of "A Nightingale Sang in Berkeley Square" for Merv Griffin, 1998	box 19	folder 4
Scope and Contents		
Annotated.		
Photocopy of the manuscript concert score of arrangement of "Wave" for Merv Griffin, 1998	box 19	folder 5
Scope and Contents		
Annotated.		
Manuscript concert score for arrangement of "Autumn Leaves" for Merv Griffin's TV special "The Sidewalks of New England", 1968	box 19	folder 6-7
Parts for arrangement of "Autumn Leaves" for Merv Griffin's TV special "The Sidewalks of New England", 1950, circa 1968	box 12	folder 1-2
<u>Physical Description</u> : 2 folders		
Scope and Contents		
Includes an annotated copy of the original standard by Joseph Kosma.		
Sketches for "shopping cues" for the TV show <i>The Wheel of Fortune</i> , undated	box 12	folder 3
Scope and Contents		
In a folder titled "Wheel Shopping Music." Mostly handwritten sketches of lead sheets. Almost all cues have titles ("Miles of Style"; "Sparkle Plenty"; "New Age Aerobics"; "Cool and Mellow"; "The Little		

Easy"; "P.Z. 10019"; "Aloha There"; "Black Pearls"; "Dave's Sandstorm"; "Saints Preserve Us: Cajun Hop"; "Prairie Lullaby"; "Romantic Continent"; "Ode to the '88" etc.). Some cues are also attributed to Stephen Lindsey. Contains some xerox copies. Some sketches are explicitly marked "WOF" (Wheel of Fortune) while others are not.

Concert score for arrangement of "Merv's Theme (Ballad)" for Merv Griffin, 1976 box 22 folder 2

Subseries I.3: Judy Johnson, 1914-1995 (bulk 1988-1995)

Scope and Contents

Lindsey married Judy Johnson in 1954 and ultimately produced a number of arrangements for the singer. This subseries comprises concert scores and parts for several of these arrangements. The context of these arrangements - whether they were produced for an album, for the concert stage, or for some other event - is not always clear, with the exception of two folders originally labeled as "audition music" and "bows music." Many of Lindsey's arrangements for Johnson are in sketch form: either handwritten onto, or interleaved with, the original published sheet music of the song that he was arranging. Many annotations suggest that Lindsey used these scores to accompany Johnson himself. Although Johnson was born "Betty Bonney" (and went by this name earlier in her career) and occasionally referred to herself by her married name, "Betty Lindsey," all of Lindsey's arrangements list her as "Judy Johnson."

Title/Description	Instances	
Parts for arrangement of "I Cried/I Heard That Song Before" for Judy Johnson, 1991	box 4	folder 8
Parts for arrangement of "The Lady's In Love With You/The Lady is a Tramp" for Judy Johnson, undated	box 4	folder 9
Scope and Contents		
Photocopies of parts.		
Parts for arrangement of "Beginning to See the Light/Sugar" for Judy Johnson, undated	box 4	folder 10
Scope and Contents		
Typeset parts. Includes conductor score.		
Manuscript concert score of arrangement of "You Made Me Love You" for Judy Johnson, 1993	box 5	folder 5
Photocopy of the manuscript concert score of arrangement of "But Not For Me" for Judy Johnson, undated	box 5	folder 6
Photocopy of the manuscript concert score of arrangement of "Sentimental Journey" for Judy Johnson, 1995	box 5	folder 7
Concert scores for arrangements for Judy Johnson by Johnny Mandel, undated	box 5	folder 8

Scope and Contents

Annotated photocopy of an arrangement of "Mona Lisa"; manuscript concert score of an arrangement of "Getting to Know You."

Parts and concert score for arrangement of "That Old Feeling" for Judy Johnson, 1992	box 6	folder 5
--	-------	----------

Scope and Contents

Printed parts.

Parts for arrangement of "I Don't Know Why" for Judy Johnson, undated	box 6	folder 6
---	-------	----------

Scope and Contents

Printed parts.

Parts for arrangement of "I Had the Craziest Dream" for Judy Johnson, 1991	box 6	folder 7
--	-------	----------

Scope and Contents

Printed parts.

Parts for arrangement of "You Made Me Love You" for Judy Johnson, 1993	box 6	folder 8
--	-------	----------

Scope and Contents

Some parts are handwritten and some are typeset.

Arrangements used as Judy Johnson's audition music, 1947, 1956, 1964, undated	box 6	folder 9
---	-------	----------

Scope and Contents

Includes an ozalid copy of the lead sheet for arrangement of "It's Good to Be Alive" (originally for Pat Boone). Includes sketches of arrangements of: "I Didn't Know What Time it Was"; "The Stanley Steamer"; "Theme"; "Most Usual Day"; "Get Happy." Includes published copies of the original sheet music for: "The Stanley Steamer"; "Bells are Ringing." Includes Lindsey's handwritten notes.

Arrangements used as Judy Johnson's bows music, undated	box 6	folder 10
---	-------	-----------

Scope and Contents

Includes: conductor scores; percussion part. Ozalid copies and onionskins.

Parts for arrangement of "Just in Time" for Judy Johnson, undated	box 6	folder 11
---	-------	-----------

Scope and Contents

Some parts are annotated.

Sketches of arrangements for Judy Johnson, 1914, 1921, 1924, 1926-1929, 1934-1935, 1938, 1940-1945, 1947, 1950-1952, 1954-1957, undated	box 8	folder 1-3
---	-------	------------

Physical Description: 3 folders

Scope and Contents

Parts and/or lead sheets. Includes Lindsey's manuscripts, with the original published sheet music of each song interleaved. In some cases, Lindsey notated his arrangement straight onto the original published score. Songs include: "Gershwin Medley"; "Hi Lili"; "Your Kisses Kill Me"; "Nina Never Knew"; "One Step at a Time"; "My Kinda Love"; "Street of Dreams"; "Spring in New York"; "Sentimental Journey"; "Sand in My Shoes"; "Round and Round"; "Time After Time"; "They Didn't Believe Me"; "The Man That Got Away"; "Takin' a Chance on Love"; "Spring at the Y"; "When the Rain Comes Out"; "When I Fall in Love"; "We'll Be Together Again"; "Wait 'Til You See Her"; "Too Marvelous For Words"; "While We're Young"; "Why Baby Why"; "You Too Romeo"; "Get Out and Get Under the Moon"; "A Lovely Night"; "I Thought About You"; "It's Easy to Remember"; "It's Good to Be Alive"; "I'm Gonna Sit Right Down"; "Impossible"; "Chantez, Chantez"; "Button Up Your Overcoat"; "The Birth of the Blues"; "But Not For Me"; "The Boy Friend"; "Bewitched"; "You Can't Run Away"; "People Will Say"; "Orange Colored Sky"; "Moonlight in Vermont"; "Mangos"; "Aren't You Glad I'm Here"; "Any Place I Hang My Hat is Home"; "April in Paris"; "April Showers"; "Almost Like Being in Love"; "All I Do is Dream of You"; "Someone to Watch Over Me"; "Yesterday"; "Like Someone in Love"; "You Took Advantage of Me"; "The Fun We Had Last Summer"; "At Long Last Love"; "Mississippi Mud"; "Lullaby of Broadway"; "Bazazz."

Arrangement of "Sentimental Journey" for Judy Johnson, undated	box 8	folder 4
--	-------	----------

Scope and Contents

Includes printed parts and a xerox of a handwritten string reduction. Also includes the piano part for "Make Someone Happy" and two saxophone parts for "I Don't Know Why."

Parts for arrangement of "You Made Me Love You" for Judy Johnson, 1993	box 8	folder 5
--	-------	----------

Scope and Contents

Typeset parts.

Parts for arrangement of "Lady's in Love/Lady's a Tramp" for Judy Johnson, undated	box 8	folder 6
Scope and Contents		
Typeset parts. Includes conductor score.		
Manuscript concert score of arrangement of "But Not For Me" for Judy Johnson, undated	box 9	folder 1
Manuscript concert score of arrangement of "Sentimental Journey" for Judy Johnson, 1995	box 9	folder 2
Parts for arrangement of "The Trolley Song" for Judy Johnson, undated	box 10	folder 1
Scope and Contents		
Printed copies.		
Photocopy of the manuscript concert score of arrangement of "The Trolley Song" for Judy Johnson, undated	box 11	folder 1
Scope and Contents		
Parts of the score are cut off in the photocopy.		
Manuscript concert score for arrangement of "That Old Feeling" for Judy Johnson, circa 1992	box 22	folder 3
Manuscript concert score for arrangement of "I Cried/I Heard That Song Before" for Judy Johnson, 1991	box 22	folder 4
Manuscript concert score of arrangement of "The Lady's In Love With You/The Lady is a Tramp" for Judy Johnson, undated	box 22	folder 5
Manuscript concert score of arrangement of "I Don't Know Why" for Judy Johnson, 1988	box 22	folder 6
Manuscript concert score of arrangement of "You Made Me Love You" for Judy Johnson, 1993	box 22	folder 7
Scope and Contents		
Two manuscript scores: one score has added strings.		
Manuscript concert score of arrangement of "Just in Time" for Judy Johnson, undated	box 22	folder 8
Manuscript concert score of arrangement of "The Trolley Song" for Judy Johnson, undated	box 22	folder 9
Manuscript concert score of arrangement of "See the Light/Sugar" for Judy Johnson, undated	box 23	folder 1

Manuscript concert score of arrangement of "I Had the Craziest Dream" for Judy Johnson, 1991	box 23	folder 2
Manuscript concert score of arrangement of "Look to the Rainbow" for Judy Johnson, undated	box 23	folder 3

Subseries I.4: Other performers, 1958-2007

Scope and Contents

This subseries groups together Lindsey's arrangements for a range of performers: Barbra Streisand, Pat Boone, Rod Stewart, Michael Bubl , Michael Feinstein, Elisa Fiorillo, Aaron Neville, Art Alexakis, Diane Schur, Burt Reynolds, Liza Minnelli, the Glenn Miller Orchestra, Jimmy Dean, Katey Sagal, Les Brown, and Al Hirt. It is generally arranged according to collaborator, with material produced for the same performer held together where physically possible (although oversized material is boxed separately). This series primarily consists of handwritten concert scores (manuscript or photocopy), although parts and typeset concert scores are also present. The original context in which these scores were created is not always clear. However, many of these arrangements appear to have been made for studio albums: either because the scores are labeled as such, or because the arrangements can be heard on studio albums released around the time that the score is dated (for example, Lindsey's arrangements of "Let It Snow," "Winter Wonderland," and "The Christmas Song" for Aaron Neville from the early 1990s all appear on Neville's 1993 *Soulful Christmas* album, which was produced by Lindsey's son Stephen). This subseries contains scores and documents relating to various television specials, including Al Hirt's *Fanfare*, the ABC pilot for *The Jimmy Dean Show*, and Burt Reynolds's *Take Me Home*. This subseries also contains administrative documents relating to various Barbra Streisand concerts and television broadcasts, including the Emmy-winning televised concert, *A Happening in Central Park*. It also includes conductor scores for arrangements produced for Barbra Streisand (although the context of their production is not specified).

Title/Description	Instances	
Documents relating to Barbra Streisand concerts, 1966-1967	box 4	folder 11

Scope and Contents

Administrative documents, correspondence (with Streisand's managers, with contractors, etc.), and press clippings relating to Barbra Streisand's concerts at the Hollywood Bowl, Soldiers Field (Chicago), John F. Kennedy Stadium (Philadelphia), and the Newport Festival. Includes a clippings reviews in the Los Angeles Times and the Hollywood Reporter. Includes a memorandum from Barbra Streisand, Mort Lindsey's notes, run sheets, personnel lists, a copy of the "Barbra Streisand Library" catalog. Includes a clipping of an advertisement for the Hollywood Bowl concert. Originally in a folder titled "Streisand, Hollywood Bowl."

Administrative documents relating to Barbra Streisand's TV special "The Belle of 14th Street", 1967, 1991, undated	box 4	folder 12
--	-------	-----------

Scope and Contents

Includes: a handwritten meeting schedule; rehearsal schedules; a set list; invoices and receipts; Lindsey's handwritten notes; a personnel list; a meeting

memorandum; correspondence with Morton Bullman about pay. Also includes a rerun cost chart for The Judy Garland Show.

Administrative documents relating to Barbra Streisand's "A Happening in Central Park", 1967	box 4	folder 13
Scope and Contents		
Includes: a run sheet for the TV broadcast; personnel list; receipts and invoices for services rendered; set list; Lindsey's handwritten notes; contract.		
Copies of manuscript concert scores of arrangements for Michael Feinstein, 1999	box 4	folder 14
Copies of parts for arrangement of "The Christmas Song" for Aaron Neville, 1993	box 4	folder 15
Scope and Contents		
Most copies are annotated.		
Manuscript concert score for arrangement of "Search for the Summer" for Pat Boone, undated	box 9	folder 3
Manuscript concert score of arrangement of "Crazy" for Diane Schuur, 1992	box 9	folder 4
Manuscript concert score of arrangement of "September in the Rain" for Diane Schuur, 1992	box 9	folder 5
Manuscript concert score of arrangement of "Let It Snow" for Aaron Neville, 1994	box 9	folder 6
Manuscript concert score of arrangement of "Winter Wonderland" for Aaron Neville, circa 1994-1995	box 9	folder 7
Manuscript concert score of arrangement of "Somebody Stole My Heart Away" for Michael Feinstein, 1991	box 9	folder 8
Manuscript concert score of arrangement of "Annabella" for Art Alexakis, 1998	box 9	folder 9
Conductor scores of arrangements for Barbra Streisand, undated	box 10	folder 2-3
<u>Physical Description</u> : 2 folders		
Scope and Contents		
Includes ozalid copies of: "Good Man & Some of These Days"; "Melancholy Baby"; "Happy Days are Here Again"; "Four Americans"; "Liebestraum"; "Mother Macree"; "Everybody Loves My Baby"; "I Don't Care"; "Alice Blue Gown"; "My Buddy (How About Me)"; "Put Your Arms Around Me."		
Conductor scores of arrangements for Pat Boone's album <i>Yes Indeed!</i> , circa 1958	box 10	folder 4

Scope and Contents

Includes ozalid copies of: "I'll Build A Stairway to Paradise," "Sweet Georgia Brown," "It's a Pity to Say Goodnite," "Sweet Sue," "Robins and Roses," "Gone Fishin'," "Frenesi," and "I've Heard That Song Before." Many scores indicate that they were also used by Pat Boone himself.

Parts for arrangement of "Search for the Summer" for Pat Boone, undated	box 10	folder 5
---	--------	----------

Scope and Contents

Mostly ozalid copies. Includes conductors score. Parts are annotated. Also includes a conductor score for arrangement of "Let it Snow" and a viola part for arrangement of "White Christmas."

Conductor scores of arrangements for Diane Schuur, undated	box 10	folder 6
--	--------	----------

Scope and Contents

Printed copies for "September in the Rain" and "Crazy."

Parts for Christmas song arrangements for Aaron Neville, circa 1994-1995	box 10	folder 7
--	--------	----------

Printed concert score of arrangement of "Annabella" for Art Alexikis, 1998	box 10	folder 8
--	--------	----------

Printed parts for arrangement of "You're Gonna Hear From Me" for Elisa Fiorillo, 1995	box 10	folder 9
---	--------	----------

Administrative documents relating to the 1965 TV special "Fanfare" with Al Hirt, 1963, 1965, undated	box 10	folder 10
--	--------	-----------

Scope and Contents

Includes: personnel lists of music and production staff; musical sketches (for "Matchmaker"; "Dana"); an inventory of music recorded and released by Al Hirt. Also includes a list of film music scores eligible for a CLGA award in 1963.

Documents and scores of compositions and arrangements for the ABC pilot of <i>The Jimmy Dean Show</i> , 1962-1963	box 10	folder 11
---	--------	-----------

Scope and Contents

Documents include: invoices, bills, and a run sheet. Includes sketches for "The Jimmy Dean Theme" and "This Land We Love." Includes conductor scores for "This Land We Love"; "Here Comes Jimmy" (Mort Lindsey original); "John Henry"; "Gonna Cause a Ruckus Tonight"; "Gonna Build a Mountain";

"Accustomed to Your Face" (arranged by Dick Hyman); "Balloon Medley."

Photocopy of the manuscript concert score of arrangement of "Our Love" for Rod Stewart, 2007	box 11	folder 2
Photocopy of the manuscript concert score of arrangement of "Someone to Watch Over Me" for Rod Stewart, 2003	box 11	folder 3
Photocopy of the manuscript concert score of arrangement of "Smile" for Rod Stewart, 2005	box 11	folder 4
Photocopy of the manuscript concert score of arrangement of "The Christmas Song" for Aaron Neville, 1995	box 11	folder 5
Photocopy of the manuscript score of arrangement of "Dream a Little Dream" for Katey Sagal, 1996	box 11	folder 6
Scope and Contents		
Two copies.		
Printed concert scores of arrangement of "The Trolley Song" for Liza Minnelli, 1999	box 11	folder 7
Manuscript orchestral score for Lindsey's soundtrack to the TV special "Take Me Home Again" for Burt Reynolds, 1973	box 11	folder 8
Scope and Contents		
Cues include: "Song"; "Opening Title"; "Palm Beach Aerial"; "The Old House"; "Hands Across the Bar"; "Memories of Mo Mustang." Includes a cue sheet for the pilot.		
Photocopy of a manuscript concert score for arrangement of "The Superman Theme: Can You Read My Mind" for the Glenn Miller Orchestra, undated	box 11	folder 9
Printed parts for arrangement of "You're Gonna Hear From Me" for Elisa Fiorillo, 1995	box 13	folder 1
Parts for arrangement of "Joltin' Joe DiMaggio" for Les Brown, undated	box 13	folder 2
Scope and Contents		
Printed parts.		
Manuscript concert score of arrangement of "You're Gonna Hear From Me" for Elisa Fiorillo, 1995	box 14	folder 1
Photocopy of the manuscript concert score for arrangement of "Dream a Little Dream" for Michael Bubl�, 2004	box 23	folder 4

Scope and Contents

Two copies of the arrangement. Includes a photocopy of a reduction of the arrangement for strings. Also includes a manuscript sketch for a descant line.

Manuscript concert score for arrangement of "Dream a Little Dream" for Michael Bublé, 2004	box 23	folder 5
A stage plan for Barbra Streisand's concert "A Happening in Central Park", circa 1967	box 24	folder 1

[^ Return to Table of Contents](#)

Series II: Film music, 1960-2009**Scope and Contents**

This series comprises scores and documents relating to Lindsey's activities as a film composer and arranger. Although Lindsey only worked in the film industry very intermittently, he did so over much of his professional career; thus, this series represents almost fifty years of Lindsey's film music. This includes various arrangements that Lindsey produced for film soundtracks and original cues composed by Lindsey. This series largely consists of manuscript concert/orchestral scores, but also contains some conductor scores and parts. It also includes published sheet music and audio recordings (two commercially released LPs) of songs written by Lindsey for the cinema. Films represented among the scores include: *Real Life*, *Stolen Hours*, *Forty Pounds of Trouble*, *The Best Man*, *My One and Only*, *Cats Don't Dance*, *Breath of Seth*, and *Downfall*. This series contains scores for instrumental music that Lindsey composed or arranged for television movies and specials (such as the 1960 NBC special *Paris à la Mode*). This series also includes documents and correspondence relating to the films *The Lonely Stage*, *Real Life*, *Forty Pounds of Trouble*, and *Gay Purr-ee*.

Title/Description	Instances	
A recording of Lindsey's song "The Best Man" from the film <i>The Best Man</i> , performed by Jon Early (side A), circa 1964 <u>Physical Description:</u> 1 phonograph records <u>Digital Object:</u> A recording of Lindsey's song "The Best Man" from the film The Best Man, performed by Jon Early (side A), circa 1964	box 1	item 1
Scope and Contents United Artists; 7" long-playing record.		
A recording of an unknown song, possibly "Miss Loneliness" (not the Mitty Collier song) (side B) <u>Digital Object:</u> A recording of an unknown song, possibly "Miss Loneliness" (not the Mitty Collier song) (side B)	box 1	item 1
A recording of Lindsey's song "Steve's Theme" from the film <i>Forty Pounds of Trouble</i> , performed by Earl Grant, circa 1962 <u>Physical Description:</u> 1 phonograph records	box 1	item 2

[Digital Object: A recording of Lindsey's song "Steve's Theme" from the film *Forty Pounds of Trouble*, performed by Earl Grant, circa 1962](#)

Scope and Contents

Decca; 7" long-playing record.

A recording of Lindsey's song "Steve's Theme" from the film <i>Forty Pounds of Trouble</i> , performed by Earl Grant (alternate version) Digital Object: A recording of Lindsey's song "Steve's Theme" from the film <i>Forty Pounds of Trouble</i>, performed by Earl Grant (alternate version)	box 1	item 2
"My One and Only: Key of D flat", circa 2009 <u>Physical Description:</u> 1 compact disks Scope and Contents Likely the song by Randy Newman for the film <i>My One and Only</i> . Likely arranged by Lindsey.	box 1	item 17
Manuscript orchestral scores for the cues "Montage," "Phoenix," and "Cleary" from the film <i>Real Life</i> , circa 1979 Scope and Contents Composed and arranged by Mort Lindsey.	box 11	folder 10
Photocopy of the manuscript concert score of arrangement of "Tell Me Lies" for "Cats Don't Dance", circa 1997	box 11	folder 11
Ozalid copies of violin parts for the score for the film <i>Real Life</i> , circa 1979 <u>Physical Description:</u> 2 folders Scope and Contents Composed and arranged by Mort Lindsey.	box 12	folder 4-5
Ozalid copies of trumpet parts for the score for the film <i>Real Life</i> , circa 1979 Scope and Contents Composed and arranged by Mort Lindsey. Also includes script segments from the film.	box 12	folder 6
Ozalid copies of viola parts for the score for the film <i>Real Life</i> , circa 1979 Scope and Contents Composed and arranged by Mort Lindsey.	box 12	folder 7
Ozalid copies of tuba and trombone parts for the score for the film <i>Real Life</i> , circa 1979	box 12	folder 8

Scope and Contents

Composed and arranged by Mort Lindsey. Originally in separate folders.

Ozalid copies of piano parts for the score for the film <i>Real Life</i> , circa 1979	box 12	folder 9
---	--------	----------

Scope and Contents

Composed and arranged by Mort Lindsey.

Ozalid copies of percussion, drum, and vibraphone parts for the score for the film <i>Real Life</i> , circa 1979	box 12	folder 10
--	--------	-----------

Scope and Contents

Composed and arranged by Mort Lindsey.

Correspondence relating to the film <i>The Lonely Stage</i> , 1962	box 13	folder 3
--	--------	----------

Scope and Contents

The Lonely Stage was the original title of the film I Could Go On Singing. In all correspondence it is referred to as The Lonely Stage. Lindsey wrote music for this film. Primarily contains correspondence between the lawyers Goldstone, Wolff, and Friedland and the producers Millar/Truman Productions about Lindsey's contract.

Documents relating to the film <i>Gay Purr-ee</i> , 1962	box 13	folder 4
--	--------	----------

Scope and Contents

Includes a personnel list, Lindsey's notes, correspondence about residuals.

Documents relating to the film <i>Real Life</i> , 1979	box 13	folder 5
--	--------	----------

Scope and Contents

Includes: a contract for Lindsey's work on the film; various press clippings relating to the film (advertisements and reviews); correspondence (with Paramount, the Academy of Motion Picture Arts and Sciences); invoices; receipts; paylips.

Printed parts for "Montage", circa 1991	box 13	folder 6
---	--------	----------

Scope and Contents

Parts contain the same music as the orchestral score marked "MGM Closing Montage" (Box 14, folder 4). Possibly for the TV Series MGM: When the Lion Roars.

Manuscript orchestral score and manuscript storyboards for the animated short <i>Breath of Seth</i> , 1984	box 14	folder 2
--	--------	----------

Scope and Contents

Composed and arranged by Mort Lindsey. Pictorial storyboards.

Manuscript orchestral scores for the film <i>Real Life</i> , circa 1979	box 14	folder 3-5
---	--------	------------

Physical Description: 3 folders

Scope and Contents

For the cues: "Montage"; "Cleary is Weary"; "Main Title"; "Pheonix"; "End Title."

Manuscript orchestral score for "MGM Closing Montage", 1991	box 14	folder 6
---	--------	----------

Scope and Contents

An arrangement of "Somewhere Over the Rainbow." Possibly for the TV Series MGM: When the Lion Roars.

Manuscript orchestral score of "Main Title Underscore (Rainbows).", 1991	box 14	folder 7
--	--------	----------

Scope and Contents

An arrangement of "Somewhere Over the Rainbow." Possibly for the TV Series MGM: When the Lion Roars.

Onionskins of parts for the score for the film <i>Real Life</i> , circa 1979	box 15	folder 1
--	--------	----------

Scope and Contents

Composed and arranged by Mort Lindsey. Assorted parts for various cues. Not all parts are represented for every cue. Cues include 3-M-1, Main Title, 12-M-1, 9-M-1 ("Cleary Weary"), 9-M-2 ("Montage"), and End Title. Includes a cue sheet from the Western Sounds studio for the film score.

Ozalid copies of oboe, flute, bassoon, and horn parts for the score for the film <i>Real Life</i> , circa 1979	box 15	folder 2
--	--------	----------

Scope and Contents

Composed and arranged by Mort Lindsey. Originally in separate folders.

Ozalid copies of harp, guitar, and bass parts for the score for the film <i>Real Life</i> , circa 1979	box 15	folder 3
--	--------	----------

Scope and Contents

Composed and arranged by Mort Lindsey. Originally in separate folders.

Ozalid copies of cello and clarinet parts for the score for the film <i>Real Life</i> , circa 1979	box 15	folder 4
Copies and onionskins of parts for Lindsey's score for the movie <i>Downfall</i> , circa 1962	box 15	folder 5
Parts for the theme from the film <i>Stolen Hours</i> , arranged for the Mort Lindsey Orchestra, 1966	box 15	folder 6

Scope and Contents

Includes a lead sheet of the melody. Most parts are ozalid copies. Many parts are annotated.

Conductor score for arrangement of "Tell Me Lies" by Randy Newman (from the film <i>Cats Don't Dance</i>), circa 1997	box 15	folder 7
--	--------	----------

Scope and Contents

Includes a copy of the original published song.

Manuscript parts for the animated short <i>Breath of Seth</i> , 1984	box 15	folder 8
--	--------	----------

Scope and Contents

Only french horn, flute, percussion parts. Includes a manuscript timeline of the film's plot.

Lead sheets and piano scores for songs from Lindsey's film soundtracks, 1962-1964	box 15	folder 9
---	--------	----------

Scope and Contents

Mostly ozalid copies and/or published copies. Includes: "Theme from *Stolen Hours*"; "Steve's Theme from *Forty Pounds of Trouble*"; "Russell's Theme from *The Best Man*"; "Cantwell's Theme from *The Best Man*"; "The Best Man from *The Best Man*." Includes collaborations with Marilyn and Alan Bergman: "Yonder Mornin"; "The *Stolen Hours*" (both from the film *Stolen Hours*). Also includes music from the film *The Best Man*: "The Best Man" (with Noel Sherman); "Campaign Songs." Includes some photocopies of these scores. Includes some sketches (for *The Lonely Stage*, *Stolen Hours*).

Documents and scores for the film <i>Forty Pounds of Trouble</i> , 1962-1963	box 15	folder 10
--	--------	-----------

Scope and Contents

Documents include: correspondence (from agents, lawyers, Universal Studios), handwritten drafts of

lyrics, press release, credits notice, a clipping of a review in Variety, tickets from Newark to Los Angeles on American Airlines. Musical scores include ozalid copies of conductor scores and parts (incomplete) for various cues and songs. Includes a published copy of the song "If You" which Lindsey wrote for the movie.

Conductor scores of arrangements for the NBC TV Special "Paris à la Mode", circa 1960	box 15	folder 11
---	--------	-----------

Scope and Contents

Scores are taped together and annotated. Includes: "Tailored Woman"; "Take a Note to Vogue"; "I Feel Pretty."

"Make Way for Ioway" scores from the film <i>The Best Man</i> , 1964	box 16	folder 1
--	--------	----------

Scope and Contents

Includes xerox copies of the conductor score and handwritten parts. Also includes the percussion part for "Seven the Hard Way."

Printed scores for arrangement of "My One and Only", circa 2009	box 16	folder 16
---	--------	-----------

Scope and Contents

Likely the song by Randy Newman for the film *My One and Only*. Likely arranged by Lindsey. Includes chord sheet and concert score. Versions in multiple keys.

Manuscript concert score for arrangement of "My One and Only", circa 2009	box 23	folder 6
---	--------	----------

Scope and Contents

Likely the song by Randy Newman for the film *My One and Only*. Likely arranged by Lindsey.

Manuscript concert score for the theme from the film <i>Stolen Hours</i> , arranged for the <i>Mort Lindsey Orchestra</i> , 1966	box 23	folder 7
--	--------	----------

Scope and Contents

In pencil with pen annotations. Lindsey wrote the score for the film *Stolen Hours*, which was released in 1963; this score, however, is dated 1966 and is labeled "Mort Lindsey Orchestra."

[^ Return to Table of Contents](#)

Scope and Contents

This series comprises material from Lindsey's early career as a songwriter. It primarily comprises informally published lead sheets (onionskin and ozalid copies), but also includes recordings of several songs (on 14 lacquer disks), lyric sheets (typed and handwritten, some annotated) and song sketches. Many of these songs were composed before Lindsey had taken his stage name, "Mort Lindsey," and are thus written under his birth name, "Morton Lippman." This series includes settings of several lyricists; however, his collaborations with Jerry Seelen and Artie Malvin are the most strongly represented. There are also a number of songs for which Lindsey furnished both words and music. Most of the lead sheets date from the 1950s and 1960s. The song "Lorna" was originally written for *The Judy Garland Show*; however, Lindsey appears to have marketed it separately in the way that he did his other songs, and so is included in this series.

Title/Description**Instances**

A recording of "I'm Someone Who Wants You", circa 1960

box 1

item 3

Physical Description: 1 lacquer discs

Digital Object: [A recording of "I'm Someone Who Wants You", circa 1960](#)

Scope and Contents

Lyrics by Jerry Seelen and Artie Malvin. 7" long-playing record. Labeled "Northern Music." Slightly chipped on the edge.

A recording of "Between You and Me and the Gatepost", 1960

box 1

item 4

Physical Description: 1 lacquer discs

Digital Object: [A recording of "Between You and Me and the Gatepost", 1960](#)

Scope and Contents

Lyrics by Jerry Seelen and Artie Malvin. 7" long-playing record. Produced at United Recording. There is a heavy build-up of palmitic acid but the lacquer is intact.

A recording of "Come to My Wedding", circa 1960

box 1

item 5

Physical Description: 1 lacquer discs

Digital Object: [A recording of "Come to My Wedding", circa 1960](#)

Scope and Contents

Lyrics by Jerry Seelen and Artie Malvin. 7" long-playing record. Labeled "Northern Music." Edge is slightly chipped.

A recording of "Francie and Johnny", 1960

box 1

item 6

Physical Description: 1 lacquer discs

Digital Object: [A recording of "Francie and Johnny", 1960](#)

Scope and Contents

Lyrics by Jerry Seelen and Artie Malvin. 10" long-playing record. Produced at United Recording. There is a heavy build-up of palmitic acid but the lacquer is intact.

A recording of "Like Now, Like Wow", 1960 box 1 item 7

Physical Description: 1 lacquer discs

Digital Object: [A recording of "Like Now, Like Wow", 1960](#)

Scope and Contents

Lyrics by Jerry Seelen and Artie Malvin. 10" long-playing record. Produced at United Recording. There is a heavy build-up of palmitic acid but the lacquer is intact.

A recording of "I'm Burnin' for You", circa 1960 box 1 item 8

Physical Description: 1 lacquer discs

Digital Object: [A recording of "I'm Burnin' for You", circa 1960](#)

Scope and Contents

10" long-playing record. Produced at Associated Recording Studios. Labeled "Harms Inc."

A recording of "Like Now, Like Wow.", 1960 box 1 item 9

Physical Description: 1 lacquer discs

Digital Object: [A recording of "Like Now, Like Wow.", 1960](#)

Scope and Contents

Lyrics by Jerry Seelen and Artie Malvin. 10" long-playing record. Produced at United Recording. There is a heavy build-up of palmitic acid but the lacquer is intact.

A recording of "You Never Tell Me Anything", circa 1960 box 1 item 10

Physical Description: 1 lacquer discs

Digital Object: [A recording of "You Never Tell Me Anything", circa 1960](#)

Scope and Contents

Lyrics by Jerry Seelen and Artie Malvin. 10" long-playing record. Produced at Associated Recording Studios. Labeled "Traylmore Music." There is a slight build-up of palmitic acid but the lacquer is intact.

A recording of "Easy Talk", circa 1960

Physical Description: 2 lacquer discs box 1 item 11-12

Digital Object: [A recording of "Easy Talk", circa 1960](#)

Scope and Contents

Lyrics by Jerry Seelen and Artie Malvin. 10" long-playing record. Produced at Associated Recording Studios. Both labeled "Harms Inc." There is a slight build-up of palmitic acid on both but the lacquer is intact. There is some chipping around the edges of item 11.

A recording of "Easy Talk" (alternate 1), circa 1960 box 1 item 11

Digital Object: [A recording of "Easy Talk" \(alternate 1\), circa 1960](#)

A recording of "Easy Talk" (alternate 2), circa 1960 box 1 item 11

Digital Object: [A recording of "Easy Talk" \(alternate 2\), circa 1960](#)

A recording of "Instant Love", circa 1960 box 1 item 13

Physical Description: 1 lacquer discs

Digital Object: [A recording of "Instant Love", circa 1960](#)

Scope and Contents

Lyrics by Jerry Seelen and Artie Malvin. 10" long-playing record. Produced at Associated Recording Studios. Labeled "Northern Music."

A recording of "Take That Smile Away", circa 1960 box 1 item 14-15

Physical Description: 2 lacquer discs

Digital Object: [A recording of "Take That Smile Away", circa 1960](#)

Scope and Contents

10" long-playing record. Produced at Dick Charles Recording Service. Labeled "Northern Music." There is a slight build-up of palmitic acid on both but the lacquer is intact. Item 14 is instrumental; item 15 is vocal.

A recording of "Take That Smile Away" (alternate version), circa 1960 box 1 item 14-15

Digital Object: [A recording of "Take That Smile Away" \(alternate version\), circa 1960](#)

A recording of "Rainbow Tree", circa 1960 box 1 item 16

Physical Description: 1 lacquer discs

Digital Object: [A recording of "Rainbow Tree", circa 1960](#)

Scope and Contents

Lyrics by Gloria Shayne. 10" long-playing record. Produced at Dick Charles Recording Service. Labeled "Northern Music." There is a very slight build-up of palmitic acid on both but the lacquer is intact.

Lyric sheets for songs by Mort Lindsey, 1931, undated box 13 folder 7

Scope and Contents

Typewritten and handwritten lyric sheets. On onionskin paper, printer paper, pad paper. Includes part of a pad containing notes for lyrics. The lyricists are rarely attributed on the sheets: some lyrics are by Lindsey and some are by others. Includes a published copy of the sheet music for "Yankee Doodle Boy" by George M. Cohan.

Lead sheets for songs with lyrics by Paul Ritts, undated box 16 folder 2

Scope and Contents

Mostly ozalid copies. Songs include: "Riot," "Go Fly a Kite," "Easy Pickin's" "A Girl is a Girl is a Girl," "Gently Sighs My Darling," "What a Beautiful Way to Go," "Ku-Lah-Ay: Martian Lullaby," "My Kind of Girl," and "Walking on Air."

Lead sheets for songs with lyrics by George Skinner, 1956, undated box 16 folder 3

Scope and Contents

Sketches, ozalid copies, onionskins. Includes: "Romeo Robot"; "I Make the Living"; "She Makes the Living Worthwhile"; "What Are You Building Now."

Lead sheets for "Don't Let Me Say I Love You" with lyrics by Dick Dudley, undated box 16 folder 4

Scope and Contents

Ozalid copies and a sketch. Under the name "Morton Lippman."

Lead sheets for songs with lyrics by Nick Jovan, 1953, 1981 box 16 folder 5

Scope and Contents

Ozalid copies and onionskins. Includes: "Mommy Can I Keep the Kitten"; "So Many Ways"; "Foolishly." Also includes a copyright renewal notice.

Lead sheets for songs with lyrics by Lou Meltzer, 1953, undated box 16 folder 6

Scope and Contents

Sketches, ozalid copies, onionskins. Includes: "Won't You Join Me"; "Ring, Operator, Ring"; "Lost Sheep"; "Rock and Roll Polka"; "I Make the Living"; "No One Cares"; "Slow Down, Slow Down, Slow Down"; "I'm Always Waving Bye Bye"; "My Favorite Dish."

Lead sheets for songs with lyrics by Marty Karl, 1953

box 16

folder 7

Scope and Contents

Ozalid copies and onionskins. Includes: "Lily of the Valley"; "Summer Love."

Lead sheets for songs with lyrics by Herb Sargent, 1953-1954

box 16

folder 8

Scope and Contents

Ozalid copies and onionskins of: "N-Nervous"; "I Fell in Love To-Day"; "Snap"; "Red Bow Tie." Includes published copies of "Scratch."

Songs with lyrics by assorted lyricists, 1950, 1963-1964, 1988, undated

box 16

folder 9

Scope and Contents

Lead sheets and piano-vocal scores. Ozalid copies, onionskins, sketches, published copies. Includes: "Cooperation" (lyrics by Steve Krantz); "It Doesn't Get Much Better than This" (lyrics by Buddy Kaye, published copy); "Rainbow Tree" (lyrics by Gloria Shayne); "I Dood It" (lyrics by Bob Bergemann); "Some Day May Be One Day Too Late" (lyrics by Noel Sherman); "Honey Me" (lyrics by Fredda Feldman). Includes collaborations with Bill Jacobson: "One Way Street"; "Late Afternoon Sun"; "In Time." Includes collaborations with Moe Jaffe: "Skyline Symphony"; "Midnight at the Soda Fountain." Includes sketches for "Purim Song" and "Chanukah Song" (with David Lippman).

Lead sheets for "Lorna" with lyrics by Johnny Mercer, 1964

box 16

folder 10

Scope and Contents

Lindsey originally wrote this tune to serve as the theme for The Judy Garland Show. It was later given words by Johnny Mercer so that Judy Garland could sing it. Includes ozalid copies and onionskins. Also includes copies of an instrumental version titled "Song for Judy." Also includes copyright renewal notices.

Lead sheets for songs under the name "Morton Lippman", 1947, 1949, undated

box 16

folder 11

Scope and Contents

"Morton Lippman" was the birth name of Mort Lindsey. All these songs have words and music by Lindsey. Includes sketches and ozalid copies of: "No Cares"; "Just a Thought"; "A Boy, a Girl, a Fireside"; "In My Dreams."

Lead sheets for songs with words and music by Lindsey, 1953, 1956, 1977, undated	box 16	folder 12
--	--------	-----------

Scope and Contents

Ozalid copies and onionskins of: "Spring in New York"; "Summertime in Burbank"; "Please Forgive Me."

Song sketches, 1944-1945, 1954-1955, 1964, undated	box 16	folder 13
--	--------	-----------

Scope and Contents

Handwritten (mostly pencil) sketches of lead sheets - presumably with music and lyrics by Mort Lindsey. Includes sketches for various songs. Includes a sketch for an arrangement of "It's a Grand Night for Singing" for Pat Boone. May also include sketches for parts and for instrumental themes.

Lead sheets of original songs by Mort Lindsey and Jerry Seelen for a show at the Copacabana, 1961	box 16	folder 14
---	--------	-----------

Scope and Contents

Ozalid copies of two songs: "Daughters of the Copa Girls 1939" and "Girls, Girls, Girls."

Album collaboration with Jerry Seelen and Artie Malvin, 1960-1961	box 16	folder 15
---	--------	-----------

Scope and Contents

Includes ozalid and manuscript lead sheets for: "Like Now, Like Wow"; "You Never Tell Me Anything"; "I'm Someone Who Wants You"; "The Early Years"; "Now and Then"; "Instant Love"; "The Way It Is With Us"; "There's a Time, There's a Place, There's a Girl (Boy)"; "My Pledge of Love." Includes a sketch for "Life Has Changed." Includes various typed and handwritten lyric drafts with annotations.

Lead sheets for songs with lyrics by Jerry Seelen and Artie Malvin, 1960-1961, undated	box 17	folder 1-3
--	--------	------------

Physical Description: 3 folders

Scope and Contents

Annotated lyric sheets, manuscript and published lead sheets. Includes: a Safeway Supermarkets jingle; "That's How Life Would Be"; "Between You and Me

and the Gate Post"; "Tell Your Heart to Have a Heart"; "If My Father Was Me"; "What Happened Lloyd?"; "Handy Andy"; "I Wish I Was"; "Keep In Touch"; "What Happened Lloyd"; "Ain't It Great to Be Crazy"; "Buzz Buzz"; "Charleston Rock and Roll"; "Going Steady Ring"; "Curly Headed Kid"; "She Devil"; "The Early Years"; "Soulmates"; "You Never Tell Me Anything"; "Pals Forever"; "That's How Life Would Be"; "Come to My Wedding"; "Mr. Dee Jay"; "I'm Someone Who Wants You"; "Seven Times Monday"; "Moonbeams and Memories"; "The House that Love Built"; "The Way it Is With Us"; "Choo-Choo-Choo"; "Cuerna Vaca"; "There's a Time, There's a Place, There's a Girl/Boy"; "Everyday World"; "Now and Then"; "My Very First Kiss"; "New Love Can Be a True Love"; "Soul Baby"; "Clair de Lune"; "If You Look Into My Heart." Also includes correspondence with marketing executives at Safeway. Includes a manuscript draft of an article or speech about the proposed musical comedy "Bowling is Cool Fun" (for American Machine and Foundry in 1961) along with budget and run sheets (possibly for the same project).

[^ Return to Table of Contents](#)

Series IV: Other Professional Activities, 1909-2003 (bulk 1942-2003)

Scope and Contents

This series comprises material relating to a range of Lindsey's other professional activities, such as his orchestrations for the Broadway musical *Bajour*, his Ph.D. research at Columbia University's Teachers College, his music education work with the Santa Monica-Malibu Unified School District, his forays into classical music, and various live gigs with the Mort Lindsey Orchestra (for banquets and awards ceremonies). This series, which contains material from across the full length of Lindsey's career, primarily comprises scores, spanning a range of formats (parts, full scores, lead sheets, sketches, conductor scores). Many scores in this series relate to Lindsey's ballet *The Seven Ages of Man*, on which he wrote his Ph.D. thesis (also included in this series). This series also contains scores for various arrangements and compositions that are not identified with a particular performer or project, including sketches for several instrumental themes. Finally, this series includes Lindsey's collection of published scores by other composers - many of which have been annotated, either for performance or in preparation for arrangement.

Title/Description	Instances	
Ph.D. thesis, Teachers College, Columbia University, 1974	box 13	folder 8

Scope and Contents

For a doctorate of education. The thesis is titled "The Composition, Performance, and Analysis of an Original Musical Work, Seven Ages of Man, a Chamber Ballet

Based on Text by William Shakespeare." Includes a page of Lindsey's notes.

Documents relating to the "Stairway of the Stars" program for the Santa Monica-Malibu Unified School District, 1994	box 13	folder 9
Scope and Contents		
Lindsey was a guest conductor for this program. Includes: biographical note; press releases; schedules for classroom visits; a note from a child in the program; mail-order form; posters; local newspaper clippings about the concert; rehearsal schedules; published sheet music for a "Stolen Hours" and "Lorna" mashup; orchestral scores of "Search for Summer" and "Stolen Hours/Lorna Medley"; and programs. Also includes a note about residuals for the use of the Wheel of Fortune theme in the sitcom <i>The Nanny</i> . Also includes a letter from Lindsey to the school district.		
Ozalid copies of the parts for the ballet <i>Seven Ages of Man</i> , 1973	box 19	folder 8
Scope and Contents		
Loose pages. Includes: guitar, trumpet, percussion, piano, bass, flute. Some parts contain multiple copies.		
Manuscript concert score of "Stolen Hours/Lorna Medley", 1994	box 19	folder 9
Manuscript concert score of arrangement of "My Funny Valentine", 1994	box 19	folder 10
Scope and Contents		
Marked "Soaps??"		
Lead sheets for instrumental themes by Mort Lindsey, 1963, 2000, undated	box 17	folder 4
Scope and Contents		
Mostly ozalid copies of printed lead sheets and sketches. May include some song sketches. Includes: "Cops"; "Two Tunnel Tony"; "Jazz Waltz" (includes parts); "Flower Carts"; "Accident"; "How's About a Little"; "Then He Went to the Ball"; "How Will He Look"; "TWA Sketch"; "J.D. Theme"; "Lissa"; "Pete the Skipper"; "Romeo and Juliet"; "I Will Wait For You"; "Love Theme"; "Las Vegas." Originally in folders titled "Themes: Pop and Film."		
Ringbound parts for the ballet <i>Seven Ages of Man</i> , circa 1973	box 17	folder 5

Scope and Contents

Bound ozalid copies of flute, horn, and guitar parts.
Two copies of the guitar part.

Onionskin parts for the ballet <i>Seven Ages of Man</i> , circa 1973	box 17	folder 6
--	--------	----------

Scope and Contents

Includes guitar, percussion, flute, horn, trumpet, bass, and piano parts.

Piano parts for a performance at the IBA Awards, 1993	box 17	folder 7
---	--------	----------

Scope and Contents

Setlist includes: "The Waltz Came Tumbling Down," "Orson," "Theme for a Pretty Lady," "Sophie-Ticket," "Super-Doo," "Pleas Please," "Does She," "Another One," "Step Right Down," "Elke's Lodge," "Hello Dere," "Ebony," "Taxi Danza," "Private Lives," "Disc -Oh!," "Entrancing," "Jump In," "Big Eyes," "Fan Unfair," "Flintstones," "Watch What Happens," "Everything Happens to Me," "Everything Happens to Brackman," "Bright as a Benny." Parts for some songs may be absent.

Photocopies of orchestral scores for the ballet <i>Seven Ages of Man</i> , 1973	box 18	folder 1-2
---	--------	------------

Physical Description: 2 folders

Scope and Contents

Three ringbound copies and one loose copy.

Documents relating to the Broadway musical <i>Bajour</i> , 1964, undated	box 18	folder 3
--	--------	----------

Scope and Contents

Lindsey orchestrated this musical. Includes: published sheet music of songs from the musical; song lists; invoices for services rendered (for musical and for the original soundtrack); personnel lists; riders and contracts. Also includes wordlists for the game Double Trouble (originally in a separate, labelled folder within the folder).

Scores for "No Title Riff", undated	box 18	folder 4
-------------------------------------	--------	----------

Scope and Contents

Original composition for band by Lindsey. Includes concert score, pencil sketch, and chord sheets in C and in B flat.

Parts for "Don't Nobody Breathe", undated

Scope and Contents	box 18	folder 5
Original composition for band by Lindsey. Not all parts are present. Copied, onionskin, and handwritten parts. Some parts are annotated.		
Arrangement of "Slow Boat to China", 1948, undated	box 18	folder 6
Scope and Contents		
Pencil sketch for the concert score, typeset synthesizer part, and published sheet music for the original song.		
Parts for arrangement of "Chariots of Fire", undated	box 18	folder 7
Scope and Contents		
Typeset parts.		
Lead sheets for instrumental themes "Cuernavaca" and "Choo, Choo, Choo", 1961, undated	box 18	folder 8
Scope and Contents		
Ozalid copies.		
Lead sheets of songs by Debbie Lindsey and Lillian Briggs, 1961, undated	box 18	folder 9
Scope and Contents		
Handwritten manuscript and ozalid copies of "Our Love" by Lillian Briggs. Ozalid copies of "Oo Boppum Dooby" and "Tony" by Debbie Lindsey.		
Manuscript orchestral score for the ballet <i>Seven Ages of Man</i> , 1973	box 19	folder 1
Scope and Contents		
Loose pages.		
Manuscript concert score for "Don't Nobody Breathe", undated	box 19	folder 2
Scope and Contents		
Loose pages. Original composition for band by Mort Lindsey.		
Wind and brass parts for a performance at the IBA Awards, 1993	box 20	folder 1
Scope and Contents		
Setlist includes: "The Waltz Came Tumbling Down," "Orson," "Theme for a Pretty Lady," "Sophie-Ticket," "Super-Doo," "Pleas Please," "Does She," "Another		

One," "Step Right Down," "Elke's Lodge," "Hello Dere,"
 "Ebony," "Taxi Danza," "Private Lives," "Disc -Oh!,"
 "Entrancing," "Jump In," "Big Eyes," "Fan Unfair,"
 "Watch What Happens," "Everything Happens to
 Me," "Everything Happens to Brackman," "Bright as a
 Benny." Not all parts are present for all songs.

Rhythm parts for a performance at the IBA Awards, 1993, 2000	box 20	folder 2
---	--------	----------

Scope and Contents

Setlist includes: "The Waltz Came Tumbling Down,"
 "Orson," "Theme for a Pretty Lady," "Sophie-Tisket,"
 "Super-Doo," "Pleas Please," "Does She," "Another
 One," "Step Right Down," "Elke's Lodge," "Hello Dere,"
 "Ebony," "Taxi Danza," "Private Lives," "Disc -Oh!,"
 "Entrancing," "Jump In," "Big Eyes," "Fan Unfair,"
 "Flintstones," "Watch What Happens," "Everything
 Happens to Me," "Everything Happens to Brackman,"
 "Bright as a Benny." Also includes a set list for the
 Ronald Reagan Freedom Award Dinner Honoring Billy
 Graham (2000). Parts for some songs may be absent.

Textbook for a correspondence course in music theory, undated	box 20	folder 3
--	--------	----------

Scope and Contents

Author or date not identified. Was originally stored in
 a ring binder: the ringbinder has been discarded and
 the pages have been refolded in their original order.
 Appears to be typewritten.

Printed concert score of "Stolen Hours/Lorna Medley", circa 1994	box 20	folder 4
---	--------	----------

Collection of published piano music by other composers, 1927, 1931, 1942, 1945-1946, 1948, 1950, 1992	box 20	folder 5
--	--------	----------

Scope and Contents

Some scores are annotated. Includes: George
 Gerswhin, "Preludes for Piano"; Richard Adinsell,
 "Warsaw Concerto"; Albert Arlen "Theme from
 the Alamein Concerto"; Miklos Rozsa "Spellbound
 Concerto"; Richard Rodgers "Slaughter on Tenth
 Avenue"; Albert Semprini, "Themes from the
 Mediterranean Concerto." Also includes a catalog for
 easy listening CDs.

Scores for string quintet, 1962, undated	box 21	folder 1
--	--------	----------

Scope and Contents

Two pieces (or possibly two versions of one piece)
 labeled "String Piece" and "Music for a String

Quintet." Includes handwritten sketches, typeset parts, handwritten parts, typeset conductor score.

Sketches for a violin sonata, piano piece, undated	box 21	folder 2
--	--------	----------

Scope and Contents

Handwritten sketches. This was in a folder titled "Serious Compositions."

Chamber music by Mort Lindsey, 1942, 1946, undated	box 21	folder 3
--	--------	----------

Scope and Contents

Includes: parts and a sketch of the full score for "Prelude No. 1 for String Quartet and Piano"; parts for a string quartet; parts for a fugue for chamber ensemble; sketch for a piano piece, "Fuge à la Gershwin"; sketch of a piano transcription of Bach's "Crucifixus."

Parts for arrangement of "My Funny Valentine", circa 2003	box 21	folder 4
---	--------	----------

Scope and Contents

Some parts are annotated. In an envelope dated 2003.

Parts for arrangements for the Mort Lindsey Orchestra, undated	box 21	folder 5
--	--------	----------

Scope and Contents

Onionskin and ozalid copies. Mostly keyboard parts (piano, organ, harpsichord) but includes some bass, guitar, and flute parts, and also some lead sheets. Some parts are annotated. For: "40 Pounds of Tijuana"; "Soul Country"; "Shadow of Your Smile"; "I Will Wait For You"; "Green Grass"; "Forgotten Dreams"; "Heartaches"; "Stolen Hours"; "Poinciana"; "Strangers in the Night"; "You Got Your Troubles."

Sheet music for the National Center of Hyperactive Children "Gift of Love" benefit dinner, 1989, undated	box 21	folder 6
--	--------	----------

Scope and Contents

Mostly photocopies but some manuscript parts. Includes copies of lead sheets used by the pianist, synthesizer player, guitarist, tenor saxophonist, drummer, bassist, and trombonists. Includes run sheets and scripts for the event. Includes copies of Mort Lindsey's repertoire lists. These parts were originally in separate folders.

Material relating to awards received, 2002-2003	box 21	folder 7
---	--------	----------

Scope and Contents

Includes a Columbia University Teachers College Distinguished Alumni award, the Young Musician's Foundation Magic Baton Award and a Certificate of Commendation from the City of Los Angeles. Documents include correspondence about the awards (with the awarding bodies, Senator Dianne Feinstein, Senator Barbara Boxer, Mayor James K. Hahn), a copy of Lindsey's CV, publicity photographs, certificates.

Collection of published songs by other composers, 1916, 1920, 1926, 1929-1930, 1934, 1939, 1943-1944, 1946-1947, 1956, 1960, 1967, 1972, 1978	box 21	folder 8
---	--------	----------

Scope and Contents

Mostly published scores of jazz standards, Broadway tunes, popular songs, and movie themes. Includes a book of published sheet music of vocal selections from the Stephen Schwartz musical Pippin.

Published ragtime sheet music by other composers, 1909-1910, 1912, 1914, 1917-1918, 1923-1924	box 21	folder 9
---	--------	----------

[^ Return to Table of Contents](#)