



The New York Public Library  
Music Division

Guide to the

**Stan Applebaum papers**

1940-2007

JPB 19-01

## Summary

**Creator:** Applebaum, Stan, 1922-

**Title:** Stan Applebaum papers

**Date:** 1940-2007

**Size:** 6.54 linear feet (25 containers, 1 volume)

**Source:** Donated by Stanley Applebaum, 2018.

**Abstract:** Stanley Applebaum (1922-2019) was an arranger and composer who was highly active in the New York City popular and commercial music industry from the 1940s to the early 2000s. Among his clients were Skitch Henderson, the New York Pops, Ben E. King, Neil Sedaka, and the Broadway musical Raggedy Ann. Applebaum papers, which date from 1940 to 2007, are comprised primarily of scores for his arrangements, orchestrations, compositions, and commercial advertising; and sound recordings of his music for radio and television advertising. Business letters and contracts are also present.

**Access:** Some collections held by the Dance, Music, Recorded Sound, and Theatre Divisions at the New York Public Library for the Performing Arts are held off-site and must be requested in advance. Please check the collection records in **the NYPL's online catalog** for detailed location information. For general guidance about requesting offsite materials, please consult:  
<https://www.nypl.org/about/locations/lpa/requesting-archival-materials>

### Conditions Governing Access:

Audio and moving image recordings are unavailable pending digitization.

**Preferred citation:** Stan Applebaum papers, JPB 19-01. Music Division, The New York Public Library for the Performing Arts

**Language of the Material:** English

## Creator History

Stanley Applebaum (1922-2019) was an arranger and composer who was highly active in the New York City popular and commercial music industry from the 1940s to the early 2000s. Born in Newark, New Jersey, and raised in Irvington, Applebaum began playing piano at the age of 7. His first influences were jazz pianists such as Art Tatum and Oscar Peterson, and he wrote his first compositions and arrangements at age 12. By the time he was 19, Applebaum was writing for several big band leaders, including Cootie Williams, Benny Goodman, Harry James, and Glenn Miller. Applebaum never had a composition teacher growing up, but later studied with Stefan Wolpe.

In 1941, he was drafted and served three years in the military, where he conducted and arranged for the United States Army Band in Germany. After World War II, Applebaum moved to New York City, where he worked as a staff arranger for CBS and NBC, and continued to write arrangements for band leaders such as Raymond Scott and Charlie Ventura. He also began collaborating with the conductor Andre Kostelanetz. Though he worked primarily as an arranger, Applebaum co-wrote the song "Passing Strangers," a hit recording of which was made by Billy Eckstine and Sarah Vaughan in 1957.

In the late 1950s and 1960s, Applebaum worked with the producers, composers, lyricists, and singers associated with the Brill Building, including Ben E. King, Jerry Lieber, Mike Stoller, Neil Sedaka, the Drifters, the Coasters, Carole King, and Gerry Goffin. Applebaum was particularly noted for his arrangement for Ben E. King's hit for the Drifters, "Stand By Me," as well as "Save The Last Dance For Me" and "This Magic Moment." Other artists with whom he worked included Harold Arlen, Bobby Vinton, Ella Fitzgerald, Della Reese, Brook Benton, Quincy Jones, Doc Pomus, and Connie Francis. Applebaum had a hand in 35 top ten hits, as well as several number-one singles. He also released a hit album of his own, *Hollywood's Bad But Beautiful Girls* (1963).

For 15 years, Applebaum was the main arranger and orchestrator for Skitch Henderson and the New York Pops Orchestra, and he also worked with the New York and London Philharmonic orchestras. In 1986, he produced the orchestrations for the Broadway musical *Raggedy Ann*. Applebaum was very successful in the commercial world, and founded his own company, S.A. Productions, to write and produce music for radio and television commercials. One of them, "Makes The Going Great," for Pan Am airlines, was turned into a ballet by George Balanchine. He also published compositions and arrangements for concert bands and orchestras, some written for student ensembles; piano etude books; and texts on harmony and composition.

## Scope and Content Note

The Stan Applebaum papers, which date from 1940 to 2007, reveal his work in three main areas: arrangements for orchestra, often with vocalist; music for commercial advertising; and compositions, including songs written in partnership with lyricists. The papers are comprised mainly of scores for arrangements, orchestrations, and compositions; and sound recordings of Applebaum's music for radio and television advertising, as well as his original concert music. Business letters and contracts are also present.

The majority of the scores are arrangements and orchestrations commissioned by clients such as the conductor Skitch Henderson; The New York Pops and other orchestras; and performers such as Ben E. King and Neil Sedaka. The scores for radio and television advertising include spots for major national brands such as Xerox, Johnson and Johnson, and Sears. Scores for Applebaum's compositions consist of piano, orchestral, and chamber music, as well as songs composed with various lyricists.

The business files contain letters and contracts regarding publishing, copyright, licensing, and

advertising.

The sound and moving image recordings mainly hold audio of Applebaum's music for advertising, as well as a film of one commercial. Also present are recordings of Applebaum compositions and songs; his arrangements and productions for other artists; and recordings of unknown connection to Applebaum.

**Arrangement:** The collection is arranged in three Series and three Subseries: Series I: Scores Subseries I.A. Arrangements and Orchestrations Subseries I.B. Commercials Subseries I.C. Compositions Series II: Business Files Series III: Sound and Moving Image Recordings

## **Key Terms**

### **Subjects**

Arrangers (Musicians)  
Music -- United States -- 20th century  
Music in advertising  
Orchestrators  
Popular music

### **Genre/Physical Characteristic**

Commercial correspondence  
Contracts  
Motion pictures (visual works)  
Scores (documents for music)  
Sound recordings

### **Occupations**

Composers.

### **Names**

Applebaum, Stan, 1922-  
Henderson, Skitch, 1918-2005  
King, Ben E.  
Raposo, Joe  
Sedaka, Neil  
New York Pops

## Container List

### Series I: Scores 1940-2007 (22 containers 5.5 linear feet)

The majority of this series consists of arrangements and orchestrations commissioned by clients such as the conductor Skitch Henderson; The New York Pops and other orchestras; performers such as Ben E. King, Neil Sedaka, Claire Barry, and Connie Francis; and the producers of the Broadway musical *Raggedy Ann*. These mostly date from the 1990s to early 2000s. The scores for radio and television advertising include major national brands such as Xerox, Johnson and Johnson, Sears, Noxzema, and Eastern Airlines; most date from the 1960s and 1970s. Applebaum's own music scores consist of concert music as well as songs composed with various lyricists, and date from throughout his career.

This series has three subseries: 1. Arrangements and Orchestrations; 2. Commercials; and 3. Compositions.

#### Subseries I.A. Arrangements and Orchestrations 1954-2007 (15 containers 3.79 linear feet)

The arrangements and orchestrations consist primarily of full scores for orchestra, though work for smaller ensembles is present for some clients. Some files also hold sketches, reduction scores, or parts.

Clients most represented here are Skitch Henderson and Neil Sedaka.

The orchestral arrangements for Henderson were, in many cases, commissioned by the New York Pops. With the exception of one arrangement for the Philly Pops, the other orchestras Henderson may have been conducting are unknown (Applebaum always cites Henderson's name on the scores, but does not always note the orchestra for which he wrote the arrangement). The orchestra for which the arrangement was created is noted in the container list, if known.

The Henderson arrangements are further divided into pieces for orchestra only and orchestra with vocalist or instrumental soloist. The orchestra pieces consist of holiday songs, popular songs (either stand-alone or in medleys), and songs from films or musicals. The orchestra/vocalist arrangements were written for such singers as Richard Leech, Maureen McGovern, Robert Merrill, Elaine Stritch, and Carol Woods. Most of the vocal/orchestra arrangements are solely by Applebaum, but in some cases the arrangement is by Lee Musiker and the orchestration by Applebaum.

The Neil Sedaka arrangements are for small rock ensembles with added strings or saxophones. All are for songs by Sedaka.

Also present in this series are arrangements for Ben E. King, all of which are for orchestra (though none note for which orchestra or conductor). These include King's songs "Stand By Me," "On Broadway," and "Save The Last Dance For Me," with arrangements that expand on the original recorded versions, as well as "The Wind Beneath My Wings" and "It's Alright." (Applebaum's arrangements for the original recorded versions are not present in the collection.)

Applebaum composed and arranged three small-group compositions for the vibraphonist Cal Tjader's 1963 recording *Breeze From The East* on Verve records. They appear in this subseries under Tjader's name.

Further content in this subseries includes orchestrations for the 1986 musical *Raggedy Ann* (music and arrangements by Joe Raposo, in full and conductor scores); orchestral arrangements for vocalists such as Claire Barry and Connie Francis; and arrangements produced for unidentified clients (these appear at the end of the subseries), almost all of which are for orchestra, though some files contain only sketches or reduction scores.

This subseries is arranged by the client or performer for whom Applebaum wrote the arrangements or orchestrations.

b. 1 f. 1

A'Hearn, Patrick undated

*Sweet And Low Down*. Arranged by Lee Musiker, orchestrated by Applebaum.

Series I: Scores (cont.)

Subseries I.A. Arrangements and Orchestration (cont.)

- b. 1 f. 2     **Applebaum, Jody** undated  
*Art Is Calling For Me.*  
**Barry, Claire** undated
- b. 1 f. 3     *Berlin*
- b. 2 f. 1     *I Want To Be Happy*
- b. 1 f. 4     **Cavanaugh, Michael** undated  
*Bad Blood.*
- b. 1 f. 5     **DeGarmo, Diana** 2007  
*Breaking Up Is Hard To Do.* The New York Pops.
- b. 2 f. 2     **Franchi, Sergio** undated  
Piano-conductor scores for small group. *It Was A Good Time, Buona Sera Mrs. Campbell,*  
and *Just Say I Love Her.*
- Francis, Connie**
- b. 1 f. 6     *Here's Where I Belong* 1996
- b. 1 f. 7     *Hurt* 1993
- Henderson, Skitch**  
For Orchestra
- b. 1 f. 8     *All The Birds* 1994
- b. 1 f. 9     *Aladdin and The Lion King* 1994  
The New York Pops.
- b. 1 f. 10    *And All that Jazz* 1998  
New York Pops.
- b. 1 f. 11    *Apollo* 1992  
The New York Pops.
- b. 1 f. 12    *Auld Lang Syne* 1992, 1994  
Two arrangements, both for the New York Pops.
- b. 1 f. 13    *Begin The Beguine* 1990  
The New York Pops.
- b. 3 f. 1     *Cabaret* 1994  
The New York Pops.
- b. 3 f. 2     *Cheek To Cheek* 1995  
The Philly Pops.
- b. 3 f. 3     *Christmas Song* 1992  
The New York Pops.
- b. 3 f. 4     *Clarinet Cascades* undated  
The New York Pops.
- b. 2 f. 3     *Come Light The Menorah* 1996  
The New York Pops.
- b. 2 f. 4     *George M. Cohan Medley* 1997-2001  
The New York Pops
- b. 3 f. 5     *The Girl Friend* 1993  
The New York Pops.
- b. 3 f. 6     *God Bless America* 1990  
The New York Pops.
- b. 3 f. 7     *Goodnight Sweetheart* 1995  
The New York Pops.

Series I: Scores (cont.)  
Subseries I.A. Arrangements and Orchestrations (cont.)  
Henderson, Skitch (cont.)  
For Orchestra (cont.)

- b. 3 f. 8        *Guys And Dolls* 1997  
The New York Pops.
- b. 3 f. 9        *The House I Live In* 1995  
Parts 1 and 2. For The New York Pops.
- b. 3 f. 10       *I Won't Dance* 1997  
The New York Pops.
- b. 3 f. 11       *I'll Take You Home Again Kathleen* 1993  
The New York Pops.
- b. 4 f. 1        *In The Days of Our Love* undated  
The New York Pops.
- b. 3 f. 12       *Isn't It A Lovely Day* 1995  
The Philadelphia Orchestra.
- b. 3 f. 13       *It's Beginning To Look A Lot Like Christmas* 1992  
The New York Pops.
- b. 3 f. 14       *McNamara's Band* 1993  
The New York Pops.
- b. 3 f. 15       *Mimi* 1993  
The New York Pops.
- b. 3 f. 16       *More I Cannot Wish You* 1992  
The New York Pops.
- b. 3 f. 17       *Mr. Bojangles* 1996  
The New York Pops.
- b. 5 f. 1        *Mr. Lucky* 1994-1995  
The New York Pops.
- b. 5 f. 2        *New York, New York* 1991  
The New York Pops.
- b. 5 f. 3        *Orchids In The Moonlight* 1990  
The New York Pops.
- b. 5 f. 4        *Overture From Cats* 1994  
The New York Pops.
- b. 5 f. 5        *Paul's Chickens* 1994
- b. 5 f. 6        *Round* 1994
- b. 5 f. 7        *San Francisco* 1993  
The New York Pops.
- b. 5 f. 8        *Shuffle Off To Buffalo* 1996  
The New York Pops.
- b. 5 f. 9        *Silver Bells* undated  
The New York Pops.
- b. 5 f. 10       *The Sound Of Music* 1996  
The New York Pops.
- b. 2 f. 5        *Too Ra Loo Ra Loo Rai* 1993  
The New York Pops.
- b. 5 f. 11       *We Need A Little Christmas* 1997  
The New York Pops.
- b. 5 f. 12       *We Saw The Sea* 2000  
The New York Pops.

Series I: Scores (cont.)  
Subseries I.A. Arrangements and Orchestrations (cont.)  
Henderson, Skitch (cont.)  
For Orchestra (cont.)

- b. 2 f. 6        *When Irish Eyes Are Smiling* 1993  
The New York Pops.
- b. 5 f. 13       *Wienerwald* 1993  
For Orchestra and Vocal or Instrumental Soloist
- b. 5 f. 14       Baranski, Christine 1998  
*Nice Work If You Can Get It*. The New York Pops.
- Buetel, Bill 1993  
The New York Pops.
- b. 6 f. 1        *Anywhere I Wander*
- b. 6 f. 2        *Embraceable You*
- Leech, Richard 1999  
The New York Pops.
- b. 6 f. 3        *Be My Love*
- b. 6 f. 4        *Because You're Mine*
- b. 2 f. 7        *Bon Jour, Ma Belle*
- b. 7 f. 1        *Without A Song*
- McGovern, Maureen  
Arrangements by Lee Musiker, orchestrated by Applebaum for The New York Pops.
- b. 6 f. 5        *My Romance / Isn't It Romantic* undated
- b. 6 f. 6        *This Nearly Was Mine* undated
- b. 6 f. 7        Mazzie, Marin 2000  
*Love Is Here To Stay*. The New York Pops.
- b. 6 f. 8        Merrill, Robert 1993  
*America The Beautiful*.
- b. 7 f. 2        Natalie, Vicki 2004  
*God Bless The Child*. The New York Pops.
- b. 2 f. 8        O'Connor, Donald 1993  
*Singin' In The Rain*.
- b. 6 f. 9        Osgood, Charles 1990  
*Love Is Here To Stay / A Foggy Day*. The New York Pops.
- b. 6 f. 10       Reade, Nancy 1995  
*Let's Do It*.
- b. 6 f. 11       Stritch, Elaine 2002  
*I Want To Get Married*. The New York Pops.
- b. 6 f. 12       Sunnerstam, Christine 2001  
*Intermezzo*. The New York Pops.
- b. 6 f. 13       Woods, Carol 1995  
*God Bless The Child*. The New York Pops.
- b. 6 f. 14       Unidentified Vocalist undated  
*Wasn't That A Mighty Day?*
- b. 8 f. 1        Kaye, Ellen 1990  
*I Love A Piano*.
- King, Ben E
- b. 8 f. 2        *Amor* 1990s
- b. 8 f. 3        *God Bless The Child* 1999

Series I: Scores (cont.)  
Subseries I.A. Arrangements and Orchestrations (cont.)  
King, Ben E (cont.)

- b. 8 f. 4 *I Who Have Nothing* 1990s
- b. 8 f. 5 *I'll Do Anything You Want Me To* 1999
- b. 8 f. 6 *It's Alright* 1990s
- b. 8 f. 7 *On Broadway* 1995
- b. 8 f. 8 *Save The Last Dance For Me* 1990s
- b. 8 f. 9 *Spanish Harlem* 1990s
- b. 8 f. 10 *Stand By Me* 1990s
- b. 8 f. 11 *That's What Friends Are For / You've Got A Friend Medley* 1995
- b. 8 f. 12 *There Goes My Baby* 1995
- b. 8 f. 13 *This Magic Moment* 1995
- b. 8 f. 14 *What Now My Love?* 1995
- b. 8 f. 15 *The Wind Beneath My Wings* 1990s
- b. 9 f. 1 Mason, Karen undated  
*Zing! Went The Strings Of My Heart*
- b. 2 f. 9 Middleton, Tony undated  
*Memories Are Made.*
- b. 9 f. 2 Nadler, Mark undated  
*S'Wonderful / Rhapsody In Blue*  
*Raggedy Ann* 1983-1986
- b. 2 f. 10-11 Orchestration Sketches and Notes
- b. 4 f. 2 Conductor Scores  
v. 1
- Full Scores
- b. 9 f. 3 #2 - #4
- b. 7 f. 3 #4
- b. 9 f. 4-6 #4A - #17B
- b. 7 f. 4 #18 - #19
- b. 10 f. 1 #20 - #26
- b. 7 f. 5 #27
- b. 10 f. 2 Ryan, Ginger undated
- Sedaka, Neil
- b. 10 f. 3 *Breaking Up Is Hard To Do* undated
- b. 10 f. 4 *Calendar Girl* undated
- b. 10 f. 5 *The Diary* undated
- b. 10 f. 6 *Going Home To Mary Lou* undated
- b. 10 f. 7 *Happy Birthday Sweet Sixteen* undated
- b. 10 f. 8 *I Go Ape* undated
- b. 10 f. 9 *King Of Clowns* undated
- b. 10 f. 10 *Little Devil* undated
- b. 11 f. 1 *Love Will Keep Us Together* 1992
- b. 10 f. 11 *A Miracle To Me* 1991
- b. 11 f. 2 Sketch, lead sheet, full score, and parts.
- b. 11 f. 3 *My Son And I* 1992



Series I: Scores (cont.)

Subseries I.A. Arrangements and Orchestrations (cont.)

Sedaka, Neil (cont.)

- b. 10 f. 12 *Next Door To An Angel* undated
- b. 10 f. 13 *Oh Carol* undated
- b. 10 f. 14 *One Way Ticket To The Blues* undated
- b. 10 f. 15 *Run Sampson Run* undated
- b. 10 f. 16 *Stupid Cupid* undated
- b. 11 f. 4 *When A Love Affair Is Through* 1992
- b. 10 f. 17 *You Mean Everything To Me* undated
- b. 10 f. 18 Siegel, Jay 2007  
*Stairway To Heaven*. Song composed by Neil Sedaka and Howard Greenfield. The New York Pops.
- b. 12 f. 1 Tjader, Cal 1963  
Three compositions and arrangements by Applebaum for Tjader's Verve album *Breeze From The East: Sake And Greens, Cha, and Shoji*.
- Wachter, Buddy 1991
- b. 12 f. 2 *Flapperette*
- b. 12 f. 3 *Hungarian Fantasy*
- b. 12 f. 4 *Liebestraum*
- b. 12 f. 5 Whiting, Margaret 1990  
*My Shining Hour*.
- b. 12 f. 6 Woods, Carol undated  
*Hey There*.
- Unidentified Clients
- b. 11 f. 5 *Amazon Moon* 1998
- b. 12 f. 7 *America Is* 1986
- b. 11 f. 6 *Barry's* 1995  
Arranged by Jerry Graff, orchestrated by Applebaum.
- b. 12 f. 8 *Berlin* 1998  
Arranged by Applebaum and Jerry Graff.
- Chopin, Frédéric 1994  
All arranged for flute, clarinet, oboe, English horn, and strings.
- b. 11 f. 7 *Étude Op. 10, No. 3*
- b. 11 f. 8 *Fantaisie-Impromptu, Op.66*
- b. 11 f. 9 *Nocturne, Op. 9, No. 2*
- b. 11 f. 10 *Don Juan* undated  
Orchestration of song by Jerry Lieber and Mike Stoller.
- b. 12 f. 9 *Fools Fall In Love* undated
- b. 12 f. 10 *Grease Medley* undated
- b. 13 f. 1 *Here I Am* undated  
Sketch only of arrangement of song by Burt Bacharach and Hal David.
- b. 4 f. 3 *Holidays* 1973  
A copy of the published condensed score of Applebaum's arrangement of music by Alexander Gretchaninoff.
- b. 13 f. 2 *I Ain't Here* undated
- b. 13 f. 3 *I Fall* undated
- b. 12 f. 11 *I Keep Forgettin'* undated

Series I: Scores (cont.)

Subseries I.A. Arrangements and Orchestrations (cont.)

Unidentified Clients (cont.)

- b. 13 f. 4 *I Love Paris* undated
- b. 14 f. 1 *I'll Be Seeing You* undated  
Orchestral sketch only.
- b. 14 f. 2 *I've Got You Under My Skin* 1991
- b. 13 f. 5 *It's Only A Paper Moon* undated
- b. 13 f. 6 *Jyota Se Jyota* 1988
- b. 13 f. 7 *The Last Dance* undated
- b. 4 f. 4 *Lichtelech* 2001
- b. 13 f. 8 *Lucky Day* undated
- b. 4 f. 5 *Mister Santa* 1954  
Published arrangement for choir.
- b. 13 f. 9 *The Music Goes Round And Round* undated
- b. 14 f. 3 *S.Y.D.A. Montage* 1989
- b. 14 f. 4 *Some Cats Know* undated
- b. 13 f. 10 *The Story Of My Rock And Roll* undated  
Song by Neil Sedaka.
- b. 13 f. 11 *That's What Friends Are For* undated
- b. 14 f. 5 *Well, Now Dig This!* undated
- b. 13 f. 12 *Whistle While You Work* 1995
- b. 13 f. 13 *Yellow Bird* 1997
- b. 13 f. 14 Yiddish Songs 2001  
*Arum, Dos Lidl Fun Goldenem Land, and Mayn Rue Plats.*
- b. 13 f. 15 *You've Got A Friend* undated
- b. 13 f. 16 *Zing! Went The Strings Of My Heart* undated

Subseries I.B. Commercials 1960-1986 (6 containers 1.63 linear feet)

Applebaum was engaged by advertising agencies to compose background music or jingles for radio and television advertisements for many national brands and products, including Adidas, Avon, Chesterfield Cigarettes, Clairol, Eastern Airlines, Ford, Gulf, Hershey, Hostess, Johnson and Johnson, Lipton, Lysol, Noxzema/Cover Girl, Plymouth, Trans World Airlines, and Xerox. The scores for these ads exist as lead sheets, arrangement sketches, full scores, reduction scores, and parts, though often only lead sheets or full scores are present. Some folders also include contracts, copyright forms, recording notes, and letters from advertising agencies or the client company. Recordings of many of these advertisements are in Series III.

The subseries is arranged by client company or product name.

- b. 13 f. 17 *Adidas* 1980
- b. 15 f. 1 Two different commercials.
- b. 13 f. 18 *American Brands Stogies* 1972
- b. 16 f. 1 *Ammens Medicated Powder* 1971
- b. 16 f. 2 *Armstrong Tile* 1964
- b. 16 f. 3 *Arrid* 1972
- b. 16 f. 4 *Avon* 1971-1972
- b. 16 f. 5 *Breck* 1970
- b. 16 f. 6 *Carlton's* 1964
- b. 16 f. 7 *Chesterfield Cigarettes* 1970-1971

Series I: Scores (cont.)  
Subseries I.B. Commercials (cont.)

- b. 16 f. 8 Chevron 1965
- b. 16 f. 9 Chic 'N Sexy 1978
- b. 16 f. 10 Clairol 1965, 1970
- b. 16 f. 11 Color Compatibles 1970
- b. 16 f. 12 Cool Whip 1969
- b. 16 f. 13 Dove 1967
- b. 16 f. 14 Dr. Pepper 1974
- b. 16 f. 15 Eastern Airlines 1975
- b. 16 f. 16 Ford 1968
- b. 16 f. 17 Genesee 1969
- b. 16 f. 18 The Golden Nugget 1982
- b. 17 f. 1 Gulf 1969
- b. 17 f. 2 Helena Rubinstein 1977
- b. 17 f. 3 Hershey 1970-1971
- b. 17 f. 4 Hi-C undated
- b. 17 f. 5 Hostess 1972
- b. 17 f. 6 Ideal Toys 1970
- b. 17 f. 7 Johnson and Johnson undated
- b. 17 f. 8 Krondek 1968
- b. 17 f. 9 Lipton 1972
- b. 17 f. 10 Lysol 1969
- b. 4 f. 6 Manufacturers Hanover Trust 1971
- b. 17 f. 11 The Marschalk Company Sugared Peanuts 1967-1968
- b. 17 f. 12 Martinson Coffee undated
- b. 17 f. 13 Mattel 1971-1972
- b. 17 f. 14 Mayo Gum undated
- b. 17 f. 15 Metrecal 1960s-1970s
- b. 18 f. 1 New York Telephone 1968
- b. 18 f. 2 Noxzema 1968-1970
- b. 18 f. 3 Nu Soft undated
- b. 18 f. 4 Oil America Depends On undated  
Unidentified client.
- b. 18 f. 5 Pabst 1973
- b. 18 f. 6 Pepperoni Pizza undated  
Unidentified client.
- b. 18 f. 7 Plymouth 1966
- b. 18 f. 8 Quality Courts undated
- b. 18 f. 9 Remington 1966
- b. 18 f. 10 Rheingold Beer undated
- b. 18 f. 11 Sears 1969-1971
- b. 18 f. 12 Snow Crop Orange Juice undated
- b. 18 f. 13 Sprite undated

Series I: Scores (cont.)  
Subseries I.B. Commercials (cont.)

- b. 18 f. 14 **Stock Cars** 1968  
Unidentified client.
- b. 18 f. 15 **Summer Blonde Hairspray** undated
- b. 18 f. 16 **Trans World Airlines** 1966
- b. 18 f. 17 **Un-Cork New York** 1986
- b. 18 f. 18 **Viceroy Cigarettes** 1968, 1975
- b. 18 f. 19 **Vitalis Hair Tonic** 1967
- b. 18 f. 20 **Winners Circle** 1968
- b. 18 f. 21 **Winston Menthol** 1968
- b. 18 f. 22 **Xerox** 1972
- b. 18 f. 23 **Yardley Cologne** 1967

Subseries I.C. Compositions 1940-2002 (5 containers 1.42 linear feet)

This subseries holds Applebaum's concert music, a film theme, two musicals (one unfinished), and songs written with various lyricists. The concert music includes works for piano; string quartet or other chamber groups; choir and keyboard; jazz big band; and student concert band. The orchestration is noted in the container list; in some cases the orchestration is unknown because only a reduction score is present. Applebaum's theme for the film *Pit Stop* (1969) is evidenced only by a piano reduction score. The musical, *What Makes Sammy Run*, has only notes and two finished lead sheets, with lyrics by Mel Mandel. With the exception of two published copies, this subseries consists of manuscripts or manuscript copies.

The songs, which exist primarily as lead sheets, include work with lyricists such as Gloria Shayne Baker, Bud Green, Mel Mandel, Gerald Deitz, Elsie Simmons, and Roy Freeman. In some cases, Applebaum employed the pseudonyms "Stanley Le Baum" and "Stanley Baum" on his lead sheets (there may be other pseudonyms as well). Some lead sheets never received lyrics, or may not have been intended as songs, but were found with the other song lead sheets and have been kept in that context. There are also lead sheets for songs not composed by Applebaum (or which may bear Applebaum pseudonyms).

This subseries is arranged by title. Untitled works, sketches, and orphan scores pages appear at the end.

- b. 19 f. 1 ***Alouette*** undated  
For piano.
- b. 19 f. 2 ***Arco*** undated  
For flute, vibraphone, French horn, alto saxophone, trombones, guitar, harpsichord, and bass.
- b. 19 f. 3 ***Beyond The Border*** undated  
For jazz big band.
- b. 19 f. 4 ***C.W.A.P.*** undated  
For celeste, French horn, alto saxophone, guitar, bass, and drums.
- b. 19 f. 5 ***Can't You Dance The Polka and The Wraggle Taggle Gypsies, O!*** undated  
For piano.
- b. 19 f. 6 ***Cantata Americana*** 1947  
Sketches and lyrics (by Gerald Dietz and Roy Freeman) only.
- b. 19 f. 7 ***City Life*** 1971  
Lead sheet.
- b. 19 f. 8 ***Festiva*** 1978  
For piano. Also contains correspondence regarding a dispute with ASCAP because of the derivation of the piece from *Save The Last Dance For Me*.
- b. 4 f. 7 ***Front Row Center*** 1965  
For piano.

Series I: Scores (cont.)

Subseries I.C. Compositions (cont.)

- b. 4 f. 8 *George Washington Carver Cantata* 1947  
Poem by Gerald Dietz.
- b. 19 f. 9 *Heavenly Chase* 1951  
Lead sheets for a musical comedy with book and lyrics by Gerald Dietz.
- b. 19 f. 10 *Hopak* undated  
Lead sheet.
- b. 14 f. 6 *Interlude* 1999  
For orchestra.
- b. 19 f. 11 *Livin' High* 1945  
Orchestral sketch.
- b. 19 f. 12 *Moon Nocturne* 1945  
Orchestral sketch.
- b. 19 f. 13 *A New View – Five Trumpet (Clarinet) Preludes* 1951
- b. 19 f. 14 *Opus #5* undated  
Lead sheet.
- b. 19 f. 15 *Opus #93-94* undated  
Lead sheets.
- b. 19 f. 16 *Pit Stop Theme* 1968  
Piano reduction score.
- b. 19 f. 17 *Reverie* undated  
For piano.
- b. 14 f. 7 *Sake On The Rocks* undated  
Big band arrangement of *Sake and Greens* (see Tjader, Cal, in subseries 1, box 12, folder 1).
- b. 4 f. 9 *Shapes* 1949  
For flute, oboe, clarinet, piano, bass, and bongo.
- b. 19 f. 18 *Short Piano Works* 1955
- b. 19 f. 19-23  
b. 20 f. 1-8 *Songs* 1951-1987
- b. 20 f. 9 *Sombrero Serenade* undated  
Reduction score.
- b. 21 f. 1 *Street Scene* undated  
For piano.
- b. 21 f. 2 *String Quartet No. 1* 1950
- b. 14 f. 8 *A Touch Of Christmas #1* 2002  
For wind ensemble.
- b. 21 f. 3 *Tripoli* undated  
Teacher/student piano duet.
- b. 21 f. 4 *Waltz In Three Movements* 1940-1951  
Reduction scores.
- b. 21 f. 5 *What Makes Sammy Run?* undated  
Two lead sheets for songs for an intended musical of the same name. Lyrics by Mel Mandel.
- b. 21 f. 6  
b. 14 f. 9 *Untitled Works, Sketches, and Orphan Score Pages* 1947-2002

**Series II: Business Files 1962-1991 (3 containers 1.08 linear feet)**

Applebaum's business files hold letters, publishing contracts, copyright forms, and licensing agreements. The letters pertain to commissions, licensing, advertising, and pitches for arranging or orchestration work. The publishing and copyright files have a few separate files for particular works, but most of the content is arranged chronologically, with only one form or contract per work. A file for S.A Productions contains a brochure prepared for an advertising agency in 1984 outlining the firm's track record and Applebaum's achievements in advertising. Also present is material created for inclusion in a music education book by Applebaum.

This series is arranged by content type or Applebaum's folder title.

- b. 4 f. 10 Letters 1969-1991
- b. 21 f. 7 Music Education Book Content undated  
Publishing and Copyrights
- b. 4 f. 11 *Cimarrown* 1976
- b. 4 f. 12 *Cocoanut Shake* 1962-1963
- b. 4 f. 13 *Facing The Facts Of Love* 1965, 1975
- b. 4 f. 14 *Hometown Hoedown* 1976-1977
- b. 4 f. 15 *Napolitana* 1973
- b. 4 f. 16 *On The Rocks* 1962
- b. 4 f. 17 *You Just Don't Love Her Anymore* 1964-1965
- b. 4 f. 18-20 1949-1959
- b. 22 f. 1-2 1960-1991
- b. 22 f. 3 S.A. Productions 1984

**Series III: Sound and Moving Image Recordings 1951-1989 (3 containers 1.04 linear feet)**

The sound and moving image recordings consist primarily of music composed and arranged for radio and television commercials, as well as the commercials themselves, some in the form of "demo reels," or samples of Applebaum's work sent to advertising agencies or clients. They also hold demonstration recordings of his songs and compositions, recording sessions he produced for other artists, and recordings of indeterminate connection to Applebaum. Also present are the original media box listings and recording data sheets, which have detailed information on content and configurations for multi-track recordings. These content sheets are in boxes 22 through 24, and are filed by original media identification number.

The commercials are in the form of both multi-track recordings and mono or stereo final mixed versions. Among the national brands represented are Sears, Noxzema/Cover Girl, Air France, Goodyear, Mattel, Xerox, National Airlines, and Pall Mall. There is one film present of a television commercial for Hi-C.

The demonstration recordings consist primarily of song demos (written by Applebaum in collaboration with various lyricists), but also include instrumentals, and music written for the film *Pit Stop*.

The recordings produced for other artists include multi-track and mixed recordings for releases by Alfonso D' Artega, Cornell Hunter, Cinthy Churchill, Diane Leslie (the wife of Stan Applebaum), and Paul Hampton. Among the recordings of unknown relation to Applebaum are songs by Lionel Bart for his unproduced musical, *Gulliver's Travels*, and performances by the Bulgarian clarinetist Petko Radev.

This series is arranged by content type.

Audio and moving image recordings are unavailable pending digitization.

Original Media Labels and Inserts

Series III: Sound and Moving Image Recordings (cont.)  
Original Media Labels and Inserts (cont.)

b. 22 f. 4-63	682284 - 682370
b. 23 f. 1-69	682371 - 682453
b. 24 f. 1-22	682454 - 682509