

**OPENINGS****OPENINGS**

<b><u>CD</u></b>	<b><u>Track</u></b>	<b><u>MUSIC</u> <u>TITLE</u></b>	<b><u>Description</u></b>	<b><u>Timing</u></b>	<b><u>Composer</u></b>	<b><u>Publisher</u></b>	<b><u>Society</u></b>
<b>7</b>	<b>1</b>	<b>Sweet Freedom</b>	Moving theme with a positive -feeling-good atmosphere. Fast paced and great for openers.	3:01	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>7</b>	<b>2</b>	<b>Sweet Freedom</b>	Moving theme with a positive -feeling-good atmosphere. Fast paced and great for openers.	:59	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>7</b>	<b>3</b>	<b>Sweet Freedom</b>	Moving theme with a positive -feeling-good atmosphere. Fast paced and great for openers.	:29	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>7</b>	<b>4</b>	<b>Sweet Freedom</b>	Moving theme with a positive -feeling-good atmosphere. Fast paced and great for openers.	:15	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>7</b>	<b>5</b>	<b>Sweet Freedom (R)</b>	Moving theme with a positive -feeling-good atmosphere. Fast paced and great for openers. Rhythm Only Version	3:01	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>7</b>	<b>6</b>	<b>Aftertime</b>	The full orchestra gives this selection the powerful notion of -PRIDE in a medium tempo. Horns front and center please.	3:00	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>7</b>	<b>7</b>	<b>Aftertime</b>	The full orchestra gives this selection the powerful notion of -PRIDE in a medium tempo. Horns front and center please.	:59	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>7</b>	<b>8</b>	<b>Aftertime</b>	The full orchestra gives this selection the powerful notion of -PRIDE in a medium tempo. Horns front and center please.	:29	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>7</b>	<b>9</b>	<b>Aftertime</b>	The full orchestra gives this selection the powerful notion of -PRIDE in a medium tempo. Horns front and center please.	:15	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>7</b>	<b>10</b>	<b>Aftertime (R)</b>	The full orchestra gives this selection the powerful notion of -PRIDE in a medium tempo. Horns front and center please. Rhythm Only Version	3:00	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>7</b>	<b>16</b>	<b>Wondrous Tales</b>	The entire universe within reach in this fully orchestrated -power theme. Fast paced and great -signature tune with horns giving the power punch.	3:02	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>7</b>	<b>17</b>	<b>Wondrous Tales</b>	The entire universe within reach in this fully orchestrated -power theme. Fast paced and great -signature tune with horns giving the power punch.	:59	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>7</b>	<b>18</b>	<b>Wondrous Tales</b>	The entire universe within reach in this fully orchestrated -power theme. Fast paced and great -signature tune with horns giving the power punch.	:29	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>7</b>	<b>19</b>	<b>Wondrous Tales</b>	The entire universe within reach in this fully orchestrated -power theme. Fast paced and great -signature tune with horns giving the power punch.	:15	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>7</b>	<b>20</b>	<b>Wondrous Tales (R)</b>	The entire universe within reach in this fully orchestrated -power theme. Fast paced and great -signature tune with horns giving the power punch. Rhythm Only Version	:15	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>7</b>	<b>21</b>	<b>You-ll Never Know</b>	A Medium-tempo tune that -jumps in perfect rhythm. Perfect for that -happy sound. Bass players swing out on this one.	3:05	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>7</b>	<b>22</b>	<b>You-ll Never Know</b>	A Medium-tempo tune that -jumps in perfect rhythm. Perfect for that -happy sound. Bass players swing out on this one.	:59	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>7</b>	<b>23</b>	<b>You-ll Never Know</b>	A Medium-tempo tune that -jumps in perfect rhythm. Perfect for that -happy sound. Bass players swing out on this one.	:29	Walter Murphy	RFT Music Publishing Corp.	BMI

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7	24	<b>You-ll Never Know</b>	A Medium-tempo tune that -jumps in perfect rhythm. Perfect for that -happy sound. Bass players swing out on this one.	:15	Walter Murphy	RFT Music Publishing Corp.	BMI
7	25	<b>You-ll Never Know (R)</b>	A Medium-tempo tune that -jumps in perfect rhythm. Perfect for that -happy sound. Bass players swing out on this one. Rhythm Only Version	3:05	Walter Murphy	RFT Music Publishing Corp.	BMI
12	1	<b>The Castle</b>	A pulsing -telegraphic beat in a moving tempo makes this number a perfect production tool for bulletins, lead-ins, news reports, etc.	3:03	Todd Anderson	RFT Music Publishing Corp.	BMI
12	2	<b>The Castle</b>	A pulsing -telegraphic beat in a moving tempo makes this number a perfect production tool for bulletins, lead-ins, news reports, etc.	:59	Todd Anderson	RFT Music Publishing Corp.	BMI
12	3	<b>The Castle</b>	A pulsing -telegraphic beat in a moving tempo makes this number a perfect production tool for bulletins, lead-ins, news reports, etc.	:29	Todd Anderson	RFT Music Publishing Corp.	BMI
12	4	<b>The Castle</b>	A pulsing -telegraphic beat in a moving tempo makes this number a perfect production tool for bulletins, lead-ins, news reports, etc.	:15	Todd Anderson	RFT Music Publishing Corp.	BMI
12	5	<b>The Castle (R)</b>	A pulsing -telegraphic beat in a moving tempo makes this number a perfect production tool for bulletins, lead-ins, news reports, etc. Rhythm Only Version	3:03	Todd Anderson	RFT Music Publishing Corp.	BMI
15	16	<b>Heroic Adventure</b>	This contemporary orchestral piece is ideal for news and sports programs and features powerful brass with French horns and tympani. Perfect for that majestic atmosphere.	2:59	Elaine Suchow	RFT Music Publishing Corp.	BMI
15	17	<b>Heroic Adventure</b>	This contemporary orchestral piece is ideal for news and sports programs and features powerful brass with French horns and tympani. Perfect for that majestic atmosphere.	1:00	Elaine Suchow	RFT Music Publishing Corp.	BMI
15	18	<b>Heroic Adventure</b>	This contemporary orchestral piece is ideal for news and sports programs and features powerful brass with French horns and tympani. Perfect for that majestic atmosphere.	:30	Elaine Suchow	RFT Music Publishing Corp.	BMI
15	19	<b>Heroic Adventure</b>	This contemporary orchestral piece is ideal for news and sports programs and features powerful brass with French horns and tympani. Perfect for that majestic atmosphere.	:15	Elaine Suchow	RFT Music Publishing Corp.	BMI
15	20	<b>Heroic Adventure (R)</b>	This contemporary orchestral piece is ideal for news and sports programs and features powerful brass with French horns and tympani. Perfect for that majestic atmosphere. Rhythm Only Version	2:59	Elaine Suchow	RFT Music Publishing Corp.	BMI
16	1	<b>ID and Logo #1</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:02	Dom Massaro	RFT Music Publishing Corp.	BMI
16	2	<b>ID and Logo #2</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:02	Dom Massaro	RFT Music Publishing Corp.	BMI
16	3	<b>ID and Logo #3</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:02	Dom Massaro	RFT Music Publishing Corp.	BMI
16	4	<b>ID and Logo #4</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:03	Dom Massaro	RFT Music Publishing Corp.	BMI

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16	5	<b>ID and Logo #5</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:03	Dom Massaro	RFT Music Publishing Corp.	BMI
16	6	<b>ID and Logo #6</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:03	Dom Massaro	RFT Music Publishing Corp.	BMI
16	7	<b>ID and Logo #7</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:03	Dom Massaro	RFT Music Publishing Corp.	BMI
16	8	<b>ID and Logo #8</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:03	Dom Massaro	RFT Music Publishing Corp.	BMI
16	9	<b>ID and Logo #9</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:06	Dom Massaro	RFT Music Publishing Corp.	BMI
16	10	<b>ID and Logo #10</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:04	Dom Massaro	RFT Music Publishing Corp.	BMI
16	11	<b>ID and Logo #11</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:04	Dom Massaro	RFT Music Publishing Corp.	BMI
16	12	<b>ID and Logo #12</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:07	Dom Massaro	RFT Music Publishing Corp.	BMI
16	13	<b>ID and Logo #13</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:06	Dom Massaro	RFT Music Publishing Corp.	BMI
16	14	<b>ID and Logo #14</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:04	Dom Massaro	RFT Music Publishing Corp.	BMI
16	15	<b>ID and Logo #15</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:08	Dom Massaro	RFT Music Publishing Corp.	BMI
16	16	<b>ID and Logo #16</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:04	Dom Massaro	RFT Music Publishing Corp.	BMI
16	17	<b>ID and Logo #17</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:03	Dom Massaro	RFT Music Publishing Corp.	BMI
16	18	<b>ID and Logo #18</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:04	Dom Massaro	RFT Music Publishing Corp.	BMI
16	19	<b>ID and Logo #19</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:03	Dom Massaro	RFT Music Publishing Corp.	BMI
16	20	<b>ID and Logo #20</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:15	Dom Massaro	RFT Music Publishing Corp.	BMI
16	21	<b>ID and Logo #21</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:19	Dom Massaro	RFT Music Publishing Corp.	BMI

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16	22	<b>ID and Logo #22</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:08	Dom Massaro	RFT Music Publishing Corp.	BMI
16	23	<b>ID and Logo #23</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:09	Dom Massaro	RFT Music Publishing Corp.	BMI
16	24	<b>ID and Logo #24</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:04	Dom Massaro	RFT Music Publishing Corp.	BMI
16	25	<b>ID and Logo #25</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:05	Dom Massaro	RFT Music Publishing Corp.	BMI
16	26	<b>ID and Logo #26</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:04	Dom Massaro	RFT Music Publishing Corp.	BMI
16	27	<b>ID and Logo #27</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:07	Dom Massaro	RFT Music Publishing Corp.	BMI
16	28	<b>ID and Logo #28</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:11	Dom Massaro	RFT Music Publishing Corp.	BMI
16	29	<b>ID and Logo #29</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:12	Dom Massaro	RFT Music Publishing Corp.	BMI
16	30	<b>ID and Logo #30</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:08	Dom Massaro	RFT Music Publishing Corp.	BMI
16	31	<b>ID and Logo #31</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:13	Dom Massaro	RFT Music Publishing Corp.	BMI
16	32	<b>ID and Logo #32</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:13	Dom Massaro	RFT Music Publishing Corp.	BMI
16	33	<b>ID and Logo #33</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:11	Dom Massaro	RFT Music Publishing Corp.	BMI
16	34	<b>ID and Logo #34</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:06	Dom Massaro	RFT Music Publishing Corp.	BMI
16	35	<b>ID and Logo #35</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:04	Dom Massaro	RFT Music Publishing Corp.	BMI
16	36	<b>ID and Logo #36</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:19	Dom Massaro	RFT Music Publishing Corp.	BMI
16	37	<b>ID and Logo #37</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:03	Dom Massaro	RFT Music Publishing Corp.	BMI
16	38	<b>ID and Logo #38</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:03	Dom Massaro	RFT Music Publishing Corp.	BMI

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16	39	<b>ID and Logo #39</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:03	Dom Massaro	RFT Music Publishing Corp.	BMI
16	40	<b>ID and Logo #40</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:04	Dom Massaro	RFT Music Publishing Corp.	BMI
16	41	<b>ID and Logo #41</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:05	Dom Massaro	RFT Music Publishing Corp.	BMI
16	42	<b>ID and Logo #42</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:03	Dom Massaro	RFT Music Publishing Corp.	BMI
16	43	<b>ID and Logo #43</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:10	Dom Massaro	RFT Music Publishing Corp.	BMI
16	44	<b>ID and Logo #44</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:11	Dom Massaro	RFT Music Publishing Corp.	BMI
16	45	<b>ID and Logo #45</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:11	Dom Massaro	RFT Music Publishing Corp.	BMI
16	46	<b>ID and Logo #46</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:07	Dom Massaro	RFT Music Publishing Corp.	BMI
16	47	<b>ID and Logo #47</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:08	Dom Massaro	RFT Music Publishing Corp.	BMI
16	48	<b>ID and Logo #48</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:05	Dom Massaro	RFT Music Publishing Corp.	BMI
16	49	<b>ID and Logo #49</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:05	Dom Massaro	RFT Music Publishing Corp.	BMI
16	50	<b>ID and Logo #50</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:11	Dom Massaro	RFT Music Publishing Corp.	BMI
16	51	<b>ID and Logo #51</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:09	Dom Massaro	RFT Music Publishing Corp.	BMI
16	52	<b>ID and Logo #52</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:05	Dom Massaro	RFT Music Publishing Corp.	BMI
16	53	<b>ID and Logo #53</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:08	Dom Massaro	RFT Music Publishing Corp.	BMI
16	54	<b>ID and Logo #54</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:11	Dom Massaro	RFT Music Publishing Corp.	BMI
16	55	<b>ID and Logo #55</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:03	Dom Massaro	RFT Music Publishing Corp.	BMI

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16	56	<b>ID and Logo #56</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:04	Dom Massaro	RFT Music Publishing Corp.	BMI
16	57	<b>ID and Logo #57</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:04	Dom Massaro	RFT Music Publishing Corp.	BMI
16	58	<b>ID and Logo #58</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:05	Dom Massaro	RFT Music Publishing Corp.	BMI
16	59	<b>ID and Logo #59</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:04	Dom Massaro	RFT Music Publishing Corp.	BMI
16	60	<b>ID and Logo #60</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:04	Dom Massaro	RFT Music Publishing Corp.	BMI
16	61	<b>ID and Logo #61</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:04	Dom Massaro	RFT Music Publishing Corp.	BMI
16	62	<b>ID and Logo #62</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:20	Dom Massaro	RFT Music Publishing Corp.	BMI
16	63	<b>ID and Logo #63</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:14	Dom Massaro	RFT Music Publishing Corp.	BMI
16	64	<b>ID and Logo #64</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:08	Dom Massaro	RFT Music Publishing Corp.	BMI
16	65	<b>ID and Logo #65</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:04	Dom Massaro	RFT Music Publishing Corp.	BMI
16	66	<b>ID and Logo #66</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:05	Dom Massaro	RFT Music Publishing Corp.	BMI
16	67	<b>ID and Logo #67</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:04	Dom Massaro	RFT Music Publishing Corp.	BMI
16	68	<b>ID and Logo #68</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:06	Dom Massaro	RFT Music Publishing Corp.	BMI
16	69	<b>ID and Logo #69</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:06	Dom Massaro	RFT Music Publishing Corp.	BMI
16	70	<b>ID and Logo #70</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:12	Dom Massaro	RFT Music Publishing Corp.	BMI
16	71	<b>ID and Logo #71</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:14	Dom Massaro	RFT Music Publishing Corp.	BMI
16	72	<b>ID and Logo #72</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:12	Dom Massaro	RFT Music Publishing Corp.	BMI

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16	73	<b>ID and Logo #73</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:09	Dom Massaro	RFT Music Publishing Corp.	BMI
16	74	<b>ID and Logo #74</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:09	Dom Massaro	RFT Music Publishing Corp.	BMI
16	75	<b>ID and Logo #75</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:12	Dom Massaro	RFT Music Publishing Corp.	BMI
16	76	<b>ID and Logo #76</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:07	Dom Massaro	RFT Music Publishing Corp.	BMI
16	77	<b>ID and Logo #77</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:04	Dom Massaro	RFT Music Publishing Corp.	BMI
16	78	<b>ID and Logo #78</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:04	Dom Massaro	RFT Music Publishing Corp.	BMI
16	79	<b>ID and Logo #79</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:04	Dom Massaro	RFT Music Publishing Corp.	BMI
16	80	<b>ID and Logo #80</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:08	Dom Massaro	RFT Music Publishing Corp.	BMI
16	81	<b>ID and Logo #81</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:13	Dom Massaro	RFT Music Publishing Corp.	BMI
16	82	<b>ID and Logo #82</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:08	Dom Massaro	RFT Music Publishing Corp.	BMI
16	83	<b>ID and Logo #83</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:13	Dom Massaro	RFT Music Publishing Corp.	BMI
16	84	<b>ID and Logo #84</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:08	Dom Massaro	RFT Music Publishing Corp.	BMI
16	85	<b>ID and Logo #85</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:17	Dom Massaro	RFT Music Publishing Corp.	BMI
16	86	<b>ID and Logo #86</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:04	Dom Massaro	RFT Music Publishing Corp.	BMI
16	87	<b>ID and Logo #87</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:07	Dom Massaro	RFT Music Publishing Corp.	BMI
16	88	<b>ID and Logo #88</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:08	Dom Massaro	RFT Music Publishing Corp.	BMI
16	89	<b>ID and Logo #89</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:06	Dom Massaro	RFT Music Publishing Corp.	BMI

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16	90	<b>ID and Logo #90</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:03	Dom Massaro	RFT Music Publishing Corp.	BMI
16	91	<b>ID and Logo #91</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:10	Dom Massaro	RFT Music Publishing Corp.	BMI
16	92	<b>ID and Logo #92</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:10	Dom Massaro	RFT Music Publishing Corp.	BMI
16	93	<b>ID and Logo #93</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:06	Dom Massaro	RFT Music Publishing Corp.	BMI
16	94	<b>ID and Logo #94</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:10	Dom Massaro	RFT Music Publishing Corp.	BMI
16	95	<b>ID and Logo #95</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:10	Dom Massaro	RFT Music Publishing Corp.	BMI
16	96	<b>ID and Logo #96</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:08	Dom Massaro	RFT Music Publishing Corp.	BMI
16	97	<b>ID and Logo #97</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:06	Dom Massaro	RFT Music Publishing Corp.	BMI
16	98	<b>ID and Logo #98</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:15	Dom Massaro	RFT Music Publishing Corp.	BMI
16	99	<b>ID and Logo #99</b>	ID and LOGO -tag that has a variety of uses in productions from openers, closers and bridges to musical -punctuation and many other applications.	:08	Dom Massaro	RFT Music Publishing Corp.	BMI
17	1	<b>Let-s Get Hot</b>	A fast paced fully orchestrated number for the -moving production.	3:00	Byron Olson & Eugene Bianco	Thomas J. Valentino, Inc.	ASCAP
17	2	<b>Let-s Get Hot</b>	A fast paced fully orchestrated number for the -moving production.	1:00	Byron Olson & Eugene Bianco	Thomas J. Valentino, Inc.	ASCAP
17	3	<b>Let-s Get Hot</b>	A fast paced fully orchestrated number for the -moving production.	:30	Byron Olson & Eugene Bianco	Thomas J. Valentino, Inc.	ASCAP
17	4	<b>When Will It End</b>	A fast paced fully orchestrated number for the -moving production.	3:00	Byron Olson & Eugene Bianco	Thomas J. Valentino, Inc.	ASCAP
17	5	<b>When Will It End</b>	A fast paced fully orchestrated number for the -moving production.	1:00	Byron Olson & Eugene Bianco	Thomas J. Valentino, Inc.	ASCAP
17	6	<b>When Will It End</b>	A fast paced fully orchestrated number for the -moving production.	:30	Byron Olson & Eugene Bianco	Thomas J. Valentino, Inc.	ASCAP
17	7	<b>Just For Now</b>	The slow moods take over with a combination of Synths, and instruments for a full sound.	3:00	Byron Olson & Eugene Bianco	Thomas J. Valentino, Inc.	ASCAP
17	8	<b>Just For Now</b>	The slow moods take over with a combination of Synths, and instruments for a full sound.	1:00	Byron Olson & Eugene Bianco	Thomas J. Valentino, Inc.	ASCAP
17	9	<b>Just For Now</b>	The slow moods take over with a combination of Synths, and instruments for a full sound.	:30	Byron Olson & Eugene Bianco	Thomas J. Valentino, Inc.	ASCAP

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<b><u>CD</u></b>	<b><u>Track</u></b>	<b><u>MUSIC</u></b> <b><u>TITLE</u></b>	<b><u>Description</u></b>	<b><u>Timing</u></b>	<b><u>Composer</u></b>	<b><u>Publisher</u></b>	<b><u>Society</u></b>
<b>17</b>	<b>10</b>	<b>Big Sky</b>	A big. -Silverado sound reminiscent of the wide open West.	3:00	Byron Olson & Eugene Bianco	Thomas J. Valentino, Inc.	ASCAP
<b>17</b>	<b>11</b>	<b>Big Sky</b>	A big. -Silverado sound reminiscent of the wide open West.	1:00	Byron Olson & Eugene Bianco	Thomas J. Valentino, Inc.	ASCAP
<b>17</b>	<b>12</b>	<b>Big Sky</b>	A big. -Silverado sound reminiscent of the wide open West.	:30	Byron Olson & Eugene Bianco	Thomas J. Valentino, Inc.	ASCAP
<b>17</b>	<b>13</b>	<b>Lady of the House</b>	A medium tempo selection that can be used a number of ways in different productions. Interesting instruments.	3:00	Byron Olson & Eugene Bianco	Thomas J. Valentino, Inc.	ASCAP
<b>17</b>	<b>14</b>	<b>Lady of the House</b>	A medium tempo selection that can be used a number of ways in different productions. Interesting instruments.	1:00	Byron Olson & Eugene Bianco	Thomas J. Valentino, Inc.	ASCAP
<b>17</b>	<b>15</b>	<b>Lady of the House</b>	A medium tempo selection that can be used a number of ways in different productions. Interesting instruments.	:30	Byron Olson & Eugene Bianco	Thomas J. Valentino, Inc.	ASCAP
<b>17</b>	<b>16</b>	<b>I Didn-t Know</b>	A slow moving number with a lot of feeling that moves along nicely.	3:00	Byron Olson & Eugene Bianco	Thomas J. Valentino, Inc.	ASCAP
<b>17</b>	<b>17</b>	<b>I Didn-t Know</b>	A slow moving number with a lot of feeling that moves along nicely.	1:00	Byron Olson & Eugene Bianco	Thomas J. Valentino, Inc.	ASCAP
<b>17</b>	<b>18</b>	<b>I Didn-t Know</b>	A slow moving number with a lot of feeling that moves along nicely.	:30	Byron Olson & Eugene Bianco	Thomas J. Valentino, Inc.	ASCAP
<b>18</b>	<b>1</b>	<b>Road to the Future</b>	A semi-baroque motif opens and continues through a hard rock build. High impact and highly dramatic with contemporary rock and electronic rhythms.	3:00	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
<b>18</b>	<b>2</b>	<b>Road to the Future</b>	A semi-baroque motif opens and continues through a hard rock build. High impact and highly dramatic with contemporary rock and electronic rhythms.	1:00	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
<b>18</b>	<b>3</b>	<b>Road to the Future</b>	A semi-baroque motif opens and continues through a hard rock build. High impact and highly dramatic with contemporary rock and electronic rhythms.	:30	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
<b>18</b>	<b>4</b>	<b>Road to the Future</b>	A semi-baroque motif opens and continues through a hard rock build. High impact and highly dramatic with contemporary rock and electronic rhythms.	:15	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
<b>18</b>	<b>5</b>	<b>Road to the Future (R)</b>	A semi-baroque motif opens and continues through a hard rock build. High impact and highly dramatic with contemporary rock and electronic rhythms. Rhythm Only Version	3:00	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
<b>18</b>	<b>6</b>	<b>Accepting the Challenge</b>	Trumpet fanfares over continuing synths pace this moderate tempo selection with strings coming up within the piece.	3:00	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
<b>18</b>	<b>7</b>	<b>Accepting the Challenge</b>	Trumpet fanfares over continuing synths pace this moderate tempo selection with strings coming up within the piece.	1:00	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
<b>18</b>	<b>8</b>	<b>Accepting the Challenge</b>	Trumpet fanfares over continuing synths pace this moderate tempo selection with strings coming up within the piece.	:30	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
<b>18</b>	<b>9</b>	<b>Accepting the Challenge</b>	Trumpet fanfares over continuing synths pace this moderate tempo selection with strings coming up within the piece.	:15	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP

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18	10	<b>Accepting the Challenge (R)</b>	Trumpet fanfares over continuing synths pace this moderate tempo selection with strings coming up within the piece. Rhythm Only Version	3:00	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
18	11	<b>A New Beginning</b>	A soft haunting theme at a ballad tempo useful in a variety of productions, with a full dance rock style.	3:00	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
18	12	<b>A New Beginning</b>	A soft haunting theme at a ballad tempo useful in a variety of productions, with a full dance rock style.	1:00	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
18	13	<b>A New Beginning</b>	A soft haunting theme at a ballad tempo useful in a variety of productions, with a full dance rock style.	:30	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
18	14	<b>A New Beginning</b>	A soft haunting theme at a ballad tempo useful in a variety of productions, with a full dance rock style.	:15	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
18	15	<b>A New Beginning (R)</b>	A soft haunting theme at a ballad tempo useful in a variety of productions, with a full dance rock style. Rhythm Only Version	3:00	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
18	16	<b>Looking Ahead</b>	An optimistic moderately paced number featuring a piano solo.	3:00	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
18	17	<b>Looking Ahead</b>	An optimistic moderately paced number featuring a piano solo.	1:00	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
18	18	<b>Looking Ahead</b>	An optimistic moderately paced number featuring a piano solo.	:30	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
18	19	<b>Looking Ahead</b>	An optimistic moderately paced number featuring a piano solo.	:15	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
18	20	<b>Looking Ahead (R)</b>	An optimistic moderately paced number featuring a piano solo. Rhythm Only Version	3:00	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
18	21	<b>Midnight Fog</b>	The definitive and standard orchestral cinema love theme, featuring piano giving way to strings.	3:00	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
18	22	<b>Midnight Fog</b>	The definitive and standard orchestral cinema love theme, featuring piano giving way to strings.	1:00	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
18	23	<b>Midnight Fog</b>	The definitive and standard orchestral cinema love theme, featuring piano giving way to strings.	:30	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
18	24	<b>Midnight Fog</b>	The definitive and standard orchestral cinema love theme, featuring piano giving way to strings.	:15	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
18	25	<b>Midnight Fog (R)</b>	The definitive and standard orchestral cinema love theme, featuring piano giving way to strings. Rhythm Only Version	3:00	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP

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<b><u>CD</u></b>	<b><u>Track</u></b>	<b><u>MUSIC</u></b> <b><u>TITLE</u></b>	<b><u>Description</u></b>	<b><u>Timing</u></b>	<b><u>Composer</u></b>	<b><u>Publisher</u></b>	<b><u>Society</u></b>
<b>18</b>	<b>26</b>	<b>Into The Action</b>	Hard-driving sports piece, with brisk movement rather than violence. Fully orchestrated with brass features.	3:00	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
<b>18</b>	<b>27</b>	<b>Into The Action</b>	Hard-driving sports piece, with brisk movement rather than violence. Fully orchestrated with brass features.	1:00	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
<b>18</b>	<b>28</b>	<b>Into The Action</b>	Hard-driving sports piece, with brisk movement rather than violence. Fully orchestrated with brass features.	:30	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
<b>18</b>	<b>29</b>	<b>Into The Action</b>	Hard-driving sports piece, with brisk movement rather than violence. Fully orchestrated with brass features.	:15	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
<b>18</b>	<b>30</b>	<b>Into The Action (R)</b>	Hard-driving sports piece, with brisk movement rather than violence. Fully orchestrated with brass features. Rhythm Only Version	3:00	Jeremy Stone	Thomas J. Valentino, Inc.	ASCAP
<b>19</b>	<b>11</b>	<b>Texas Skyline</b>	The big, bold contemporary sound of the American West with a briskly moving tempo that is ideal for the success-oriented production.	2:48	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>19</b>	<b>12</b>	<b>Texas Skyline</b>	The big, bold contemporary sound of the American West with a briskly moving tempo that is ideal for the success-oriented production.	1:00	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>19</b>	<b>13</b>	<b>Texas Skyline</b>	The big, bold contemporary sound of the American West with a briskly moving tempo that is ideal for the success-oriented production.	:30	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>19</b>	<b>14</b>	<b>Texas Skyline (R)</b>	The big, bold contemporary sound of the American West with a briskly moving tempo that is ideal for the success-oriented production. Rhythm Only Version	2:48	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>25</b>	<b>1</b>	<b>Dynamo</b>	Horns and powerful rhythms highlight this fast-paced selection ideal for titles and credit backgrounds.	3:00	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>25</b>	<b>2</b>	<b>Dynamo</b>	Horns and powerful rhythms highlight this fast-paced selection ideal for titles and credit backgrounds.	1:00	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>25</b>	<b>3</b>	<b>Dynamo</b>	Horns and powerful rhythms highlight this fast-paced selection ideal for titles and credit backgrounds.	:30	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>25</b>	<b>4</b>	<b>Dynamo (R)</b>	Horns and powerful rhythms highlight this fast-paced selection ideal for titles and credit backgrounds. Rhythm Only Version	3:00	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>25</b>	<b>21</b>	<b>Solace</b>	Simple majesty characterizes this slow moving thoughtful piece perfect for extended production set-pieces.	3:00	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>25</b>	<b>22</b>	<b>Solace</b>	Simple majesty characterizes this slow moving thoughtful piece perfect for extended production set-pieces.	1:00	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>25</b>	<b>23</b>	<b>Solace</b>	Simple majesty characterizes this slow moving thoughtful piece perfect for extended production set-pieces.	:30	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>25</b>	<b>24</b>	<b>Solace (R)</b>	Simple majesty characterizes this slow moving thoughtful piece perfect for extended production set-pieces. Rhythm Only Version	3:00	Walter Murphy	RFT Music Publishing Corp.	BMI

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<b><u>CD</u></b>	<b><u>Track</u></b>	<b><u>MUSIC</u></b> <b><u>TITLE</u></b>	<b><u>Description</u></b>	<b><u>Timing</u></b>	<b><u>Composer</u></b>	<b><u>Publisher</u></b>	<b><u>Society</u></b>
28	1	The Sea	The power of the ocean is highlighted in this theme of wondrous nature with strings and horns in front of brass percussion backgrounds,	3:00	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	2	The Sea	The power of the ocean is highlighted in this theme of wondrous nature with strings and horns in front of brass percussion backgrounds,	1:00	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	3	The Sea	The power of the ocean is highlighted in this theme of wondrous nature with strings and horns in front of brass percussion backgrounds,	1:00	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	4	The Sea	The power of the ocean is highlighted in this theme of wondrous nature with strings and horns in front of brass percussion backgrounds,	:30	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	5	The Sea	The power of the ocean is highlighted in this theme of wondrous nature with strings and horns in front of brass percussion backgrounds,	:15	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	6	Morning in the City	Metropolis at daybreak is suggested by this theme of staccato strings and woodwind against more subtle percussion movements.	3:00	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	7	Morning in the City	Metropolis at daybreak is suggested by this theme of staccato strings and woodwind against more subtle percussion movements.	1:00	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	8	Morning in the City	Metropolis at daybreak is suggested by this theme of staccato strings and woodwind against more subtle percussion movements.	1:00	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	9	Morning in the City	Metropolis at daybreak is suggested by this theme of staccato strings and woodwind against more subtle percussion movements.	:30	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	10	Morning in the City	Metropolis at daybreak is suggested by this theme of staccato strings and woodwind against more subtle percussion movements.	:15	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	11	Skies of Blue	The trumpets of the vast sky interact with the more subtle strings of birds in flight and the elements of nature in this theme of the air.	3:00	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	12	Skies of Blue	The trumpets of the vast sky interact with the more subtle strings of birds in flight and the elements of nature in this theme of the air.	1:00	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	13	Skies of Blue	The trumpets of the vast sky interact with the more subtle strings of birds in flight and the elements of nature in this theme of the air.	1:00	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	14	Skies of Blue	The trumpets of the vast sky interact with the more subtle strings of birds in flight and the elements of nature in this theme of the air.	:30	Beatrice Franzetti	RFT Music Publishing Corp.	BMI

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<b><u>CD</u></b>	<b><u>Track</u></b>	<b><u>MUSIC</u></b> <b><u>TITLE</u></b>	<b><u>Description</u></b>	<b><u>Timing</u></b>	<b><u>Composer</u></b>	<b><u>Publisher</u></b>	<b><u>Society</u></b>
28	15	Skies of Blue	The trumpets of the vast sky interact with the more subtle strings of birds in flight and the elements of nature in this theme of the air.	:15	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	16	Mountains	This theme suggests the majesty of mountains with a hint of a frontier feeling in a horns and strings lead and crashing percussion backup.	3:00	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	17	Mountains	This theme suggests the majesty of mountains with a hint of a frontier feeling in a horns and strings lead and crashing percussion backup.	1:00	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	18	Mountains	This theme suggests the majesty of mountains with a hint of a frontier feeling in a horns and strings lead and crashing percussion backup.	1:00	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	19	Mountains	This theme suggests the majesty of mountains with a hint of a frontier feeling in a horns and strings lead and crashing percussion backup.	:30	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	20	Mountains	This theme suggests the majesty of mountains with a hint of a frontier feeling in a horns and strings lead and crashing percussion backup.	:15	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	21	Strom Approaching	A most definitive suspense theme highlighted by tremulous strings and timpani drums suggesting a waiting period and a time of preparation.	3:00	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	22	Strom Approaching	A most definitive suspense theme highlighted by tremulous strings and timpani drums suggesting a waiting period and a time of preparation.	1:00	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	23	Strom Approaching	A most definitive suspense theme highlighted by tremulous strings and timpani drums suggesting a waiting period and a time of preparation.	1:00	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	42	Strom Approaching	A most definitive suspense theme highlighted by tremulous strings and timpani drums suggesting a waiting period and a time of preparation.	:30	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	25	Strom Approaching	A most definitive suspense theme highlighted by tremulous strings and timpani drums suggesting a waiting period and a time of preparation.	:15	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	26	Urban Evening	A sophisticated night descends on the city in this slow theme of strings and horns that barely swings a soft lullaby to dusk.	3:00	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	27	Urban Evening	A sophisticated night descends on the city in this slow theme of strings and horns that barely swings a soft lullaby to dusk.	1:00	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	28	Urban Evening	A sophisticated night descends on the city in this slow theme of strings and horns that barely swings a soft lullaby to dusk.	1:00	Beatrice Franzetti	RFT Music Publishing Corp.	BMI

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<u>CD</u>	<u>Track</u>	<u>MUSIC</u> <u>TITLE</u>	<u>Description</u>	<u>Timing</u>	<u>Composer</u>	<u>Publisher</u>	<u>Society</u>
28	29	Urban Evening	A sophisticated night descends on the city in this slow theme of strings and horns that barely swings a soft lullaby to dusk.	:30	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
28	30	Urban Evening	A sophisticated night descends on the city in this slow theme of strings and horns that barely swings a soft lullaby to dusk.	:15	Beatrice Franzetti	RFT Music Publishing Corp.	BMI
34	1	You-ll Love It	Staccato drums open this exciting -hard-driver Hesitative brass and percussion carry the number to a contemporary close. Ideal for a solid credits background.	3:00	Walter Murphy	RFT Music Publishing Corp.	BMI
34	2	You-ll Love It	Staccato drums open this exciting -hard-driver Hesitative brass and percussion carry the number to a contemporary close. Ideal for a solid credits background.	1:00	Walter Murphy	RFT Music Publishing Corp.	BMI
34	3	You-ll Love It	Staccato drums open this exciting -hard-driver Hesitative brass and percussion carry the number to a contemporary close. Ideal for a solid credits background.	:30	Walter Murphy	RFT Music Publishing Corp.	BMI
34	4	You-ll Love It	Staccato drums open this exciting -hard-driver Hesitative brass and percussion carry the number to a contemporary close. Ideal for a solid credits background.	:10	Walter Murphy	RFT Music Publishing Corp.	BMI
34	5	You-ll Love It	Staccato drums open this exciting -hard-driver Hesitative brass and percussion carry the number to a contemporary close. Ideal for a solid credits background.	:05	Walter Murphy	RFT Music Publishing Corp.	BMI
34	6	You-ll Love It	Staccato drums open this exciting -hard-driver Hesitative brass and percussion carry the number to a contemporary close. Ideal for a solid credits background.	:02	Walter Murphy	RFT Music Publishing Corp.	BMI
34	19	News Breakers	The -dit-dit-dit of the newsroom is evident in this action number that features active brass in a flashy middle section.	2:57	Walter Murphy	RFT Music Publishing Corp.	BMI
34	20	News Breakers	The -dit-dit-dit of the newsroom is evident in this action number that features active brass in a flashy middle section.	1:00	Walter Murphy	RFT Music Publishing Corp.	BMI
34	21	News Breakers	The -dit-dit-dit of the newsroom is evident in this action number that features active brass in a flashy middle section.	:30	Walter Murphy	RFT Music Publishing Corp.	BMI
34	22	News Breakers	The -dit-dit-dit of the newsroom is evident in this action number that features active brass in a flashy middle section.	:10	Walter Murphy	RFT Music Publishing Corp.	BMI
34	23	News Breakers	The -dit-dit-dit of the newsroom is evident in this action number that features active brass in a flashy middle section.	:05	Walter Murphy	RFT Music Publishing Corp.	BMI
34	24	News Breakers	The -dit-dit-dit of the newsroom is evident in this action number that features active brass in a flashy middle section.	:02	Walter Murphy	RFT Music Publishing Corp.	BMI
39	1	Triumphant Return	Strings and horns announce a soft majesty with staccato backing rhythm. A perfect number for openings and credits.	2:00	Lola Blank	Thomas J. Valentino, Inc.	ASCAP
39	2	Triumphant Return	Strings and horns announce a soft majesty with staccato backing rhythm. A perfect number for openings and credits.	1:00	Lola Blank	Thomas J. Valentino, Inc.	ASCAP
39	3	Triumphant Return	Strings and horns announce a soft majesty with staccato backing rhythm. A perfect number for openings and credits.	:30	Lola Blank	Thomas J. Valentino, Inc.	ASCAP
39	4	Triumphant Return	Strings and horns announce a soft majesty with staccato backing rhythm. A perfect number for openings and credits.	:15	Lola Blank	Thomas J. Valentino, Inc.	ASCAP
39	5	New Strength	Bell and strings prelude this soft but strong opener.	3:10	Lola Blank	Thomas J. Valentino, Inc.	ASCAP

# OPENINGS

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<u>CD</u>	<u>Track</u>	<u>MUSIC</u> <u>TITLE</u>	<u>Description</u>	<u>Timing</u>	<u>Composer</u>	<u>Publisher</u>	<u>Society</u>
39	6	<b>New Strength</b>	Bell and strings prelude this soft but strong opener.	1:00	Lola Blank	Thomas J. Valentino, Inc.	ASCAP
39	7	<b>New Strength</b>	Bell and strings prelude this soft but strong opener.	:30	Lola Blank	Thomas J. Valentino, Inc.	ASCAP
39	8	<b>New Strength</b>	Bell and strings prelude this soft but strong opener.	:15	Lola Blank	Thomas J. Valentino, Inc.	ASCAP
40	1	<b>Bulletin</b>	The staccato attack of electronic synths highlight this unique +90s stylized rocker with a pulsing background rhythm throughout.	3:00	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
40	2	<b>Bulletin</b>	The staccato attack of electronic synths highlight this unique +90s stylized rocker with a pulsing background rhythm throughout.	1:00	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
40	3	<b>Bulletin</b>	The staccato attack of electronic synths highlight this unique +90s stylized rocker with a pulsing background rhythm throughout.	:30	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
40	4	<b>Bulletin</b>	The staccato attack of electronic synths highlight this unique +90s stylized rocker with a pulsing background rhythm throughout.	:15	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
40	5	<b>Bulletin (R)</b>	The staccato attack of electronic synths highlight this unique +90s stylized rocker with a pulsing background rhythm throughout. Rhythm Only Version	3:00	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
40	6	<b>United Press</b>	A full orchestration breaks out in this -newsy rendition reminiscent of today-s headlines. Ideal for openings and credits.	3:00	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
40	7	<b>United Press</b>	A full orchestration breaks out in this -newsy rendition reminiscent of today-s headlines. Ideal for openings and credits.	1:00	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
40	8	<b>United Press</b>	A full orchestration breaks out in this -newsy rendition reminiscent of today-s headlines. Ideal for openings and credits.	:30	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
40	9	<b>United Press</b>	A full orchestration breaks out in this -newsy rendition reminiscent of today-s headlines. Ideal for openings and credits.	:15	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
40	10	<b>United Press (R)</b>	A full orchestration breaks out in this -newsy rendition reminiscent of today-s headlines. Ideal for openings and credits. Rhythm Only Version	3:00	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
40	11	<b>Special Report</b>	A combination of news and entertainment makes this fully orchestrated selection slide along dramatically. A soft, staccato background is smoothly flowing.	3:00	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
40	12	<b>Special Report</b>	A combination of news and entertainment makes this fully orchestrated selection slide along dramatically. A soft, staccato background is smoothly flowing.	1:00	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
40	13	<b>Special Report</b>	A combination of news and entertainment makes this fully orchestrated selection slide along dramatically. A soft, staccato background is smoothly flowing.	:30	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
40	14	<b>Special Report</b>	A combination of news and entertainment makes this fully orchestrated selection slide along dramatically. A soft, staccato background is smoothly flowing.	:15	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
40	15	<b>Special Report (R)</b>	A combination of news and entertainment makes this fully orchestrated selection slide along dramatically. A soft, staccato background is smoothly flowing. Rhythm Only Version	3:00	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP

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<b><u>CD</u></b>	<b><u>Track</u></b>	<b><u>MUSIC</u></b> <b><u>TITLE</u></b>	<b><u>Description</u></b>	<b><u>Timing</u></b>	<b><u>Composer</u></b>	<b><u>Publisher</u></b>	<b><u>Society</u></b>
<b>40</b>	<b>16</b>	<b>Current Events</b>	The top stories of today are evocatively featured in this -while it happens fully orchestrated number. A fully fleshed out percussion background completes the picture.	3:00	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
<b>40</b>	<b>17</b>	<b>Current Events</b>	The top stories of today are evocatively featured in this -while it happens fully orchestrated number. A fully fleshed out percussion background completes the picture.	1:00	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
<b>40</b>	<b>18</b>	<b>Current Events</b>	The top stories of today are evocatively featured in this -while it happens fully orchestrated number. A fully fleshed out percussion background completes the picture.	:30	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
<b>40</b>	<b>19</b>	<b>Current Events</b>	The top stories of today are evocatively featured in this -while it happens fully orchestrated number. A fully fleshed out percussion background completes the picture.	:15	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
<b>40</b>	<b>20</b>	<b>Current Events (R)</b>	The top stories of today are evocatively featured in this -while it happens fully orchestrated number. A fully fleshed out percussion background completes the picture. Rhythm Only Version	3:00	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
<b>40</b>	<b>21</b>	<b>Nightline</b>	A dramatic running background beat is the highlight of this lower key news theme. A more somber note is conveyed in the monotone feel within the selection.	3:00	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
<b>40</b>	<b>22</b>	<b>Nightline</b>	A dramatic running background beat is the highlight of this lower key news theme. A more somber note is conveyed in the monotone feel within the selection.	1:00	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
<b>40</b>	<b>23</b>	<b>Nightline</b>	A dramatic running background beat is the highlight of this lower key news theme. A more somber note is conveyed in the monotone feel within the selection.	:30	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
<b>40</b>	<b>24</b>	<b>Nightline</b>	A dramatic running background beat is the highlight of this lower key news theme. A more somber note is conveyed in the monotone feel within the selection.	:15	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
<b>40</b>	<b>25</b>	<b>Nightline (R)</b>	A dramatic running background beat is the highlight of this lower key news theme. A more somber note is conveyed in the monotone feel within the selection. Rhythm Only Version	3:00	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
<b>40</b>	<b>26</b>	<b>Wirephoto</b>	Computers and the machines of the digital era are musically hinted at within this contemporary, medium tempo number in electronic orchestration.	3:00	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
<b>40</b>	<b>27</b>	<b>Wirephoto</b>	Computers and the machines of the digital era are musically hinted at within this contemporary, medium tempo number in electronic orchestration.	1:00	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
<b>40</b>	<b>28</b>	<b>Wirephoto</b>	Computers and the machines of the digital era are musically hinted at within this contemporary, medium tempo number in electronic orchestration.	:30	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
<b>40</b>	<b>29</b>	<b>Wirephoto</b>	Computers and the machines of the digital era are musically hinted at within this contemporary, medium tempo number in electronic orchestration.	:15	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP
<b>40</b>	<b>30</b>	<b>Wirephoto (R)</b>	Computers and the machines of the digital era are musically hinted at within this contemporary, medium tempo number in electronic orchestration. Rhythm Only Version	3:00	Paul Suchow	Thomas J. Valentino, Inc.	ASCAP

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<b><u>CD</u></b>	<b><u>Track</u></b>	<b><u>MUSIC</u></b> <b><u>TITLE</u></b>	<b><u>Description</u></b>	<b><u>Timing</u></b>	<b><u>Composer</u></b>	<b><u>Publisher</u></b>	<b><u>Society</u></b>
49	1	<b>Showtime</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	2:40	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
49	2	<b>Prototype</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	4:10	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
49	3	<b>Tranquil Meadows</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	:53	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
49	4	<b>Little People</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	:30	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
49	5	<b>Fashion Ave.</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	1:43	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
49	6	<b>Broadway Matinee</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	1:50	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
49	7	<b>Rapid Transit</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	1:30	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
49	8	<b>Modern Fanfare#1</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	1:10	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
49	9	<b>Modern Fanfare#2</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	:53	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
49	10	<b>Walking Happy</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	2:03	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
49	11	<b>California Morning</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	3:30	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
49	12	<b>Takin Off</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	2:27	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
49	13	<b>High Steppin</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	2:53	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
49	14	<b>Regards To Broadway</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	1:17	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP

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<b>49</b>	<b>15</b>	<b>The Old Mare</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	2:00	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
<b>49</b>	<b>16</b>	<b>Military Patrol</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	2:43	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
<b>49</b>	<b>17</b>	<b>A Grand Old Name</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	2:12	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
<b>49</b>	<b>18</b>	<b>A Grand Old Flag</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	1:34	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
<b>49</b>	<b>19</b>	<b>Sing Polly</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	1:17	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
<b>49</b>	<b>20</b>	<b>Whistler</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	1:23	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
<b>49</b>	<b>21</b>	<b>Chubby-s Bag</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	2:04	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
<b>49</b>	<b>22</b>	<b>Maple Leaf Rag</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	2:07	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
<b>49</b>	<b>23</b>	<b>Poor Nell</b>	Fully orchestrated and present the style and feel of a cosmopolitan, Opening Night, Additionally, the number can be used as a distinctly -New York or big city feeling, with the metropolitan big band of Jazz style.	2:22	Bill Brohn	Thomas J. Valentino, Inc.	ASCAP
<b>51</b>	<b>17</b>	<b>Blossoms</b>	Another contemporary environmental number reminiscent of new beginnings and birth. Solid melodies crescendo to a full close.	3:16	Bob Blank	RFT Music Publishing Corp.	BMI
<b>51</b>	<b>18</b>	<b>Blossoms</b>	Another contemporary environmental number reminiscent of new beginnings and birth. Solid melodies crescendo to a full close.	1:00	Bob Blank	RFT Music Publishing Corp.	BMI
<b>51</b>	<b>19</b>	<b>Blossoms</b>	Another contemporary environmental number reminiscent of new beginnings and birth. Solid melodies crescendo to a full close.	:30	Bob Blank	RFT Music Publishing Corp.	BMI
<b>51</b>	<b>20</b>	<b>Blossoms</b>	Another contemporary environmental number reminiscent of new beginnings and birth. Solid melodies crescendo to a full close.	:19	Bob Blank	RFT Music Publishing Corp.	BMI
<b>54</b>	<b>11</b>	<b>Hard Copy</b>	Perfect news opener. Fully orchestrated and excitingly fast paced selection. Ideal for titles, bridges, and credits.	3:00	John Colby	RFT Music Publishing Corp.	BMI
<b>54</b>	<b>12</b>	<b>Hard Copy</b>	Perfect news opener. Fully orchestrated and excitingly fast paced selection. Ideal for titles, bridges, and credits.	1:00	John Colby	RFT Music Publishing Corp.	BMI
<b>54</b>	<b>13</b>	<b>Hard Copy</b>	Perfect news opener. Fully orchestrated and excitingly fast paced selection. Ideal for titles, bridges, and credits.	:30	John Colby	RFT Music Publishing Corp.	BMI

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<b>54</b>	<b>14</b>	<b>Hard Copy</b>	Perfect news opener. Fully orchestrated and excitingly fast paced selection. Ideal for titles, bridges, and credits.	:15	John Colby	RFT Music Publishing Corp.	BMI
<b>54</b>	<b>15</b>	<b>Hard Copy (R)</b>	Perfect news opener. Fully orchestrated and excitingly fast paced selection. Ideal for titles, bridges, and credits. Rhythm Only Version	3:00	John Colby	RFT Music Publishing Corp.	BMI
<b>58</b>	<b>21</b>	<b>Making of the President</b>	The importance of the Presidential Office portrayed musically for mews and special features.	3:12	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>58</b>	<b>22</b>	<b>Making of the President</b>	The importance of the Presidential Office portrayed musically for mews and special features.	1:07	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>58</b>	<b>23</b>	<b>Making of the President</b>	The importance of the Presidential Office portrayed musically for mews and special features.	:34	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>58</b>	<b>24</b>	<b>\$6.95 Question</b>	Musical inter to an important game show question.	:21	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>60</b>	<b>13</b>	<b>Sunrise</b>	A new day begins with the promise of a budding romance.	3:00	Lou Siracusano	RFT Music Publishing Corp.	BMI
<b>60</b>	<b>14</b>	<b>Sunrise</b>	A new day begins with the promise of a budding romance.	1:00	Lou Siracusano	RFT Music Publishing Corp.	BMI
<b>60</b>	<b>15</b>	<b>Sunrise</b>	A new day begins with the promise of a budding romance.	:30	Lou Siracusano	RFT Music Publishing Corp.	BMI
<b>60</b>	<b>16</b>	<b>Sunrise</b>	A new day begins with the promise of a budding romance.	:15	Lou Siracusano	RFT Music Publishing Corp.	BMI
<b>60</b>	<b>29</b>	<b>Morning Star</b>	A new day arises with a chance of a new affair.	3:00	Lou Siracusano	RFT Music Publishing Corp.	BMI
<b>60</b>	<b>30</b>	<b>Morning Star</b>	A new day arises with a chance of a new affair.	1:00	Lou Siracusano	RFT Music Publishing Corp.	BMI
<b>60</b>	<b>31</b>	<b>Morning Star</b>	A new day arises with a chance of a new affair.	:30	Lou Siracusano	RFT Music Publishing Corp.	BMI
<b>60</b>	<b>32</b>	<b>Morning Star</b>	A new day arises with a chance of a new affair.	:15	Lou Siracusano	RFT Music Publishing Corp.	BMI
<b>63</b>	<b>4</b>	<b>Blazing Sandals</b>	Big western opener, grand vistas, high Sierras, open plains.	3:00	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>63</b>	<b>5</b>	<b>Blazing Sandals</b>	Big western opener, grand vistas, high Sierras, open plains.	1:00	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>63</b>	<b>6</b>	<b>Blazing Sandals</b>	Big western opener, grand vistas, high Sierras, open plains.	:30	Walter Murphy	RFT Music Publishing Corp.	BMI
<b>64</b>	<b>1</b>	<b>Ancient Battles</b>	Triumphant horn melodies to inspire the contemporary warrior.	3:00	Gary Eskow	RFT Music Publishing Corp.	BMI
<b>64</b>	<b>2</b>	<b>Ancient Battles</b>	Triumphant horn melodies to inspire the contemporary warrior.	1:00	Gary Eskow	RFT Music Publishing Corp.	BMI
<b>64</b>	<b>3</b>	<b>Ancient Battles</b>	Triumphant horn melodies to inspire the contemporary warrior.	:30	Gary Eskow	RFT Music Publishing Corp.	BMI
<b>64</b>	<b>4</b>	<b>Ancient Battles</b>	Triumphant horn melodies to inspire the contemporary warrior.	:17	Gary Eskow	RFT Music Publishing Corp.	BMI

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<b>71</b>	<b>1</b>	<b>Mt. Majesty</b>	Prestigious opening theme for a big event. Large orchestral.	3:00	John Colby	RFT Music Publishing Corp.	BMI
<b>71</b>	<b>2</b>	<b>Mt. Majesty</b>	Prestigious opening theme for a big event. Large orchestral.	1:00	John Colby	RFT Music Publishing Corp.	BMI
<b>71</b>	<b>3</b>	<b>Mt. Majesty</b>	Prestigious opening theme for a big event. Large orchestral.	:30	John Colby	RFT Music Publishing Corp.	BMI
<b>71</b>	<b>4</b>	<b>Mt. Majesty</b>	Prestigious opening theme for a big event. Large orchestral.	:15	John Colby	RFT Music Publishing Corp.	BMI
<b>71</b>	<b>5</b>	<b>Mt. Majesty (R)</b>	Prestigious opening theme for a big event. Large orchestral. Rhythm Only Version	3:00	John Colby	RFT Music Publishing Corp.	BMI
<b>83</b>	<b>26</b>	<b>Village Voice</b>	Positive opening theme, with subtle world rhythm elements.	3:09	Ron Burns	RFT Music Publishing Corp.	BMI
<b>83</b>	<b>27</b>	<b>Village Voice</b>	Positive opening theme, with subtle world rhythm elements.	1:00	Ron Burns	RFT Music Publishing Corp.	BMI
<b>83</b>	<b>28</b>	<b>Village Voice</b>	Positive opening theme, with subtle world rhythm elements.	:30	Ron Burns	RFT Music Publishing Corp.	BMI
<b>83</b>	<b>29</b>	<b>Village Voice</b>	Positive opening theme, with subtle world rhythm elements.	:15	Ron Burns	RFT Music Publishing Corp.	BMI
<b>83</b>	<b>30</b>	<b>Village Voice (R)</b>	Positive opening theme, with subtle world rhythm elements. Rhythm Only Version	3:00	Ron Burns	RFT Music Publishing Corp.	BMI
<b>83</b>	<b>31</b>	<b>Village Corporate Giant</b>	Positive opening theme, with subtle world rhythm elements.	3:00	Ron Burns	RFT Music Publishing Corp.	BMI
<b>83</b>	<b>32</b>	<b>Village Corporate Giant</b>	Positive opening theme, with subtle world rhythm elements.	1:00	Ron Burns	RFT Music Publishing Corp.	BMI
<b>83</b>	<b>33</b>	<b>Village Corporate Giant</b>	Positive opening theme, with subtle world rhythm elements.	:30	Ron Burns	RFT Music Publishing Corp.	BMI
<b>83</b>	<b>34</b>	<b>Village Corporate Giant</b>	Positive opening theme, with subtle world rhythm elements.	:15	Ron Burns	RFT Music Publishing Corp.	BMI
<b>83</b>	<b>35</b>	<b>Village Corporate Giant (R)</b>	Positive opening theme, with subtle world rhythm elements. Rhythm Only Version	3:00	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>1</b>	<b>Hard Bottom Out</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transitions.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>2</b>	<b>Industrial Transition 1</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transitions.	:08	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>3</b>	<b>Echo Land</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transitions.	:11	Ron Burns	RFT Music Publishing Corp.	BMI

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<b>85</b>	<b>4</b>	<b>Industrial Transition 2</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transitions.	:22	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>5</b>	<b>Techno Transition 1</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transitions.	:15	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>6</b>	<b>Swell Strings</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transitions.	:11	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>7</b>	<b>Filtered Bongo Crash</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transitions.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>8</b>	<b>Big And Fat</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transitions.	:15	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>9</b>	<b>Pan Can</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transitions.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>10</b>	<b>Scary Cue</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transitions.	:14	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>11</b>	<b>Slow Road</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Modern Ambient Transitions.	:25	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>12</b>	<b>Pan Groove Sandwich</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Modern Ambient Transitions.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>13</b>	<b>Bubble Burts</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Modern Ambient Transitions.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>14</b>	<b>Switcher Flitcher</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Modern Ambient Transitions.	:19	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>15</b>	<b>Distorto Vox</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Modern Ambient Transitions.	:13	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>16</b>	<b>Sweet Crash</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Modern Ambient Transitions.	:17	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>17</b>	<b>Giant Death March</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Modern Ambient Transitions.	:16	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>18</b>	<b>Reverse Rewind</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Modern Ambient Transitions.	:12	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>19</b>	<b>Roaring Rain</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Modern Ambient Transitions.	:11	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>20</b>	<b>Summer Night Monster</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Modern Ambient Transitions.	:17	Ron Burns	RFT Music Publishing Corp.	BMI

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85	21	<b>Follow The Bleeder</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Crush GrooVersion	:07	Ron Burns	RFT Music Publishing Corp.	BMI
85	22	<b>Analog Hitter</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Crush GrooVersion	:15	Ron Burns	RFT Music Publishing Corp.	BMI
85	23	<b>Heavy Foot Foley</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Crush GrooVersion	:19	Ron Burns	RFT Music Publishing Corp.	BMI
85	24	<b>Hidden Bell</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Crush GrooVersion	:11	Ron Burns	RFT Music Publishing Corp.	BMI
85	25	<b>Strange But Good</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Crush GrooVersion	:09	Ron Burns	RFT Music Publishing Corp.	BMI
85	26	<b>Giant Stepper</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Crush GrooVersion	:07	Ron Burns	RFT Music Publishing Corp.	BMI
85	27	<b>Swept Away</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Crush GrooVersion	:12	Ron Burns	RFT Music Publishing Corp.	BMI
85	28	<b>Momentary Lapse</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Crush GrooVersion	:09	Ron Burns	RFT Music Publishing Corp.	BMI
85	29	<b>Higher Energy</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Crush GrooVersion	:10	Ron Burns	RFT Music Publishing Corp.	BMI
85	30	<b>Stop?</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Crush GrooVersion	:15	Ron Burns	RFT Music Publishing Corp.	BMI
85	31	<b>Royal Steps</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral Transitions.	:14	Ron Burns	RFT Music Publishing Corp.	BMI
85	32	<b>Resolution</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral Transitions.	:11	Ron Burns	RFT Music Publishing Corp.	BMI
85	33	<b>Soft Tension Release</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral Transitions.	:15	Ron Burns	RFT Music Publishing Corp.	BMI
85	34	<b>Positive Motivates</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral Transitions.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
85	35	<b>Modern Classical</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral Transitions.	:05	Ron Burns	RFT Music Publishing Corp.	BMI
85	36	<b>Piano and Violin Cue</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral Transitions.	:15	Ron Burns	RFT Music Publishing Corp.	BMI
85	37	<b>Synth And Orchestra</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral Transitions.	:10	Ron Burns	RFT Music Publishing Corp.	BMI

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85	38	<b>Modern Legato Cue</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral Transitions.	:20	Ron Burns	RFT Music Publishing Corp.	BMI
85	39	<b>Low Bass Theme</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral Transitions.	:06	Ron Burns	RFT Music Publishing Corp.	BMI
85	40	<b>Sweet Strings</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral Transitions.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
85	41	<b>Very Bad Breath</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:05	Ron Burns	RFT Music Publishing Corp.	BMI
85	42	<b>Low Ripper</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:11	Ron Burns	RFT Music Publishing Corp.	BMI
85	43	<b>Sweep Time</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:06	Ron Burns	RFT Music Publishing Corp.	BMI
85	44	<b>Drum Synth</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:06	Ron Burns	RFT Music Publishing Corp.	BMI
85	45	<b>The Big Crowd</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:19	Ron Burns	RFT Music Publishing Corp.	BMI
85	46	<b>Euro Sweep</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
85	47	<b>Bubble Shot</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:07	Ron Burns	RFT Music Publishing Corp.	BMI
85	48	<b>Into a Metal Can</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:07	Ron Burns	RFT Music Publishing Corp.	BMI
85	49	<b>Warped Orchestra</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:11	Ron Burns	RFT Music Publishing Corp.	BMI
85	50	<b>White House Laugh</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
85	51	<b>Scan Band</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:05	Ron Burns	RFT Music Publishing Corp.	BMI
85	52	<b>Hit The Tape</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:05	Ron Burns	RFT Music Publishing Corp.	BMI
85	53	<b>Rise To IT</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:13	Ron Burns	RFT Music Publishing Corp.	BMI
85	54	<b>Pulse Whistle</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:09	Ron Burns	RFT Music Publishing Corp.	BMI

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<b>85</b>	<b>55</b>	<b>Low Noise</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>56</b>	<b>Siren Sweep</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:07	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>57</b>	<b>Hummer Bummer</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:16	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>58</b>	<b>Up Down Around</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:03	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>59</b>	<b>Multi Hitter</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:05	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>60</b>	<b>That Hurt</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:08	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>61</b>	<b>Low Fi Sci Fi</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:15	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>62</b>	<b>Police Call</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>63</b>	<b>Verb Bounce</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>64</b>	<b>Choo Choo Crash</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:07	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>65</b>	<b>Hell-Sweep</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:11	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>66</b>	<b>Deep Logic</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>67</b>	<b>Hit It Right</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:11	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>68</b>	<b>Warped Speech</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>69</b>	<b>Run Up</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:05	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>70</b>	<b>Beep Hit</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Traditional Sounder and Sweeper EFX-s.	:05	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>71</b>	<b>Side Street</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Funky Music Transitions.	:10	Ron Burns	RFT Music Publishing Corp.	BMI

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85	72	<b>Up Tempo Noise</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Funky Music Transitions.	:07	Ron Burns	RFT Music Publishing Corp.	BMI
85	73	<b>Funk Bells</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Funky Music Transitions.	:08	Ron Burns	RFT Music Publishing Corp.	BMI
85	74	<b>African Shuffle</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Funky Music Transitions.	:05	Ron Burns	RFT Music Publishing Corp.	BMI
85	75	<b>World Music Bit</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Funky Music Transitions.	:07	Ron Burns	RFT Music Publishing Corp.	BMI
85	76	<b>Arp Attack</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Synth Transition	:10	Ron Burns	RFT Music Publishing Corp.	BMI
85	77	<b>Modular Heaven</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Synth Transition	:12	Ron Burns	RFT Music Publishing Corp.	BMI
85	78	<b>Rubber Drums</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Synth Transition	:12	Ron Burns	RFT Music Publishing Corp.	BMI
85	79	<b>Bent Medal</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Synth Transition	:05	Ron Burns	RFT Music Publishing Corp.	BMI
85	80	<b>Interference</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Synth Transition	:06	Ron Burns	RFT Music Publishing Corp.	BMI
85	81	<b>Soft Suspence</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral-synth Transition.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
85	82	<b>Filter French Horn</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral-synth Transition.	:13	Ron Burns	RFT Music Publishing Corp.	BMI
85	83	<b>Bright Theme</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral-synth Transition.	:07	Ron Burns	RFT Music Publishing Corp.	BMI
85	84	<b>Soft Classical Synth</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral-synth Transition.	:12	Ron Burns	RFT Music Publishing Corp.	BMI
85	85	<b>And Now The Sports</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral-synth Transition.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
85	86	<b>Industrial Strings</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral-synth Transition	:22	Ron Burns	RFT Music Publishing Corp.	BMI
85	87	<b>Happy, Not Sad</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral-synth Transition	:05	Ron Burns	RFT Music Publishing Corp.	BMI
85	88	<b>Funky Orchestra</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral-synth Transition	:12	Ron Burns	RFT Music Publishing Corp.	BMI

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<b>85</b>	<b>89</b>	<b>Soft Segment</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral-synth Transition	:11	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>90</b>	<b>Steady</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral-synth Transition	:14	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>91</b>	<b>Up Tempo Orch. Theme</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral-synth Transition	:11	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>92</b>	<b>A Trill A Minute</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral-synth Transition	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>93</b>	<b>Hopeful Cue</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral-synth Transition	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>94</b>	<b>The Beat</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Orchestral-synth Transition	:09	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>95</b>	<b>Feed Me Back</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Processed Fuzz Guitar Transition.	:05	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>96</b>	<b>Organ Glit</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Processed Fuzz Guitar Transition.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>97</b>	<b>Swell Picker</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Processed Fuzz Guitar Transition.	:07	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>98</b>	<b>Rip Up</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Processed Fuzz Guitar Transition.	:08	Ron Burns	RFT Music Publishing Corp.	BMI
<b>85</b>	<b>99</b>	<b>Wammy Blammer</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Processed Fuzz Guitar Transition.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>1</b>	<b>Pointer Jointer</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:07	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>2</b>	<b>News Feeder</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>3</b>	<b>String Connection</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>4</b>	<b>Puff Verb</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:12	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>5</b>	<b>Texture Turnover</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:17	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>6</b>	<b>Ambient Jungle Move</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:20	Ron Burns	RFT Music Publishing Corp.	BMI

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<b>86</b>	<b>7</b>	<b>Shuffle Toys</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:18	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>8</b>	<b>Swell Swellers</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>9</b>	<b>Percussive Pans</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>10</b>	<b>Stretcher Bass Flex</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>11</b>	<b>Ambient Heat Beater</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:32	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>12</b>	<b>Ancient Hit Bit</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:12	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>13</b>	<b>Space Digeroo</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:12	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>14</b>	<b>Radio Noise Burst</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>15</b>	<b>Knobber Bobber</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:15	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>16</b>	<b>Slice of the Rock</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:07	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>17</b>	<b>Tribe Crunch</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:11	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>18</b>	<b>Rave Saver</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:12	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>19</b>	<b>Is He Biz -1</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>20</b>	<b>A Bit Of Latin Pop</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:12	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>21</b>	<b>Low Blow Flow</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:12	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>22</b>	<b>Then It Grooved Too</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>23</b>	<b>Slice of Rock 2</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:06	Ron Burns	RFT Music Publishing Corp.	BMI

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<b>86</b>	<b>24</b>	<b>Noise Ax</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:05	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>25</b>	<b>Buzzy Fuzz Fall</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:11	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>26</b>	<b>Then It Grooved #2</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:12	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>27</b>	<b>Wrapped Up</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>28</b>	<b>Many American Notes</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:13	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>29</b>	<b>Sweet Arp Art</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>30</b>	<b>Staggered Space Grace</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:24	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>31</b>	<b>Right Down The Road</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:07	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>32</b>	<b>Pitz Fitz</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:16	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>33</b>	<b>Slower String Theme</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:13	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>34</b>	<b>Hero Transition</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:08	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>35</b>	<b>Soft Tile</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:08	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>36</b>	<b>Descender</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:08	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>37</b>	<b>Fanfare Transition</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>38</b>	<b>Legado Serenade</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:15	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>39</b>	<b>Industrial Orchestra</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>40</b>	<b>Pitz and Hold</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:13	Ron Burns	RFT Music Publishing Corp.	BMI

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<b>86</b>	<b>41</b>	<b>Hard Angle Right</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:07	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>42</b>	<b>Impending Sense</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>43</b>	<b>Next Scener</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:06	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>44</b>	<b>Orch. And Drum</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:12	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>45</b>	<b>Cross, Fade, Soft</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>46</b>	<b>Flute Transition</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:07	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>47</b>	<b>Moving Clarinet</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>48</b>	<b>Staccato Group</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>49</b>	<b>Temp Timp</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:08	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>50</b>	<b>Whole Tone Hole</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Contemporary Music Transition.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>51</b>	<b>Hard Bottom Boot</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Harder edge transition.	:06	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>52</b>	<b>Crazy Guitar Fit</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Harder edge transition.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>53</b>	<b>Robo Gargle</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Harder edge transition.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>54</b>	<b>Noise Spit</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Harder edge transition.	:06	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>55</b>	<b>Faster Pulse Rate</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Harder edge transition.	:06	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>56</b>	<b>Sweet Electron</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Harder edge transition.	:11	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>57</b>	<b>Noise Bunch</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Harder edge transition.	:06	Ron Burns	RFT Music Publishing Corp.	BMI

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<b>86</b>	<b>58</b>	<b>Deep Space Link</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Harder edge transition.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>59</b>	<b>Taste of Tech</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Harder edge transition.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>60</b>	<b>Euro Floor Test</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Harder edge transition.	:06	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>61</b>	<b>High On the Low</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Harder edge transition.	:11	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>62</b>	<b>Fluster Cluster</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Harder edge transition.	:05	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>63</b>	<b>Scrunch Lunch</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Harder edge transition.	:07	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>64</b>	<b>Grunge Plunger</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Harder edge transition.	:07	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>65</b>	<b>Swanker Fun</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Harder edge transition.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>66</b>	<b>Net Gainer</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Harder edge transition.	:21	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>67</b>	<b>Shot Bot</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Harder edge transition.	:11	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>68</b>	<b>Chair Fly</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Harder edge transition.	:17	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>69</b>	<b>Better Than That</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Harder edge transition.	:12	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>70</b>	<b>Know The Techno</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Harder edge transition.	:20	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>71</b>	<b>Early Warning Alert</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:11	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>72</b>	<b>Sine Up</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:07	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>73</b>	<b>Spy Spam</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:06	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>74</b>	<b>I Ran Down</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:07	Ron Burns	RFT Music Publishing Corp.	BMI

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<b>86</b>	<b>75</b>	<b>Suspended Metals</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>76</b>	<b>Swelling Crush</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:06	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>77</b>	<b>Low End Flower</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:09	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>78</b>	<b>Morphtronic</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:06	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>79</b>	<b>Sweep Cheer</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:08	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>80</b>	<b>Get Like That</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:07	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>81</b>	<b>Swell Bubble Burst</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:07	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>82</b>	<b>Quick The Ripper</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:03	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>83</b>	<b>Techno Thunder</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:08	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>84</b>	<b>Sweep Deal</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:06	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>85</b>	<b>Hollow Peals</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:08	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>86</b>	<b>Dangerous Rewind</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:06	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>87</b>	<b>Ruthless FF</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:05	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>88</b>	<b>Riff To Burst</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:06	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>89</b>	<b>Movement Mechanism</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:11	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>90</b>	<b>Rubber Steel</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>91</b>	<b>Piano Bleeper</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:06	Ron Burns	RFT Music Publishing Corp.	BMI

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<b>86</b>	<b>92</b>	<b>Grab The Bubble</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:05	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>93</b>	<b>Fade To Fuzz</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:12	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>94</b>	<b>Down Up Siren</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:06	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>95</b>	<b>Buzz Night Fear</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:08	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>96</b>	<b>Up To White</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:10	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>97</b>	<b>Bell Filler Swosh</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:07	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>98</b>	<b>Noise Pan Fan</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:06	Ron Burns	RFT Music Publishing Corp.	BMI
<b>86</b>	<b>99</b>	<b>Address the Static</b>	Hot ID promos and sweepers for any broadcast or any non-broadcast application. Sweeper and sounder EFX.	:07	Ron Burns	RFT Music Publishing Corp.	BMI
<b>92</b>	<b>1</b>	<b>The Main Event</b>	A curtain rising opening brings emotion into this theme.	3:10	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>2</b>	<b>The Main Event</b>	A curtain rising opening brings emotion into this theme.	1:02	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>3</b>	<b>The Main Event</b>	A curtain rising opening brings emotion into this theme.	:34	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>4</b>	<b>The Main Event</b>	A curtain rising opening brings emotion into this theme.	:15	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>5</b>	<b>Headlines</b>	A theme that tells a story of courage and the human spirit.	3:01	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>6</b>	<b>Headlines</b>	A theme that tells a story of courage and the human spirit.	1:04	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>7</b>	<b>Headlines</b>	A theme that tells a story of courage and the human spirit.	:32	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>8</b>	<b>Headlines</b>	A theme that tells a story of courage and the human spirit.	:15	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>9</b>	<b>Alpine Gorges</b>	A quiet tranquil theme, start of a new day.	3:01	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>10</b>	<b>Alpine Gorges</b>	A quiet tranquil theme, start of a new day.	1:04	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>11</b>	<b>Alpine Gorges</b>	A quiet tranquil theme, start of a new day.	:31	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>12</b>	<b>Alpine Gorges</b>	A quiet tranquil theme, start of a new day.	:16	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP

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<b>92</b>	<b>13</b>	<b>Action Pack</b>	Getting ready for action, prepare for the grueling and awesome challenge.	2:50	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>14</b>	<b>Action Pack</b>	Getting ready for action, prepare for the grueling and awesome challenge.	1:01	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>15</b>	<b>Action Pack</b>	Getting ready for action, prepare for the grueling and awesome challenge.	:31	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>16</b>	<b>Action Pack</b>	Getting ready for action, prepare for the grueling and awesome challenge.	:16	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>17</b>	<b>Special Bulletin</b>	Change of events theme, the steady beat drives the point home.	3:06	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>18</b>	<b>Special Bulletin</b>	Change of events theme, the steady beat drives the point home.	1:04	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>19</b>	<b>Special Bulletin</b>	Change of events theme, the steady beat drives the point home.	:31	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>20</b>	<b>Special Bulletin</b>	Change of events theme, the steady beat drives the point home.	:18	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>21</b>	<b>Slam Dunk</b>	A metamorphosis has taken place, a dreamy theme that tells you anything can be accomplished.	3:10	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>22</b>	<b>Slam Dunk</b>	A metamorphosis has taken place, a dreamy theme that tells you anything can be accomplished.	1:02	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>23</b>	<b>Slam Dunk</b>	A metamorphosis has taken place, a dreamy theme that tells you anything can be accomplished.	:32	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>24</b>	<b>Slam Dunk</b>	A metamorphosis has taken place, a dreamy theme that tells you anything can be accomplished.	:15	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>25</b>	<b>Evening News</b>	A curtain rising News flash, up to the minute events reported as they happen.	3:01	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>26</b>	<b>Evening News</b>	A curtain rising News flash, up to the minute events reported as they happen.	1:01	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>27</b>	<b>Evening News</b>	A curtain rising News flash, up to the minute events reported as they happen.	:34	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP
<b>92</b>	<b>28</b>	<b>Evening News</b>	A curtain rising News flash, up to the minute events reported as they happen.	:16	Armen Hambar	Thomas J. Valentino, Inc.	ASCAP