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NEWS [August, 1976]:

Tripartita:

There is a change in the dates for the American premiere with the National Symphony under Antal Dorati: 12, 13, 14 October at the Kennedy Center in Washington and then 15 October at Carnegie Hall in New York. In addition to the Rózsa work, there will be two world premieres on the program – Ulysses Kay's Western Paradise (Helen Hayes, narr.) and Gunther Schuller's Concerto for Orchestra – as well as Beethoven's 8th Symphony. Tickets (\$11.50, 9.00, 7.50, 6.50, 4.50) are available from the Kennedy Center Concert Hall Box Office, Washington, D. C., 20566, and should be ordered well in advance for such an important concert.

Dr. Rózsa will be in attendance in Washington. For the Society, Mark Koldys and Alan Hamer will attend all three Washington dates. John Fitzpatrick and Mary Peatman will join them on the 13th and 14th and will then also attend in New York on the 15th. Receptions are planned for both cities, and any member who will be present at any concert should write to Bloomington in order to be kept advised of late developments.

Other Performances:

Violin Concerto in various Swiss cities (Katharina Hardy, vln.); in London (Ralph Holmes, vln., Royal Philharmonic) and Vienna (Detlev Frevesmühl, Vienna Symphony) in 1977. Sinfonia Concertante in Los Angeles (Alice and Eleonore Schoenfeld, soloists, Mehli Mehta, cond.). Piano Concerto in Milwaukee (Leonard Pennario, p., Kenneth Schermerhorn, cond., Milwaukee Symphony) on 8, 9 Jan. 1977 and in Santa Monica (Miklós Rózsa cond., Santa Monica Symphony) on 27 March 1977.

Dr. Rózsa will also conduct a work of his at UCLA in April, 1977. And on 31 March 1977 he will speak on "Film and the Other Arts" at a Film Studies Conference at Indiana University in Bloomington. There will be at least one Rózsa work performed on this occasion.

At the Hollywood Bowl Concert on 21 August ("The Great American Art Form - The Movies"), John Green conducted the Los Angeles Philharmonic in the world premiere concert performance of "The Journey" from the film GOIN' HOME, scored by Lee Holdridge. (The L. A. Philharmonic has recently completed the sound track for the film.) Although more than half of the program was devoted to special guest artist Sarah Vaughan and her jazz vocals (including 24 minutes of Gershwin songs), orchestral versions were presented of themes from a number of films, including "Quo Vadis Domine" from QUO VADIS, suites from THE WIND AND THE LION and THE GLASS SLIPPER, "Conquest" from CAPTAIN FROM CASTILE, "March" from THINGS TO COME, and "Swing Your Partners" from ALL THAT MONEY CAN BUY.

Recordings:

The first Rózsa/Orion disc, consisting of ops. 4, 5, and 7, has been issued in England on Ember Classics ECL 9043 for £1.99. For reports of an English vocal recording of "I Want to Be a Sailor" and a French

recording of BEN-HUR, see the "Letters" pages. The Polydor III sessions were successful, and the disc is scheduled for release in the spring of 1977. In September, Dr. Rózsa will record a BEN-HUR disc for Decca/London Phase 4. Original version, large orchestra and chorus, but only 40 minutes of music (in two recording sessions) because of new union regulations limiting new discs to 20 minutes per side.

MCA of Japan will reissue this month both LUST FOR LIFE/Background to Violence and A TIME TO LOVE AND A TIME TO DIE. Other important reissues in this series include Friedhofer's THE SUN ALSO RISES (scheduled for release in late September), North's THE SOUND AND THE FURY (October), and Newman's THE SONG OF BERNADETTE (December).

Charles Gerhardt informs us that his Tiomkin disc will be followed (at least in the U.K.) by a collection of "leftovers," including the JULIUS CAESAR Overture, KING OF THE KHYBER RIFLES, DIAL M FOR MURDER, and a few other items.

Publications:

High Fidelity's 25th anniversary issue (April) named a number of film music recordings among the "best of the quarter-century": Herrmann's PSYCHO (Unicorn), Korngold's THE SEA HAWK (RCA), Mancini's THE PINK PANTHER (RCA), Mandel's THE SANDPIPER (Mercury), North's SPARTACUS (MCA), Rota's JULIET OF THE SPIRITS (Mainstream), Rózsa's Great Film Music (Polydor I), and Walton's Music for Shakespearean Films (Seraphim).

Media Montage, a new publication, contains an interview with Paul Henreid, who offered the following comments on film music: "It's a collaborative effort, film, and in the end, the music is crucial.... Sometimes a film is ruined by a poor score. I made a film, it was called originally ACAPULCO, then A WOMAN'S DEVOTION, and then finally BATTLE-SHOCK (Republic, 1956). I directed it and I played one of the star parts.... Now, I really turned out a very good film, a very, very good film. And when I had it assembled and started to do the fine cut, I got Waxman in and I said, 'Franz, I want you to write the music for that film. Now, we don't have any money, so will you do it on royalty?' After seeing the film, he said, 'It's a deal, I do it on royalty.' And I go to Herbert Yates, who was the president of Republic, and I said, 'We have a marvelous thing! Waxman is going to do the music free of charge!' And he said, 'With what right did you show the film to Waxman? I have entirely different plans.' So, I was taken off the picture. . . . I couldn't have anything to do with the music anymore, and he hired this horror, Les Baxter, to do the music. And I had discussed it with Waxman, saying, 'Since this is the story of two Americans in Mexico, I don't want a note of Mexican music to underscore them! Mexican music I photographed; you see a band playing here, and there is a guitar there . . . for the atmosphere of the country, yes, but not for the dramatization of these two people.' And Franz said, 'Of course, Paul, it goes without saying.' This idiot boy, Les Brown [sic], had the Mexican 'geetars' goin' from beginning to the end! And the whole thing became a vomituous, horrible film." For copies of Media Montage, which contains many other articles on film and television, write to 314-1/2 S. Henderson St., Bloomington, IN 47401.

The Association Miklós Rózsa France has published a lavish, 27-page introductory booklet. Its regular journal is scheduled to begin in October on a bimonthly basis. For the moment, publication is only in French, but anyone interested in helping with an English edition is urged to contact Monsieur Bertrand Bone, 44 Quai Carnot, 92210 St.-Cloud, France.

Honorary Member:

We are pleased to induct our fourth, following Georg Solti, Janos Starker, and Leonard Pennario. He is Elmer Bernstein, who, as composer, has won the respect of film makers and of traditional and jazz musicians, and who, as conductor, is now devoting his considerable talents and resources to the preservation of great film music on discs. We join Dr. Rózsa in saluting this "brave and enthusiastic man."

Other:

Another title has been added to the Rózsa canon: FOUR DARK HOURS (1936). It was credited to Rózsa in Huntley's British Film Music but not in any of the more recent filmographies. Frank DeWald discovered the discrepancy a few months ago, and Dr. Rózsa has confirmed it. (The same volume also credits Rózsa with SOUTH RIDING (1938), but this score really belongs to Richard Addinsell.)

Dr. Rózsa has also set straight another rumor: he conducted, but did not compose, a "Halloween" disc for MGM Records in the early fifties. The music and narration were by Lionel Barrymore.

Errata (MRS 16)

p. 20: The last paragraph of the second letter should not be in parentheses.

p. 28: CHINESE ADVENTURES IN CHINA (U. S. title: UP TO HIS EARS) was scored by Georges Delerue, not George Duning. Unfortunately, the record was no longer available by the time MRS 16 was published.

OPUS 1 - A "FIRST HEARING":

Listeners in the New York area (and more recently elsewhere) have long benefited from a unique program on WQXR radio. This is First Hearing, a weekly seminar in which three critics gather to discuss new recordings. Aside from the opportunity to audition the new releases, the program offers another advantage when it requires the critics to listen without advance knowledge of the performers and sometimes even the composer and title of the work itself. In such a situation there can be no question of the kind of blind, anti-film music prejudice that has disfigured much American music criticism in the past.

Such was the case on December 30, 1975, when the first movement of Miklós Rózsa's String Trio was played. A transcription of the ensuing comments is presented below by permission of First Hearing producer George Jellinek, whom many will remember for his liner notes on the old Decca Rózsa Conducts Rózsa. (He is also Music Director of WQXR, critic for Stereo Review, and the librettist for Eugene Zador's opera, The Scarlet Mill.) The regular critics are Martin Bookspan and Edward Downes, the guest critic is musician-publisher Arthur Cohn, and the host is Lloyd Moss.

LM: Mr. Bookspan, do you know?

MB: I have absolute no idea. Except that there are influences, I think one of the principal ones that I felt was the Debussy Quartet. But whoever the composer is, I like the piece very much, not the least reason for which being that I think it's great fun to play - I think three string players can really dig into this kind of music and not only express the composer's wishes but also express themselves. And I would just hazard a guess that perhaps the composer started out his musical life as a cellist because the writing for cello is so marvelous and there is...well, there are several spots in the movement we have just heard where the cello first carries a beautifully effulgent melody, which then is given over to the other two strings. But who he or she is, I have no idea.

LM: Well, he is a violinist, and thanks, Mr. Bookspan. Mr. Cohn, you look as if you know...

AC: No, I'm not certain I know. I know who it is not; it's not Charlie Wuorinen, for example. Yes, fun to play, especially if the second violinist is late for rehearsal.* I think it is either a French or a Czech work. And it might be Jean Rivier, or somebody, yes, in the Czechoslovakian group.

LM: You're off - well, no, you're off base; but do you share Mr. Bookspan's enthusiasm for the work itself?

AC: Yes and no; it's very tonal, and it has all the earmarks of the academic world: I mean nice tonality, nice cadences and a little fugato and a very nice development and so on. But beyond that I wouldn't say it's a fine work; it's passable.

LM: Uh huh. All right, thank you Mr. Cohn. And we'll pass on to Mr. Downes.

ED: I certainly don't know the work and I haven't a definite idea. I must say I did like it, and the sort of bold and forthright melodiousness; the way the man is totally unafraid of writing in an idiom that a lot of contemporary composers would turn up their noses at rather reminded me of Norman Dello Joio, who is a man of great melodic gifts and great spontaneity.

LM: You got that in without committing yourself, Mr. Downes, didn't you? The name Dello Joio, I mean. But, no...

ED: Yes, but it did remind me of him; I would not be surprised to learn that he had written such a work. But, as for a serious guess, I'm a blank.

MB: I would be surprised if it's an American composer.

AC: I don't think it is.

MB: No, I don't either.

LM: Well, it is an American composer in a sense, although someone who is an American by adoption and Hungarian by birth. Miklós Rózsa. That famous Hollywoodian. This was his opus 1. However, let me just go on with that. It was written in 1927 when he was twenty years of age; however, much more recently than that he revised it while keeping all his basic themes and renumbered it 1a. And there you are. You didn't detect the Hungarian character of the music, eh? Anybody?

ALL: No. Not at all. [etc]

LM: Do you find that critics are a little put out by Mr. Rózsa solely because he is a successful Hollywood composer? Or doesn't that get in the way?

[Pause. General consensus: "No," "I don't think so," etc.]

LM: Has he come in for his share of acclaim, you feel, via serious works?

AC: Oh yes.

LM: All right.

MB: The problem is that I don't think he's - how shall I say - exposed the concert hall side of himself to general inspection. There, as far as I know, aren't too many works: a violin concerto that he wrote for Heifetz and a few other things. But basically I think maybe he keeps the concert hall stuff in a drawer.

LM: That may be. Our performers are west coasters Endre Granat, violin, Milton Thomas, viola, and Nathaniel Rosen, cello, and they came in generally for your approval, did they not?

ALL: Very much. [etc.]

ED: Great zest and feeling; superb playing.

[Later, after excerpts from Villa-Lobos' Harp Concerto and Rachmaninoff's Symphony No. 3 had been played.]

ED: It's rather striking that all the music we've heard on this program, although by very fine composers, belongs essentially to the nineteenth century. You'd think that they had barely heard of Debussy but certainly not of any of the later giants of our time like Bartok or Stravinsky, not to speak of Berg or Webern and other people. And somehow none of it has anything very urgent to say, I believe. It's very pleasant and I think it's fabulous.

*[Ed. note: This is incorrect, of course: there is no second violin in this piece, which is written for violin, viola, and cello.]

COMPOSER OF THE SEVENTIES by Mark Koldys:

The name of Jerry Goldsmith has been brought into sharp focus in recent months as a result of his dynamic and colorful score for THE WIND AND THE LION. That work outshaded by far his other contributions for 1975, which included interesting though not exceptional scores for THE REINCARNATION OF PETER PROUD and THE TERRORISTS (RANSOM). 1976 began on a similarly unspectacular note with Goldsmith's BREAKHART PASS, a

musicianly if not particularly noteworthy *effort*. But all this has changed; first with a chillingly effective score for *THE OMEN*, and now even more grippingly with *LOGAN'S RUN*, Jerry Goldsmith has established himself in the forefront of film musicians.

LOGAN'S RUN is a fascinating, idea-filled look into the 23rd century. Mounted with eye-boggling special effects, given a cast well-suited to their roles and a script that is literate and thoughtful (and a considerable improvement over the somewhat rambling and incoherent novel), the film presented its composer with an opportunity to create something out of the ordinary. Goldsmith rose to the occasion.

The score for *LOGAN'S RUN* is of considerable intricacy. The opening credits present a theme built up on two three-note phrases; this motif will return throughout the film in different guises, underlining and unifying the disparate moods of the score. In this opening sequence, the solo trumpet gives it a barren, other-worldly sound; later it becomes aggressive during the fight sequences; still later, it forms an eloquent elegy for the death of Logan's best friend, Francis. The score's main theme is also used with subtlety and complexity. It appears several times in various disguises, only coming to full fruition after the film is more than half over.

Goldsmith's orchestration (credited to Arthur Morton) has been thoughtfully considered as well. The first half of the film is set within the confines of the City, and these scenes are scored with strings, piano, and electronics only. No brass or woodwinds are heard within the domed metropolis. The electronic sequences are coherently scored and not just a hodge-podge of noise. Thus, for the "carrousel" (a quasi-religious rite for the doomed inhabitants), Goldsmith creates a bizarre electronic waltz with an organ-like accompaniment; the apprehension of the runner, which follows almost immediately, is similarly clear in its musical structure and tonality; and the bustling swirl of sound used as a motif for the City is absolutely appropriate.

The string orchestra with piano is used dramatically in the attack on Logan by the "cubs." The sound is stark, biting, and cutting in its impact; the use of dissonance without a total abandonment of tonality sets just the right ambience for the scene. The same ensemble is used with even greater effect in the "new you" sequence and again when Logan and Jessica escape the City.

Passing through a corridor of ice, the couple evoke from Goldsmith shimmering effects in strings and electronics, and "Box" (Roscoe Lee Browne) is given a rhythmically enticing motif. But the break to the outside world makes for the film's most dramatic musical moment. The pair's first view of the rising sun is coupled with Goldsmith's main theme, pealing from the screen with full orchestra and brass triumphant. To this is added a flowing theme, apparently signifying the wonders of nature; the consonance and orchestration of these make for a striking contrast with the severity of the music within the City. And as the couple enter an abandoned town, overgrown with moss and weeds, Goldsmith's open harmonies provide a simple dignity quite in keeping with the impressive visuals. The main theme, again stated by full orchestra, returns as the film's finale, following a towering brass chorale signifying the end of the City.

LOGAN'S RUN has been released in 70mm, stereo sound prints, which have been recorded using the Dolby system. The sound from these prints is extraordinary in its clarity and dynamic range; the surround-stereo is easily the finest yet heard in a theatre. This no doubt aids immeasurably in the score's impact. Yet, there is something within the music itself that suggests that Goldsmith was inspired beyond the ordinary for this score. That vague, unidentifiable quality of commitment that characterizes the most gripping film music is present in LOGAN'S RUN. The score is a memorable achievement; certainly, it confirms Jerry Goldsmith's ascendance as the pre-eminent film composer of the 1970s.

(MGM has released a soundtrack album [MG-1-5302], which presents most of the best parts of the score; it is well recorded, though lacking the full dynamic range and impact of the theatrical sound. The sequence titles are confused, and the order is jumbled, but it is a fine representation of the music and should be considered essential for all.)

MORE THOUGHTS ON THE COPYRIGHT ISSUE by Mary Peatman:

(The Great Motion Picture Soundtrack Robbery by Ken Sutak. 111 pp. plus 30 p. introduction. Archon Books, 1976. \$10.00.)

Ken Sutak's book on the copyrightability of motion picture soundtracks was written primarily for the legal profession, and it is the legal and law enforcement people who are beginning to take note. Its importance is twofold: it clarifies the confusing background and development of soundtracks' copyrightability (are they or are they not protected by law?), and it puts forth a strong case and a stronger plea that the rampant piracy in this area be halted. The book is in three parts plus introduction. Part I presents the history of the film/soundtrack copyright laws, Part II demonstrates how the soundtrack contributes to the unity of a motion picture, and Part III explains the nature of the pirates' establishment and success. Generally the book is well organized, and the main points are argued with as much clarity as can be expected.

A few drawbacks. Parts of the book are, inevitably, rather slow going. In particular, the first section of the book, "The Soundtrack Copyrightability Conflict," is difficult to follow because it involves the legal history (often by court case) of the soundtrack copyright law. (Sutak does supply a small legal glossary, which only partly alleviates the problem.) But if one perseveres, one can learn a great deal from it nonetheless. I also find the syntax unnecessarily cluttered at times, most specifically in the introduction, where I am put off by an excess of metaphors.

There is a more serious matter to consider, however - something that isn't an explicit issue in the book but which is closely related to Sutak's argument, even so. In his introduction, Sutak presents the basic aim of oopyrighting, namely to benefit both artist and public: the former by giving him (or her) credit and control of his work in order

that he will be motivated to continue creating; the latter by giving people access to that work for the benefit of all. According to this - the legal argument - the soundtrack robbers benefit neither camp (that the composer doesn't benefit should be obvious: no money, no control; the public presumably doesn't benefit in the long run because the composer becomes disinclined to further produce, being shortchanged by the society that promised to protect his interests).

What one doesn't glean from the book, however, is that even were legal channels restored, the controlling hand would remain in most cases the studio producer's, not the composer's. Because, for those who aren't aware of it, studio contracts almost invariably deny the composer his rights to his own music. And no contract, no job. Elmer Bernstein has recently written (Film Music Notebook, vol. 2, no. 1) that, fed up, the Composers and Lyricists Guild of America finally filed a three million dollar damage suit over this matter; it is presently pending in the courts. There is no question but that eliminating piracy will considerably help the legitimate soundtrack companies, who themselves have only lately recognized the enormous commercial value of film music. And in this respect, Sutak's book is an invaluable contribution. But the fight for the composer cannot and must not end there.

POLYDOR II reviewed by Frank DeWald:

In 1938, the film reviewer of the New York Herald Tribune, speaking of the London Symphony, wrote: "Despite the fact that American screen music has been improving at a rapid pace, no permanent symphonic ensemble in the U.S., ranking with the London orchestra, has yet the record in the screen world that the English group has." Plus ça change, plus c'est la même chose. Today in 1976 we find ourselves again indebted to our English friends for yet another film music performance of great beauty and indeed inspiration. Miklós Rózsa Conducts the Royal Philharmonic Orchestra [Polydor 2383 384] is a fairly representative collection of the composer's work, wonderfully well-played and recorded. The selections are drawn from several of Rózsa's "periods" and encompass a variety of backgrounds and moods placed in effective contrast to one another.

Rózsa's first film score, KNIGHT WITHOUT ARMOUR, proves to be colorful and appealing music in this, its first recording. The "Overture" heralds a great adventure with an epic sweep and contagious excitement. The composer's means of depicting the frozen north in "Siberia" may not be particularly original, but the "folktune" he has placed in relief against it is a simple, single phrase of great beauty. The first part of the phrase might have been inspired by a fragment from Tchaikovsky's 1812 Overture, but the second half merits our attention, for it is asymmetrical to the first (4 beats + 6 beats) - that is, it continues two beats longer than we expect it to. A small detail, but such is the stuff of good folk music, simple only on its surface.

The love theme is also beautiful and evocative. The rise and fall of its melody is more than typical of Rózsa, as are the fragmentary echoes of

themes throughout the orchestra (you will note these particularly in the development of the Russian folktune for two clarinets).

Christopher Palmer's statement in the liner notes that the present suite is derived from an earlier, longer one, once broadcast on the BBC, spawns a question in this writer's mind. According to John Huntley's British Film Music, among the pre-war BBC broadcasts of film music by Addinsell, Spoliansky, Walton, Bliss, Britten, and many others, were included Rózsa's THE SQUEAKER, FOUR DARK HOURS, and THE DIVORCE OF LADY X. Are these broadcasts preserved? Might there be a way to make them available to interested persons? It would seem an avenue worth pursuing.

Elsewhere in his otherwise predictably excellent notes, Palmer does a disservice to dismiss TRIBUTE TO A BADMAN as a "sport." Do not be misled to believe this score is substantially different from Rózsa's typical dramatic style, for it is not. (Palmer uses the same adjective in his biography of the composer to describe TRIBUTE TO A BADMAN, CRISIS, and SOMETHING OF VALUE. These latter scores employ non-typical Rózsa means far more than the former, which should not be categorized with them.) In fact, TRIBUTE TO A BADMAN is not so much a "Western" as it is a study of characters and their interrelationships; its setting is almost coincidental, as are any "Western" touches in its score.

There are three important themes in the film, two of which are recorded here in an ABA form. After the opening "Leo the Lion" music, an abrupt and very awkward key change leads into the Main Title. This opening theme is expansive and admittedly conjures up thoughts of wide-open spaces, but not necessarily Western ones. It certainly bears no significant musical resemblance to Copland, Tiomkin, or other perpetrators of a "Western" style. It is used throughout the film to represent the locale more than any character. The middle theme is an attractive "love theme," which like the relationship it underscores is never developed very far and doesn't amount to much in the film.

Conspicuous by its absence from this "mini-suite" is the lovely theme for Jocasta. It was probably not included here because its character is not in keeping with the "Americana" of the other themes (Jocasta is Greek and her theme obviously reflects that fact), but its omission is regrettable since it is both very beautiful and really more important within the total score than the "love" theme. Rózsa possibly felt more comfortable with Jocasta's theme since its melodic inflection and implied harmonies are more akin to his natural bent. In any case it is missing here, and the piece ends with a return to the main theme and another proof that Rózsa does indeed "rethink" his scores for records, since this ending is similar to, but not quite the same as, either of the film's two end titles.

The opening sequence from THE ASPHALT JUNGLE is rhythmically tense and astonishingly effective in the film. It approximates Rózsa's concert style, at least more than any other music on this disc. The "Epilogue" makes considerably less of an impression, but the little oboe phrase that follows the first big climax is a telling moment and the kind of quiet touch that can speak so much more eloquently than the big gesture.

The Main Title from MOONFLEET appears to have been lifted from the soundtrack pretty much "as is." Rózsa rarely lets loose with his

orchestra so exhilaratingly as here, and fortunately the Royal Philharmonic players give him their all. The modal melody is cast in a refreshing duple-compound 6/8 meter, rather rare in Rózsa.

The DOUBLE INDEMNITY excerpts plug a serious gap left by Gerhardt's album. The opening music, aside from its clever link with the visuals, is interesting for the typical Rózsa manner in which it is constructed - a short, four-note motive (opening with a 5th), repeated with ornamentation, repeated again only this time extended by a measure and reaching higher to increase the tension just before the cadence. The murder music that follows is effective if undistinguished, but how nice it would be if some crafty tape editor could sandwich the "Mrs. Dietrichson" theme from the RCA album between the two Polydor excerpts, to offset some of the music's heaviness.

LUST FOR LIFE makes a fascinating study in musical telescoping. Listeners familiar with the old Decca recording of the complete Suite will recognize this music, but it is cast here in a new mold. "Summertime" derives from "Summer." The opening is the same (minus the introductory phrase and played more as a pastorale than a scherzo on the Polydor), but later portions are omitted (including the Debussy-ish coda), and a reorchestrated transition leads naturally into "Reunion." This and "The Orchard" constitute "Sunflowers" on the Decca recording, with some alterations. The Gauguin theme is essentially unchanged, but the first statement of the theme of creativity (horns, string harmonics) is skipped over and we begin here instead with the second statement (low strings and horns, rippling accompaniment). The older version ends with a return to Gauguin's theme (making an ABA structure), but this time there is a coda based on the theme of creativity (played in canon between oboe and clarinet) and the piece ends on a note of tranquility rather than triumph. The performance here is a noticeable improvement over the none-too-well-liked Frankland State Symphony version, but somehow I think the rapturous and special beauty of this unique score has yet to be totally captured on disc.

"High Flight" shows in a dramatic way how easily and assuredly music (and Rózsa's music in particular) can "warm up the screen" and bring a new dimension to the film experience. The first section, which has an atypical rhythmic drive (there is a strong, definite pulse on the beat, as opposed to the more usual tension created through syncopation), is followed by a lyrical theme, which effectively personalizes the drama and involves the listener, even apart from the picture, in the young airman's plight. How impersonal and even academic this music would seem without it. Listen, for example, to Walton's "Battle in the Air" from THE BATTLE OF BRITAIN, which lacks that humanizing factor, and see if you don't feel much less taken in by the music and less swept up in the adventure. Even musically the theme should interest us, since it bears such a striking similarity, both rhythmically and melodically, to the opening motive of the Violin Concerto, composed only a year earlier!

MORE NOTES ON YOUNG BESS by John Fitzpatrick:

This is going to be a little self-indulgent. We really have no business devoting space to YOUNG BESS again. It is one of only three Rózsa scores to have been analyzed in depth in these pages, and there are many, many others waiting for their "first notes." We ought rather to be publishing analyses of THE RED DANUBE and SOMETHING OF VALUE and all the other fine scores that no one ever talks about.

But those notes have yet to be written, and we have a very special occasion for these additional comments on YOUNG BESS.¹ The Polydor "suite," Win Sharples' new set of notes, and scattered comments by Page Cook, Christopher Palmer, and Royal S. Brown have all helped to change our view of this remarkable film score. And above all there is the splendid new recording by Elmer Bernstein for Film Music Collection. It has some limitations, mostly budget-inspired: the surfaces still bear traces of the fuzzy-gritty United Artists trademark sound, the orchestra is less than regal in size and polish, and the composer's name is embarrassingly misspelled on both covers. But there are more important things to consider in a recording of this nature: the editorial skill that selects what will work in purely musical terms, the musicianship that knits it all together into a coherent performance, the courage and vision needed to do the thing at all. In all of these areas Bernstein is triumphant. Considering the built-in limitations, YOUNG BESS is very nearly the best single recording we have had of a Rózsa film score. And it is perhaps an even more substantial achievement than the RCA or Polydor anthologies. They, for all their subtlety of planning and polish of execution, still represented the "great movie themes" approach at its best. But YOUNG BESS is an attempt to make something like a complete work live and breathe again. If there is anyone yet unpersuaded of the absolutely central importance of FMC, this record (and the equally fine GHOST AND MRS. MUIR) ought to banish all doubts. It is a landmark that, along with PSYCHO and the coming BEN-HUR, ought to point the way toward a new generation of recreated masterpieces on record.

The first thing you notice is the sound. FMC has a new engineer and a new hall, and it all works to the music's advantage here. Especially helpful is the rich and (for a change) resonant bass foundation that underpins almost everything and enhances the counterpoint as well as the "mellow, dying-fire glow" that RSB talks about. And, as in THE GHOST, Bernstein's stereophonic rethinking is also in evidence from the very first notes wherein the three trumpets and three horns blend antiphonally from left and right.

The prelude also sets the pace for this performance, which is less impassioned than the soundtrack but not quite as slow as the recent Polydor. A detailed timing of the first three themes is interesting (I include the fanfare with the first theme)²:

	1	2	3
Sound Track	32	1:22	1:45
Bernstein	34	1:38	2:04
Polydor	42	1:45	

This is no mere dawdling, though, but a coherent and mostly successful attempt to reinterpret the score in the light of Bernstein's own musical personality. "Mellow" and "gentle" are the words that come to mind, even

though Bernstein is obviously no stranger to hard, driving rhythms. Sentimental it is not, however. Just as Rózsa avoided that trap through vigorous performance, so Bernstein does here by gravity and restraint, cleverly holding things in check until the true climax.

This restraint is clearly illustrated by Bernstein's first major cut. It is an important scene - our first view of the grown-up Bess and her first encounter with Tom Seymour - and it is gloriously scored with a glowing flute melody that soars to a climax in counterpoint with "Hatfield"³ as Bess returns to Court. It is typical of the film and of Rózsa to provide a lot of these little climaxes, immensely effective in context but bad for continuity when the music is heard alone. So Bernstein makes here the courageous decision to sacrifice a "highlight" for the benefit of the whole. He cuts directly to a transitional passage and then to the serene music for Catherine Parr, accenting only slightly a brief reference to "Hatfield" to provide just the right touch of drama. The entire sequence is exquisitely done and typical of Bernstein's care.

But Bernstein is not weak on dramatic power when called for, as his treatment of the passacaglia illustrates. This music serves as a subtle unifying device in the film even though it is never really very audible under the dialogue. But here the bass line gets full play, while the noble series of variations built upon it rises from hushed poignancy to mystery in number 6 (with ponticello bowing) to great passion in 7, 8, and 9. It is the principal triumph of this recording.

Another editorial crux occurs in the passage called "Dreams," where Bernstein shears the love theme of its exquisite middle section for horn and strings. One can see why - the passage has no ending - but neither does his edited version, which just merges into "Heartbreak." In general, such joinings are a fine idea. Film scores may be composed in many separate little "cues," but they are heard in more continuous form as the listener is carried along by the cumulative effect of the film montage. Here, however, the break in continuity is deliberate. Short of restoring the dialogue, there is no cure but to cut a beautiful passage or to compose a new transition. Bernstein naturally chooses the former - a hard decision that is also hard to fault.

Surprisingly little has been written about the incidental music in YOUNG BESS. There are six major pieces: four at the banquet, one for the Seymours' dinner, and one for the King's birthday. (I do not know how many have period sources: Rózsa makes them all his own.) To represent this side of the score, Bernstein chooses what is to my ears the least interesting piece of all. But it is also the least audible in the film, and I am pleasantly surprised to see how effectively Bernstein presents it here at full volume.

The record has other excursions, too - "The King's English" is still delightful even if the London bassoonist lacks the virtuosity of his Hollywood counterpart - but it reaches its true climax as it should, in the moments leading up to "Night Visitor" and "Farewell." Here Bernstein's previous restraint pays off in some of the most moving pages Rózsa has written. Always building over the formidable bass line, he gives us a series of miniature peaks leading up to the true heart of the score as Bess and Tom embrace in the frenzied darkness of "Night Visitor," with the pliable phrases of the love theme drawn out in

seemingly endless invention (though I wish the drum rolls were less prominent). The end does come, of course, in "Farewell," with the final sad statement of the theme played enharmonically (that is, slightly above the noted values) on a solo violin. The tolling of the clock, which here as in MADAME BOVARY Rózsa makes almost a part of his score, is absent from the recording, but there is a new (or a least previously inaudible) ornamentation of harp, brush cymbal, and woodwind figures that fills part of the void. Authentic or not, it is a rare moment.

What follows, however, is probably less successful and certainly bound to be controversial, we get only one appearance of "Menace" (vs. three in the film), and this, plus the omission of some of the earlier music for Bess's declining fortunes, robs the closing moments of some of their weight. The "Heartbreak" motive, gloomily transferred to Tom in prison, is also an effective bit of shading and is also absent here. Only the resignation of "Alone" remains from this part of the film.

And then there is the finale and a new question. How to describe one's surprise when this third recording of the great coronation music offers yet a third new ending! Clearly YOUNG BESS is becoming Rózsa's Boris Godunov, but who is the Minsky this time? Rózsa, who made the far more drastic change for his Polydor recording last year, claimed not to notice any difference: "As I hate to repeat a theme the same way these might be my own variations you have been detecting." This is certainly an understatement: YOUNG BESS, which refers to its "main" theme only once in the entire course of the story and which introduces and develops a new theme in the last ten minutes, is surely one of the most prodigal of film scores. But still the question remains: who? Finally, I received this reply from Elmer Bernstein:

On the subject of the latest YOUNG BESS ending, I have a small confession. Christopher Palmer who is, as you know, a great and devoted student of the work of Miklós Rózsa first suggested the present ending. I was extremely loath to agree but Palmer insisted that he was sure that this is the kind of thing that Dr. Rózsa would have done himself were he redoing the album. After no little soul searching, I agreed as I felt this relatively minor edit somehow would strengthen the overall effect of the ending. Needless to say, I held my breath until I learned that Dr. Rózsa was pleased with the whole album.

What to say? Palmer's contention is demonstrably true, yet its result is undeniably inauthentic and contrary to the scrupulous tradition of FMC. At least for the record (which badly needs to be set straight), I can offer a detailed comparison of what goes on in the three versions. First the film itself:

1. Fanfares, off screen, announce the coronation.
2. Mrs. Ashley and Mr. Parry, alone, singing the opening lines of "Hatfield."
3. They continue, humming.
4. The door opens, they stop, kneel, and exclaim, "Your Majesty!"
5. Medium shot: Queen Elizabeth. "Hatfield" enters fff in the full orchestra.
6. Bess, now in close-up, advances to the balcony. Cheers from the crowd. Transition to "Bess as Queen," mf, which is played twice in a long crescendo.

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7. The crown appears and fills the screen. "The End." "Bess as Queen" is further developed over pounding drums to a false cadence and a scale passage.

8. Cast list. Modulation via the opening fanfare to
9. One final statement of "Bess as Queen."
10. Conclusion in the brass, trilling, with drums, chimes, gong, and other percussion added,

If this analysis is accurate (I have had to rely on memory for the visuals), the changes in the later versions should be obvious. For Polydor, Rózsa begins with 6, more subdued, and builds through 8 before going on to an entirely new conclusion based on the love theme. The Bernstein/Palmer version begins with 5, also somewhat subdued in attack and volume, and again builds steadily through 8. Then 9 is omitted altogether, and 10 seems to be relatively toned down. It is not a bad ending. In fact, a case can be made that it is more in tune with Bernstein's gentle approach than the brilliant glitter of the original with its suggestion of the Walton coronation pieces. It works in context, and I predict that we will get used to it just as most of us have gotten used to the Polydor. On the other hand, I feel strongly that the original great epilogue of Rózsa's is less of an organic finale to the score than an added crowning glory. And if the first performance tells us anything it is that Rózsa meant to pull out all the stops. I for one would like to hear it that way some day. This new recording, which seemed so unlikely four years ago, makes future recordings just a bit less unlikely. One trusts that no one will throw away the scores this time. But in the meantime we can all enjoy Elmer Bernstein's thoughtful and all but definitive version for many years to come.

Notes

¹ They are not exactly "second" notes because my previous article in MRS 1 was not really the first. Win Sharples Jr.— son of the Paramount cartoon composer — deserves that honor for the brief analysis he included in his (and Kenneth Roberts') massive Primer for Film-Making (New York: Bobbs-Merrill, 1971).

² Note that the Bernstein and Polydor recordings include in the fanfare-transition from first to second themes an extra measure that is in Rózsa's original score but is not heard on the sound track.

³ Here alone I would dispute Sharples' notes. "Ups and Downs" seems to trivialize many important associations of this key theme. "Hatfield" isn't perfect either, of course. That is because the allusive qualities of good film music are always beyond the power of mere words to describe. And that is also why composers are more important than critics.

BICENTENNIAL HERRMANN by A. J. Hamer:

A concert celebrating the Bicentennial of American Independence deserves music that can "make a joyful noise," and all the items featured at the Festival Hall on 5th July adequately conveyed that spirit of a great

occasion, whilst at the same time highlighting some of the best qualities of American music. The Royal Philharmonic was conducted by Elmer

Bernstein, and the programme consisted of popular works by Leonard Bernstein and Aaron Copland (including A Lincoln Portrait with Douglas Fairbanks Jr. as speaker), plus Bernard Herrmann's DEVIL AND DANIEL WEBSTER Suite and "Symphonic Suites" from two of Elmer Bernstein's most celebrated film scores, TO KILL A MOCKINGBIRD and THE MAGNIFICENT SEVEN. Bernstein's prowess as a conductor has been much in evidence recently via his masterly Film Music Collection releases, and he currently conducts the Valley Symphony Orchestra of Los Angeles. In a radio interview the day before the concert, he admitted that he enjoys conducting and plans to do much more of it in future. He went on to add that there is always a battle between conductor and orchestra, particularly today due to orchestra committees, but his approach is that he is there "to make music," and he assumes the musicians are too. Certainly the RPO displayed few warlike intentions; merely a desire to stream the "Stars and Stripes" steadfastly over the evening's proceedings!

This review will focus on the second half of the Concert, which began with the familiar suite from Herrmann's only Oscar-winning movie score. Its inclusion was especially appropriate in this, the year after his death, and let us hope more of his works get an airing in the months to come, on both sides of the Atlantic. Bernstein tended to model his interpretation on the composer's own, recorded by Unicorn, firstly emulating the stormy toccata, which, somewhat surprisingly, gave a clear advantage to the RPO's much more stylish woodwind playing.

The beautiful "Ballad of Springfield Mountain" variations of the second movement were given the substance of enchantment and true eloquence, which made a mockery of reviewer Peter Stadlen's comment in the following day's Telegraph that the suite "languished below the threshold of art music." The large percussion section responded well to the demands of the "Sleigh Ride"; however, the succeeding Waltz lacked much of the eeriness inherent in the composer's treatment. Indeed, it came over a little too lush for its intended purpose of dancing a miser to death!

The Finale was a most invigorating hoedown, brisker than either of Herrmann's recordings, and full marks to the entire ensemble for a committed reaction to Bernstein's high spirits. The audience reacted similarly, and the conductor/composer then returned to the rostrum to display both his crafts.

TO KILL A MOCKINGBIRD is probably Elmer Bernstein's most effective and lasting achievement; he even admitted in the aforementioned interview that it was his own personal favorite. The twelve-minute suite, assembled for concert performance, included (as it did on a T.V. show several months earlier) most of the important themes in the form of a rhapsodie concertante for piano and orchestra. The effect was startling in its spontaneous sparkle, yet soothing by its haunting simplicity. In contrast, a briefer snippet from THE MAGNIFICENT SEVEN provided a rousing climax to the concert and proved predictably popular.

On the whole, then, a successful celebration of a memorable anniversary and further proof that good film music can hold its own away from the movie theatre - a fact that has been concealed long enough.

Membership:

The rolls now stand at 301 active members, nearly double last year's total. Growth is continuing, but at a slower pace. Members have gathered in Santa Monica and New York recently, and we expect more such events in Washington and New York in October (see p. 2).

Projects:

Record reissues are continuing at a rapid pace, but there are still a number of important Rózsa discs unaccounted for. The most important of these are SODOM AND GOMORRAH (RCA) and the Concerto for Strings etc. on Westminster (now affiliated with MCA). Letters from members could be helpful in these areas.

PMS:

Articles, letters, and reader reactions are still needed, and we especially hope that members with musical and cinematic knowledge will continue to share it in our publication. It will continue to appear on a more or less quarterly basis, even though we must join Film Music Notebook and Main Title in abandoning hope of keeping up with the march of the seasons. Instead, we are now prefacing the "News" section with the month in which the issue was compiled, so that readers will have a sense of perspective. Another innovation is that the last issue of your current subscription is now indicated by a four-digit number to the right of your name on the mailing envelope. This should be checked periodically for accuracy and for renewal before expiration. The latter will still be announced by a red circle around the number and by a separate enclosure.

Finances:

The general fund now stands at \$1124. This is comfortably higher than last year's figure, even though expenses have risen much faster than memberships. No dues increase is foreseen, but once again we need to readjust our overseas rates as the following section will explain.

Organization:

With this issue, Ronald L. Bohn, of the Physics Department of the University of California at Los Angeles, takes over the task of typing PMS and preparing it for the printer. Printing and mailing in North America will continue to be handled by Mark Koldys in Dearborn.

Alan J. Hamer, 29 of London, becomes our European Representative. He will distribute all copies of PMS in Europe, and he will be prepared to handle subscriptions, renewals, and tape orders there so as to effect savings of time, postage, and currency exchange for our many European members. There will no longer be an air mail option for Europe. All issues will now be air mailed to London and distributed from there in the most efficient manner. The new, uniform overseas rates are \$4 or £2.49 for one year and \$7 or £4.50 for two years. Members in Australia and other parts of the world will automatically receive air mail subscriptions from Dearborn at the same rates.

Price reductions in these inflationary times are rare occurrences; even so, our present circumstances enable us to pass along to our members the benefits of some savings that we have been able to effect. Henceforth, cassette purchasers will be able to receive two releases for only \$4, a savings of \$4 over the old price (\$8). A single release on cassette will cost \$3. Open-reel collectors will not receive quite so generous a windfall; but they need only pay \$1 per release instead of \$2 as before (basic tape cost is now \$3 per reel instead of \$4). These savings have been made possible by (a) increased efficiency in our still spare-time duplication procedures, and (b) in the case of cassettes by replacing the high-priced chromium dioxide variety (and its concomitant compatability problems) with a low-noise, high-output, extended-range ferric cassette that gives equivalent results. In all cases, we continue to use brand-name, quality tapes, duplicated on semi-professional equipment. There are no time-saving, high-speed duplicators that degrade sound quality; all MRSSS recordings are copied on a one-to-one speed ratio.

We have received a goodly number of compliments and encouraging words about our "tv tape" releases, and this quarter we present three more, which represent two of Miklós Rózsa's more recent scores:

- wm-28: THE VIPS (part one)
- wm-29: THE VIPS (part two)
THE GREEN BERETS (part one)
- wm-30: THE GREEN BERETS (part two)

THE VIPS will be familiar in part to many who are acquainted with the disc; the actual score, however, differs from the recording in a number of details and, of course, contains much more *music*. It also seems to be more successful when heard with the dialogue it was meant to accompany than on its own. THE GREEN BERETS is a veritable treasure trove of hidden musical ideas for those unfamiliar with the score. Rózsa's orchestration is particularly colorful throughout, and his theme for the orphan boy is one of his finest pseudo-Orientalisms. Sonics are good in THE VIPS and even better in THE GREEN BERETS, and both scores are presented complete.

CURRENT SCORES:

("First Hearings" by our members; not meant to preclude the possibility of a full review in the future.)

Addison: SWASHBUCKLER.

A full score, but seemingly unrelated to the 18th century, pirates, or Jamaica. The scoring is so obvious, one wonders if it is a "put on." The mysterioso scoring that leads up to the final assault is quite good but wasted on this film. Tom DeMary.

John Morris: SILENT MOVIE.

Lacks the charm and humor that would make this funny film even funnier.
T.D.M.

Bernstein: THE SHOOTIST.

John Wayne's latest film is also one of his most subtle and introverted; the same can be said of Elmer Bernstein's score. The dominant impression, in fact, is of too little music; the sparseness of the score only serves to make the viewer more aware of the lack of action so unusual in a Wayne Western. What there is of Bernstein's music is delicate, understated, and attractive enough to make us wish for more. M,K.

Philippe Sarde: THE TENANT.

A crazy, creepy item with more than a touch of the macabre. The score underlines its spooky character in red. Effective if somewhat repetitive music in the Herrmann tradition, though without the master's range of ideas. H.P.

Goldsmith: THE OMEN.

Carl Orff's Carmina Burana comes to mind when hearing Goldsmith's chilling score for yet another diabolical thriller. But THE OMEN is more thoughtful and more suspenseful than, for example, THE EXORCIST, partly because the music serves as an effective counterpoint to the film's visual style. While the on-screen suspense is for the most part suggested and indirect, Jerry Goldsmith's music is to the point, often shrieking in choral chants of considerable intensity that make the whole a singularly potent combination. N.E.

CURRENT RECORDS:

Lambert, Bliss, et al.: Great British Film Scores
(London Phase 4 SPC 21149).

Herrmann gives full weight to the familiar, hymnlike sonorities of THE FORTY-NINTH PARALLEL and the crashing chords of Lambert's splendid ANNA KARENINA, both of which take on a special grave beauty here. Elsewhere the approach is too heavy, though the mostly new suite from THINGS TO COME and the two contrasting pieces from Bax's OLIVER TWIST are not without merit. J.F.

Green: RAINTREE COUNTY: (Entr'acte ERS 6503).

Neither the "most popular, most beloved" sound track of all time (John Lasher) nor the worst. The themes are appealing, the adaptation for records exceptionally clever, and the Entr'acte stereo issue superb on all counts. Deserves to banish the pirate version forever. J.F.

Herrmann: Film Music from PSYCHO, SNOWS OF KILIHANJARO, and 8 Others
(London Phase 4 SPC 21151):

London Records is fair enough to concede that "all the selections

on this recording have been previously released," and I cannot imagine anyone purchasing this collection of snippets in preference to the longer

suites from which they were drawn. Still, it is a colorful collection of orchestral virtuosity à la Herrmann and includes his Narrative for Orchestra from PSYCHO. M.K.

OFF THE BEATEN TRACK:

(Brief notes on forgotten gems.)

Walton: MAJOR BARBARA by A. J. Hamer:

Sir William Walton's relatively modest output of masterpieces encompasses the whole spectrum of musical expression. His successful collaboration on Olivier's Shakespearean trilogy has been highly praised, but many are unfamiliar with the other dozen or so film scores, of which Shaw's MAJOR BARBARA (1940) is a fine example.

Directed by Gabriel Pascal, the film starred Wendy Hiller in the title role, Rex Harrison as her admirer, Robert Newton, and Robert Morley. It is a simple tale of conflicting beliefs, hopes, and love, and Walton's title music mirrors the last of these with an expressive, soaring theme, oft recurring as the story unfolds. For the street-bond parades, traditional marches stir the "blood and fire" spirit, and the scene where Barbara contemplates suicide is touchingly scored.

The climax occurs when a guided tour of a factory manufacturing arms for war is conducted, and the music harshly underscores this in a fugue that foreshadows the "Battle in the Air" sequences retained for the BATTLE OF BRITAIN fiasco almost thirty years later. The finale is ushered in by a fanfare, leading to a brilliant variation on the love theme.

Frank Howes surprisingly neglects to analyze this score in his invaluable book on Walton, but Bernard Herrmann has called it Walton's "most amazing (film) achievement," and a great favorite. I agree and urge newcomers to become acquainted with this neglected masterpiece.

Antheil: THE JUGGLER by Preston Jones:

THE JUGGLER was a 1953 film that made little of the splash for Kirk Douglas and Stanley Kramer that their 1949 CHAMPION had achieved, but this little picture about an emotionally disturbed refugee in post-war Jerusalem was an unusually compassionate study of one of the world's homeless. As if taking his cue from the on-location photography, composer George Antheil fashioned a score deeply rooted in Judaic soil, not as spectacular in scope, say, as Ernest Gold's EXODUS or Elmer Bernstein's CAST A GIANT SHADOW, but in its own way highly compelling. The protagonist's plight is mirrored perfectly in the way Antheil's deceptively festive, circus-music overture gives way to bitter underscoring as the story commences. (Douglas plays a Jew who thought his celebrity status would make him and his family immune to Nazi persecution.) If the music cannot save a pat ending, it still finds plenty of opportunity along the way for deeply felt dramatics and a

loving evocation of the land and its people.

J.Goldsmith/M.Stevens: Thriller (T.V. Series) by Preston Jones

Those living in areas where local T.V. stations show re-runs of Universal's old anthology series, Thriller, may wish to use the opportunity to hear some fine early efforts by Jerry Goldsmith and an equally talented but less known composer named Morton Stevens. The format of the shows, dating from the early sixties, revealed visual influences from PSYCHO, and the scores often took advantage of the all-strings, chamber-music effects pioneered by Herrmann in the Hitchcock picture. Just as often, however, the scores were creative in their own right and were consistently nominated for Emmy Awards. (Unfortunately, the record album totally ignored Goldsmith and Morton in favor of the jazz-orchestra, brass-and-bongos approach of the series' third composer.) Perhaps the highlight of the series, musically and dramatically, was the Stevens-scored "Pigeons from Hell," in which the composer's orchestral/vocal techniques helped make some improbable doings in a deserted, decaying mansion convincing, frightening, and ultimately moving.

FILM MUSIC QUIZ by James Marshall:

1. Which Italian film composer (born in Milan in 1916) lives just outside Rome in a house shaped like a piano?
2. In which city were both Frederick Hollander and Adolph Deutsch born?
3. Who was the oldest composer ever to write a film score?
4. Which currently popular Hollywood composer (born in New Haven in 1931) was the World Accordionist Champion in 1943?
5. What have the following film composers in common with Miklós Rózsa?
 - (a) Dr. William Axt
 - (b) Hugo Riesenfeld
 - (c) Darius Milhaud
 - (d) Carlo Rustichelli
 - (e) Johnny Williams
 - (f) George Brims
 - (g) Michael J. Lewis
 - (h) Billy Goldenberg
6. To what type of film did the following composers devote their entire scoring careers?
 - (a) Herbert Windt
 - (b) Paul J. Smith
 - (c) Von Dexter
7. Which two Hollywood composers were formerly painters?
8. Which Hollywood composer (over 100 films for Fox) fought with the British Army during World War I?
9. Which distinguished French film composer was killed defending France at Azsrailles in 1940?
10. Which Polish-born film composer was also a qualified medical doctor? (Clue: He died as a result of a car crash in Hollywood in 1969).

11. Which Italian film composer (born in Turin in 1921) is also a qualified solicitor and barrister?

12. In which film did Alfred Newman play the role of Haydn?
(Answers on p. 24.)

LETTERS:

MIKLÓS RÓZSA, Santa Margherita, Italy:

Mary Peatman's IVAN THE TERRIBLE essay is splendid. Unfortunately, I have not seen the picture, nor did I hear the music, but now, after reading her essay, I will make a point to do so. Prokofiev is not only one of the greatest composers of the century, but (to my mind at least) the greatest. Less experimental than Stravinsky or Bartók, but more inspired and more musical. Not everything is first class - especially after his return to Russia, but there he was forced to compose music on the commissar level.

In Paris I made three 1-1/2-hour-long programmes with M. Alain Lacombe for France Musique. I was supposed to make one, but they asked for two more. As these emissions are broadcast every Saturday evening and heard by a hundred thousand mélomanes, after the third broadcast all the people will talk French with a Hungarian accent. I never knew that my music is so well known in France, which of course was not the case when I arrived there in 1931. At least ten people came daily to pay their homage, and an attorney, N. Saada (who is writing now an article in the French magazine Positif) knew literally every note I ever wrote, which is more than I can say. Most touching.

Paris was just as ravishingly beautiful as I found it in 1931, when I was 23 years old and decided to conquer Paris. I didn't succeed, as Berlioz and Wagner did not succeed a hundred years before. I should have known.

MUNRO TEALE, Southport, Lancs., England:

There is another recording available of 'I Want to be a Sailor.' It is by Geoff Nuldaur, ex of the Famous Jug Band. The track lasts about six minutes and is on the LP Having a Wonderful Time on the Warner Bros. label. There is quite a long string introduction arranged by Harry Robinson, and the singing is done in a kind of affected boyish manner. This may be the same Harry Robinson who has scored many Hammer films. It is nice to see this type of music being appreciated in new fields.

HANSJORG WAGNER, Saarbrücken, West Germany:

In France, there is a two-25cm LP set of music from BEN-HUR, arrangements by Jean Baitzoureff. The album has many pages with partly color stills and the French text (Disques Ades ALB 403/4 mono). It is still available in France.

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In Italy I saw again EL CID this summer. I was astonished to read the credits: "Musica composta di Carlo Savina e Miklós Rózsa, Orchestra Sinfonia di Roma diretta da Carlo Savina." Naturally, I'm sure that this is a mistake, but I find it unjust to our composer. Of course there was no additional music!

In MRS 7 John Fitzpatrick wrote about the Newman-Gerhardt LP's THE ROBE sequence that "somebody dragged in an irrelevant chorus." Gerhardt told me that Newman himself wrote this chorus piece as the finale of Act I, but it was cut out, because there never was an intermission. He has

changed not one note! For me, THE ROBE was from first hearing the best suite of all the records. You see, taste is different.

TOM DE MARY, Austin, Texas:

In view of Preston Jones' report on THE GLASS MOUNTAIN, it may be of interest to readers to know that Rota had already composed four complete operas prior to that film - he now has ten to his credit, with one recently recorded. (See SCN #6. SCN is currently gearing up for Rota.) Rota's simplicity and inventiveness have impressed the Italian music critics, though little of his "serious" music has been heard here (at least 60 works and 110 film scores). Page Cook's June/July '71 column makes it appear that Rota would not care to be remembered for his work in Fellini films, which, along with ROMEO AND JULIET and THE GODFATHER have become the most familiar of his works,

DAVID KRAFT, Bakersfield, California:

I just read the caveat emptor article in the latest PMS. I, too, was recently offered, by a "contact" in Los Angeles, some overpriced tapes, taken from "studio masters." These tapes included:

BIRDMAN OF ALCATRAZ - Bernstein - 60 minutes
GENERAL WITH THE COCK-EYED ID - Goldsmith - 21 minutes
MANCHURIAN CANDIDATE - Amran - 43 minutes
FIFTH COLUMN (TV) - Amran - 14 minutes
BOOTS MALONE - Bernstein - 14 minutes
THE HOUSE (Stereo) - Bernstein - 18 minutes
SUNRISE AT CAMPOBELLO - Waxman - 12 minutes
THE GOOD GUYS AND THE BAD GUYS - Lava - 25 minutes
THE POSEIDON ADVENTURE - Williams - 12 minutes
CHATO'S LAND - Fielding - 9 minutes
THE HEIRESS - Copland

and a few other items.

The guy offering these tapes wanted \$20 an hour plus the cost of the tape. Needless to say, I did not purchase any, but my point is that these tapes, and those previously mentioned by others (e.g., HOW GREEN WAS MY VALLEY, HURRICANE) seem to be falling into the hands of people out to make a fast dollar. Admittedly, I would like to have them, but I refuse to submit to these thieves' outrageous monetary demands. In conclusion, I truly hope that tapes of the above and other scores fall into the "right" hands so everyone can enjoy them.

ANSWERS TO FILM MUSIC QUIZ:

1. Mario Nascimbene has owned this unique residence for many years.
2. Hollander was born in London in 1892; Deutsch also in London in 1897.
3. Ralph Vaughan Williams was 85 when he scored THE VISION OF WILLIAM BLAKE in 1958.
4. Dominic Frontiere.
5. (a) Dr. William Axt scored BEN-HUR (d.: Fred Niblo, 1927).
(b) Hugo Riesenfeld scored KING OF KINGS (d.: Cecil B. DeMille, 1927).
(c) Darius Milhaud scored MADAME BOVARY (d.: Jean Renoir, 1933).
(d) Carlo Rustichelli scored THE THIEF OF BAGDAD (d.: Arthur Lubin, 1960).
(e) Johnny Williams scored THE KILLERS (d.: Don Siegel, 1964).
(f) George Bruns scored JUNGLE BOOK (p.: Walt Disney, 1967).
(g) Michael J. Lewis scored JULIUS CAESAR (d.: Stuart Burge, 1970).
(h) Billy Goldenberg scored DOUBLE INDEMNITY (d.: Jack Smight, 1973).
6. (a) Nazi propaganda films
(b) Walt Disney cartoons and features
(c) William Castle's gimmicky horror films.
7. Hugo Friedhofer and Leonard Rosenman both pursued artistic careers as painters before turning to music.
8. Cyril J. Mockridge, born 1896 in London.
9. Maurice Jaubert (1900-1940).
10. Christopher YOUNG (formerly Krzysztof Komeda-Trzcinski), the favorite film composer of Roman Polanski. He was only 37 when he died.
11. Piero Piccioni began his professional career in the legal profession.
12. In a 20th Century-Fox short of 1954, HAYDN'S FAREWELL SYMPHONY, the Fox Symphony Orchestra performed the work in 18th century costume, conducted by Alfred Newman dressed as Haydn.

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