

PRO MUSICA SANA  
QUARTERLY PUBLICATION OF  
**The Miklós Rózsa Society**

Volume VII, No. 2

Spring 1979

PMS 26

IN THIS ISSUE:

NEWS:	2
DIRECTORS REPORT:	3
OVERTURES: The Hannemanns' long-awaited research on film overtures, intermezzi, and epilogues.	4
FERTILITY HYMN: The text of the Vestal chorus from QUO VADIS.	9
BOOKS: Limbacher plans a revision. Rózsa biography still available at discount.	9
ROSENMAN'S RING: John Fitzpatrick examines the composer's most ambitious undertaking.	10
OFF THE BEATEN TRACK: Alan Hamer on a major Newman score that has never received its due.	11
CURRENT SCORES:	12
LETTERS:	13
DIRECTORY:	16

Editor: John Fitzpatrick  
Associate Editors: Mark Koldys and Mary Peatman  
Production Editor: Ronald L. Bohn

© 1979 The Miklós Rózsa Society

NEWS [March 1979]:

Films:

The recent Rózsa titles are becoming as frustratingly hard to find as the Herrmann films of the 1960s. Here is the latest roundup.

PROVIDENCE, quite successful in parts of Europe, never had a general American release. It is now a repertory item in large cities, and there may be a PBS telecast on the horizon. THE PRIVATE FILES OF J. EDGAR HOOVER was telecast in January via the Home Box Office system. There were also a few theatrical screenings. American International has no immediate plans for the film, from which the notorious scene of Hoover listening to the tape recorder has now been deleted. HOOVER was screened at the Los Angeles Film Exposition (Filmex) on March 23, and in a discussion session afterwards, director Larry Cohen urged those interested in the film to write to Samuel Z. Arkoff of American International Pictures for its general release. (The address: P033 Wiltshire Blvd., Beverly Hills, CA 90211.)

Allied Artists did not close the FEDORA deal and therefore did not release the film in February. (An intended L. A. Filmex screening in March was cancelled). United Artists now plan to distribute the film, beginning in New York in mid-April. The same company will offer LAST EMBRACE in May. TIME AFTER TIME is now being scored, with recording sessions planned for April. This latest film is a fantasy of H. G. Wells, his Time Machine, and a pursuit of Jack the Ripper to modern San Francisco. It is a Warner Bros. release, written and directed by Nicholas Meyer (*The Seven Percent Solution*). The stars are Malcolm McDowell and David Warner.

Recordings:

Despite many rumors, there are at this writing no confirmed plans for soundtrack albums to any of the last four films. The small labels have shown interest, but not (thus far) the ability to pay the extra orchestra fees required for a record release. Citadel, incidentally, is now merging with Varese Sarabande.

While its Phase 4 division has been closed, English Decca advises that no decision has been taken regarding a possible continuation of the Rózsa series through KING OF KINGS or other scores. Members are urged to write to:

The Decca Record Company Ltd.  
Decca House  
9, Albert Embankment  
London SE1 7SW, England

Other:

Miklós Rózsa and John Williams join Andre Previn and the Pittsburgh Symphony this month to tape a film-music television special. The viewing date has not been announced.

Vincent Korda, last of the Korda brothers and close friend of Miklós Rózsa, died in London this January. Korda was the distinguished art director for his brother's company, and he remained active as late as 1962 (THE LONGEST DAY). His son Michael is a publisher and author of such books as *Power!* and *Success!*

### Societies:

A John Barry Appreciation Society has been formed in England. Address inquiries to Robert Wood, 163 Whinmoor Way, Leeds L514 5DL, Yorkshire, England.

The Max Steiner Music Society, reported defunct several years ago, is still operating in modified form. Its present publication is an annual called *The Max Steiner Journal*. The 1978 number is an impressive 40-page production with extensive material on Muir Mathieson, David Raksin, and Hugo Friedhofer, as well as much on Steiner. Address: P. O. Box 45713, Los Angeles, CA 90045.

The Spellbound Society described in PMS 24 has broken into two parts. The Spellbound group itself continues under David Colon in New York. John Stevens has broken off to resume his Australian M.R. Cult. Address: Flat 11, 436 Macauley St., Albury, M.S.W., Australia.

### DIRECTOR'S REPORT:

The past year, tremendous in its film-scoring and recording activity, has been a difficult one for the Society. Membership has fallen slightly, and the pressures of time and money have forced the editors to cut back on the size of PMS.

You can help in several ways. First, keep your subscription up to date. Normally a renewal notice accompanies the last issue of your PMS subscription. You can double-check our records by looking at the mailing envelope. The number of the last issue you are to receive should follow your name; e.g., '0027" indicates that you will receive no further issues after PMS 27 unless you renew. A "T" following this number means that you are receiving our enclosures about special Society tape recordings. If you do not presently receive such information, but wish to, please notify Mark Koldys. Many recordings not available elsewhere are offered to MRS members from time to time. If you have a problem with your subscription, notify the New York office. Please give all details. Too often we get letters saying simply, "I have not heard from the MRS in a long time." Please try to be more precise: What was the last issue you did receive (e.g., PMS 24), and when is your subscription supposed to run out? A self-addressed envelope always helps.

More actively, members can help by soliciting friends and libraries for subscriptions. Above all, submit articles. The great musical outpouring of the past year and all the masterworks of the past are fair game. Among the Rózsa films only four have been treated in detail in these pages. That leaves 90 others for the taking - along with the works of the other serious composers for the screen. Finished, carefully written articles are what we need most. Please type and double space.

### -- Deadlines --

PMS 27 (Summer)	31 May
PMS 28 (Fall)	31 August

## OVERTURES: A CHECKLIST AND COMMENTARY

by Volker and Wolfram Hannemann:

In PMS 19 John Fitzpatrick and Mark Koldys described the overtures and other musical passages attached to the films of Miklós Rózsa. We have long been trying to assemble such a list for other composers as well. The following checklist, admittedly incomplete, is the result of our research.

First some definitions. Overture here means a specially composed musical piece heard before the film begins while the cinema curtain is closed. The overture is part of the filmstrip and is printed on "black film," which bears no picture. Generally it is a short suite of major themes from the score designed to create a suitable atmosphere for the movie. An intermezzo (sometimes "entr'acte") is a similar piece played between the acts of a long film with an intermission. An epilogue ("payout," "exit music") is heard after the end of the film as the audience leaves the theatre. Definitions are important because these same terms are often carelessly applied to the opening of the film proper (otherwise "prelude," "main title," "theme," etc.) and to its conclusion ("finale," "end title," etc.). Our list sticks to the three basic terms - overture, intermezzo, epilogue - as defined above.

To the dismay of all film music enthusiasts, these musical passages are frequently unplayed in the theatre because the projectionists cut them away to shorten their working time. Often films are shown without intermission to crowd in more shows per day. On television everything is lost. As a result many film music fans are unaware that overtures even exist in some cases. The following list shows which films had overtures, intermezzi, and epilogues in their original release. Films are listed chronologically by year of release. Descriptions are offered for some pieces that are not included on soundtrack albums. We have had to rely on reports from projectionists and other film music fans for much of our information. Even so, our list is imperfect, and we hope that readers of PMS will help to complete it. In particular we would like confirmation for tentatively reported overtures or intermezzi of the following films: ANNE OF THE THOUSAND DAYS, BORN FREE, KIDNAPPED (Roy Budd), THE LAST VALLEY, THE LION IN WINTER, MURDER ON THE ORIENT EXPRESS, NICHOLAS AND ALEXANDRA, THE NIGHT OF THE GENERALS, YOUNG WINSTON.

Two categories are not included on our list. We have not attempted to unearth overtures written for live theatrical performance, such as those for THE PRIVATE LIVES OF ELIZABETH AND ESSEX, THE SONG OF BERNADETTE, and innumerable silent films. Nor do we count musicals, though many of the big Hollywood/Broadway adaptations were preceded by a medley of tunes from the show.

Bear in mind also that not all the pieces listed here were consciously crafted by the composers. Some "overtures" are merely spliced-together versions of various musical sequences from the film. In at least one case (THE SHOES OF THE FISHERMAN) this was done over the objections of composer Alex North.

North, with 14 separate pieces on our list, is after Miklós Rózsa (16) the most prolific contributor to this genre. Other significant contributions have been made by Maurice Jarre (10), Dimitri Tiomkin (7), Jerry Goldsmith (6), and Alfred Newman (5). Surprisingly there is almost nothing by Bernard Herrmann or Franz Waxman.

Our special thanks to James Marshall, Ronald Bohn, and John Fitzpatrick for help in compiling this list.

A Checklist of Overtures, Intermezzi, and Epilogues

Abbreviations:

O, I, E - Overture, Intermezzo, Epilogue

(lp) - indicates that the piece appears on one or more commercial albums

- 1939 GONE WITH THE WIND Max Steiner  
O, I, E  
Probably added for the 1967 release.
- 1945 SPELLBOUND Miklós Rózsa  
O, E  
Recently discovered on an old print.
- 1946 THE BEST YEARS OF OUR LIVES Hugo Friedhofer  
E (lp)  
Composed but not used.
- 1950 SUNSET BOULEVARD Franz Waxman  
E
- 1951 QUO VADIS Miklós Rózsa  
I (lp), E (lp)  
The intermezzo is called "Lygia" on the MGM disc.
- A STREETCAR NAMED DESIRE Alex North  
E
- 1953 HOW TO MARRY A MILLIONAIRE Alfred Newman  
O (lp)  
Photographed and presented as a short subject before the film.
- JULIUS CAESAR Miklós Rózsa  
o (lp)  
Composed but not used. See *Films and Filming*, May 1977, for the fullest account of the reason.
- 1956 THE TEN COMMANDMENTS Elmer Bernstein  
I (lp)  
Called "Overture" on the Dot album.
- L957 RAINTREE COUNTY John Green  
O (lp), I (lp)
- 1959 BEN-HUR Miklós Rózsa  
O, I  
The intermezzo is an abbreviated version of the overture with a different ending. The "overture" on the MGM/Polydor *More Music* from Ben-Hur is an entirely different composition.
- 1960 THE ALAMO Dimitri Tiomkin  
O (lp)
- SPARTACUS Alex North  
O, I, E (lp)  
The overture and intermezzo were probably assembled from existing tracks. The epilogue is called "Love Theme" on the Decca album.
- 1961 BARABBAS Mario Nascimbene  
I (lp)

- 1961 EL CID Miklós Rózsa  
 O (lp), I (lp), E  
 The epilogue is a choral version of the love theme heard after the main score comes to a full close.
- JUDGMENT AT NUREMBERG Ernest Gold  
 O, I, E  
 Said to be military marches.
- KING OF KINGS Miklós Rózsa  
 O, I, E  
 See PMS 20 for descriptions.
- 1962 LAWRENCE OF ARABIA Maurice Jarre  
 O (lp), I (lp), E  
 The intermezzo is simply a reprise of the overture. The epilogue is an abbreviated version of the same.
- MUTINY ON THE BOUNTY Bronislau Kaper  
 O, I (lp), E  
 The overture uses themes from a flogging scene, the mutiny, leaving Portsmouth harbor, and the prelude. It concludes with the "Girls and Sailors" music. The intermezzo is the English choral version of the love theme, but prefaced on the sound track by native percussion instruments. The epilogue is also an English version of the theme.
- 1963 CLEOPATRA Alex North  
 I (lp) , E (lp)  
 "Caesar and Cleopatra" and "Antony and Cleopatra" respectively.
- 55 DAYS AT PEKING Dimitri Tiomkin  
 O (lp) , I, E (lp)  
 The epilogue is Andy Williams's sung version of "So Little Time."
- HOW THE WEST WAS WON Alfred Newman  
 O (lp), I (lp)  
 The intermezzo is somewhat abbreviated on the MGM disc. There are reports of an epilogue involving the same songs as the first two pieces.
- IT'S A MAD, MAD, MAD, MAD WORLD Ernest Gold  
 O (lp)
- SODOM AND GOMORRAH Miklós Rózsa  
 O (lp), I (lp), E (lp)
- 1964 CHEYENNE AUTUMN Alex North  
 O, I, E
- THE FALL OF THE ROMAN EMPIRE Dimitri Tiomkin  
 O, I, E  
 The overture is a 45-second collage of fanfares, each one played on a different channel. The intermezzo, reprised in the epilogue, is a choral version of the main theme.
- 1965 THE BATTLE OF THE BULGE Benjamin Frankel  
 O, I, E

- 1965 DOCTOR ZHIVAGO Maurice Jarre  
 O (lp) I (lp)  
 The intermezzo is "Lara's Theme preceded by the drums from the overture.
- THE GREAT RACE Henry Mancini  
 O (lp)
- THE GREATEST STORY EVER TOLD Alfred Newman  
 I,E Two different versions of the main theme.
- THE HALLELUJAH TRAIL Elmer Bernstein  
 O (lp)
- LORD JIM Bronislau Kaper  
 I  
 There are also some reports of an overture.
- 1966 THE BIBLE Toshio Mayuzumi  
 I (lp)  
 Found only on some pressings of the Fox album.
- THE BLUE MAX Jerry Goldsmith  
 I (lp)
- GRAND PRIX Maurice Jarre  
 O (lp), I
- HAWAII Elmer Bernstein  
 O (lp), I
- KHARTOUM Frank Cordell  
 O (lp), I (lp), F  
 The epilogue is a treatment of the main theme.
- THE SAND PEBBLES Jerry Goldsmith  
 O (lp), I
- WHO'S AFRAID OF VIRGINIA WOOLF? Alex North  
 E
- 1967 FAR FROM THE MADDING CROWD Richard Rodney Bennett  
 O, I  
 The film overture differs significantly from that on the MGM disc.
- ULYSSES Stanley Myers  
 O (lp)
- 1968 THE DEVILS BRIGADE Alex North  
 E
- GUNS FOR SAN SEBASTIAN Ennio Morricone  
 O (lp)
- ICE STATION ZEBRA Michel Legrand  
 O (lp), I (lp)

- THE SHOES OF THE FISHERMAN Alex North  
 O (lp), I, E (lp)  
 The overture is a paste-up job assembled without North's consent. The intermezzo is a treatment of its second theme. The epilogue is called 'Rome' on the MGM album.
- 1968 2001: A SPACE ODYSSEY Gyorgy Ligeti  
 O (lp) I (lp)  
 Both were pre-existing pieces.
- 1969 KRAKATOA, EAST OF JAVA Frank DeVol  
 O  
  
 MacKENNA'S GOLD Quincy Jones  
 O (lp), E  
 The epilogue is a vocal version of the main theme.
- 1970 BORSALINO Claude Bolling  
 E  
  
 RYAN'S DAUGHTER Maurice Jarre  
 O (lp), B  
 The epilogue is a reprise of the Major's march.  
  
 TORA! TORA! TORA! Jerry Goldsmith  
 I
- 1971 THE COWBOYS John Williams  
 O, I, E  
  
 VAMOS A MATAR, COMPANEROS! Ennio Morricone  
 E  
  
 WILD ROVERS Jerry Goldsmith  
 O, I, E
- 1972 ANTONY AND CLEOPATRA John Patrick Scott  
 O
- 1976 THE MESSAGE (MOHAMMAD, MESSENGER OF GOD) Maurice Jarre  
 I  
 A full-blown treatment of the main theme
- 1977 SORCERER Tangerine Dream  
 O
- 1978 THE FURY John Williams  
 E (lp)  
  
 THE WILD GEESE Roy Budd  
 O, I



FERTILITY HYMN:

The great pagan song of the Vestal Virgins is one of the unforgettable highlights of QUO VADIS. From its first brazen chord, coinciding with our initial view of the Roman Forum, this chorus does as much as anything in the picture to convey the atmosphere of antiquity. Unfortunately its words have never quite been intelligible in performance. The original version was a primitive recording. The new Phase 4 recording is spectacular in every way, but the smallish chorus, distantly miked, is unable to ride over the sound of the massed brass and percussion. Here then is Hugh Grey's original text, taken from the Robbins piano score.

O guardian Nymph, thou keeper of tree and soil,  
The voice of love now clear in the garden calls,  
He comes to thee who brings the harvest –  
Open thy arms to embrace Vertumnus.

O guardian Nymph, Vertumnus is calling thee,  
Pomona hear and answer thy lover's plea,  
See now he comes who brings the harvest,  
Open thy arms to his love Pomona,  
Pomona, Pomona –  
O goddess of earth.

copyright 1951 Loew's Incorporated

BOOKS:

We would like to remind readers of two volumes little mentioned in these pages of late but much used by everyone interested in film music. The first is James L. Limbacher's *Film Music: From Violins to Video* (Metuchen, N.J.: Scarecrow Press, 1974). Although it contains a mammoth discography and a 200-page anthology of critical and historical writings, the book is chiefly valuable as a giant filmography for composer credits. As Frank DeWald pointed out in PMS 12 and as people have noted ever since, the list is full of errors; titles are missing or misplaced on every page. Nevertheless, it is a measure of Limbacher's usefulness that we rarely go a week without seeking (and usually finding) information in his pages. *Film Music* is an essential reference.

Now a long-awaited second edition is under way. Readers who have compiled lists of corrections or additions are invited to help this worthy project by sending them to the author:

James L. Limbacher  
21800 Morley Ave., #1201  
Dearborn, MI 48124

The other key volume for Rózsaphiles is Christopher Palmer's essay on the composer, reviewed by John Fitzpatrick in PMS 13 (1975). It has a

biography, extensive discussion of the film and concert music, and many photographs and examples. In Europe write to the publisher, Breitkopf and Härtel, 8 Horse and Dolphin Yard, London M1, England. In America the book is available to MRS members for \$6 from Alexander Broude Inc. (Attn. Dean Streit), 225 West 57th St., NY, NY 10019.

ROSENMAN'S RING by John Fitzpatrick:

J. R. R. Tolkien's *The Lord of the Rings* is an enormously rich and moving book whose vividness cries out for screen treatment. It is also such a complex texture of invented cultures and mythologies that no conceivable treatment could do it justice. Most particularly its fantastic elements defy "live-action" staging, while its frequent realism of presentation calls for something more than animation. Walt Disney, Stanley Kubrick, and John Boorman gave up their efforts to film it. Now Ralph Bakshi has moved in where others feared to tread. He has given us a more - or - less animated version of the great tale which captures some of the violent contrasts of Middle-earth, but which is so compressed and squeezed out of shape that unprepared viewers may find the film incomprehensible.

Above all his film needs music - to supply some of the humanity that the artists were unable to draw, to hold the sprawling plot together, and to raise the sometimes-scrappy visuals to the level of poetic dignity the story demands. *THE LORD OF THE RINGS* is one of the great musical opportunities of recent years. It is not irrelevant to note that the plot is full of echoes to another famous Ring story - that of Wagner's *Nibelung*.

Leonard Rosenman was an odd choice to compose it. His own personal musical voice has grown increasingly removed from the traditional and the emotional in recent years. On the screen he has most profitably been associated with extremes of family anguish (*EAST OF EDEN*), violence (*EDGE OF THE CITY*, *A MAN CALLED HORSE*), and lately horror (*THE CAR*). It could only be hoped that the need to compose for a large, and partly young, audience would bring Rosenman into closer touch with Tolkien's ordered world.

The results of the odd marriage are mixed. The violent scenes fare best, and there are many of them. I have no intention of detailing the means by which Rosenman's sliding scales, tonal liberties, and piled-up harmonies suggest the orcs and hell-holes of Middle-earth. But they do, and very successfully. As Tolkien and Bakshi have pointed out, the world of Mordor has certain affinities to the modern cultures of which Rosenman's music is entirely typical. Extended sequences like the flight to Rivendell, the pursuit across Rohan, and the final battle are particularly well scored, the last with a Satanic battle chorus in the dark tongue of Mordor.

There is also a moment of inspired relief in the elvish song that graces the Lothlorien episode. Sung by children, it is a pretty tune that by artful placement following a moment of horror gives real beauty and dignity to a scene not very clearly written or directed. (Opinions may vary about the appropriateness of the voices. Though the tone color is lovely and welcome, surely Rosenman must have realized that the elves are the least childlike of all the races depicted.)

The main theme of the score is a hobbit march that is unfortunately inadequate to the burden it must carry. The jaunty rhythm has a Colonel Bogeyish quality not inappropriate to the foolish creatures who set out from the Shire, but wholly unable to suggest the evolving courage that eventually takes the ringbearer to the ashen slopes of Mount Doom. All of Rosenman's considerable orchestrational skills are not enough to give this theme or this picture the heroic heart it needs. In fact the theme is little used in the key scenes, where Rosenman constantly and wearily falls back on his tonal violence. Even when the cross cutting between the lonely quest in the East and the great battles of the West calls for significant unifying commentary, the score remains disturbingly "bitty" and oriented toward horrific effect instead of heroic substance. The LORD OF THE RINGS here receives a score that underlines its virtues well, but fails appallingly to suggest its greater potential.

On the two-record album (Fantasy LOR-1), the score's defects are magnified. Uninterrupted, the succession of violent episodes really seems endless. The genuine highlights are all here, but this is a score that would have benefited from heavy editing for records. A suite of no more than about 30 minutes might be really effective - especially if it had an ending. The film, unfortunately, does not. It just stops near the mid-point of the tale, at which point Rosenman merely reprises his prelude. It can only be hoped that he - and Bakshi - will somehow eventually rise to the even greater emotional demands of the conclusion.

#### OFF THE BEATEN TRACK:

##### PRINCE OF FOXES by Alan Hamer:

PRINCE OF FOXES (1949) ended a twelve-year collaboration Alfred Newman enjoyed with director Henry King and the studio's number-one swashbuckler, Tyrone Power, but it has been sadly overshadowed by the threesome's much-acclaimed CAPTAIN FROM CASTILE (1947) with its unforgettable "Conquest" finale. Neither film won any Academy Awards, incidentally, although the score for CASTILE was nominated. It is also worth noting that 1949 was the one year out of twenty (1937-1956) that Newman was not nominated in any of the three Oscar categories.

PRINCE OF FOXES is set in the Italian Renaissance, and the stirring prelude is full of military thrust and tyrannical power similar in vein to CASTILE and SON OF FURY. The infamous despot, Cesare Borgia (Orson Welles), sends Andrea Orsini (Power) on a murderous assignment to assassinate the father of Camilla (Wanda Hendrix), under whose spell, needless to say, our hero soon falls. Newman wrote a more delicate theme for their romance than for the fuller-blooded "Catana" love scenes in CASTILE, but it is no less effective - or beautiful - being evocative of brilliant, sunny, Italian skies. Several of the battle scenes are without music, but the gutsy *marche militaire* associated with Orsini is often referred to throughout the picture and deserves to become better known.

Much of the score emphasises Newman's unique mastery of finely drawn string textures, no more sensitively so than when Orsini's mother is shown her son's horrific appearance after torture and breaks down in

anguish. There is no music for the rather grisly "eye-popping" episode which follows, but the appropriate march fragment as Borgia mockingly congratulates double-agent Mario Belli (Everett Sloane) is a tellingly sarcastic variation on the main motif. Unfortunately the score has been very poorly dubbed in parts, and a modern recording is thus now needed (it would be the first, I believe) in order to assess the score's merits in comparison to Newman's various other historical excursions. His dozens of Oscar nominations testify to his successes in all fields of scoring films, but it is especially for such inspired creations as PRINCE OF FOXES that he will be respectfully remembered for as long as film endures.

#### CURRENT SCORES:

("First hearings" by our readers. Meant to stimulate, not preclude, feature reviews in these pages.)

#### Ennio Morricone; DAYS OF HEAVEN

Is E.M. an insipid spaghetti composer with a flair for the bizarre or is he Italy's misunderstood master, tied down by too many commissions? The latter view is held in Europe, most notably in the pages of SCM, and it may get some support here from this tasteful and lyrically appropriate score. But the composer is an odd choice for this beautiful vision of the American farmland, and I cannot help but imagine what wonders a Copland, Bernstein, Goldsmith, or Williams might have wrought with it. J.F.

#### Nino Rota: DEATH ON THE NILE

One of Rota's rare misreadings of a movie's requirements, ranking with WATERLOO and FELLINI'S SATYRICON as uninspired mish-mash. Only when the beauty of the Nile is in focus has the glossy music anything effectively to do; dramatic functions have been disappointingly overlooked. That the film itself succeeds is a credit to the all-star acting lineup, director John Guillermin (and Agatha Christie) - but not Mr. Rota. A.N.

#### Jerry Goldsmith: MAGIC

Goldsmith's skillful use of a string orchestra plus piano and harmonica (the latter's wheezy, sawing noise leitmotif employed in an uncharacteristically menacing way) gives this score more than routine interest, though there is a heavy debt to Herrmann (PSYCHO, especially the two murder sequences) as well as to Goldsmith's musical alter ego, Bela Bartok. The haunting beginning and end titles are both noteworthy, but the love/sex music for Anthony Hopkins and Ann-Margret, full of typical Goldsmith harmonic progressions, verges on self-parody. With around a half-hour of music, a recording is unlikely, though several albums by this composer have gotten away with considerably less. Michael Quigley

John Williams: SUPERMAN

Another winner, at once the son of STAR WARS (with echoes of Korngold, Sibelius, Vaughan Williams, Prokofiev, and Copland) and an endearingly original, if overextended, work. The leavetaking sequence, mysterious as well as moving, should go down as one of the most beautiful bits of screen Americana ever. J.F.

David Shire: NORMA RAE

A gospel ballad is just right under the effective credits of this simplistic yet moving labor drama. The orchestral fragments that appear later are so absurdly brief that one wonders why Shire was hired to provide them. Carl Marks

Guy Robert (arr.): PERCEVAL

Eric Rohmer's idiosyncratic version of the Grail legend deserves at least a historical footnote: never before has a film of antiquity or the Middle Ages been scored entirely with authentic period music. Among the many selections, here fitted with new lyrics to advance the story, readers of this journal will recognize King Richard's "Ja nun bons pris" from the opening moments of Rózsa's IVANHOE. J.F.

Stanley Myers: THE DEER HUNTER

A mixture of styles here complements the split nature of the film itself. A quiet guitar theme and the Russian Orthodox wedding liturgy represent American innocence. Symphonic fragments try, inadequately, to convey the Vietnam experience. Nat Whilk

Denny Zeitlin: THE INVASION OF THE BODY SNATCHERS

Zeitlin is, I believe, a psychiatrist and a jazz musician of some repute. His mostly (entirely?) synthesized film-scoring debut is effective as a series of miniature moods, less so as a sustained dramatic commentary. Don Wynter

LETTERS:

CLIVE PARRATT, Surrey, England:

When I last saw KING OF KINGS at the cinema, an amusing event occurred. As soon as the film ended and the curtains closed, the audience began to leave, but most were stopped in their tracks when the orchestra started to play the exit music. The first two notes sound similar to the start of the national anthem, i.e., "Our Father . . ." and "God save....." It was not until several bars had been played that the audience realised that they were standing to attention to a piece of music from the film they had just seen.

HERB NORENBERG, Saskatchewan, Canada:

Recently I received a tape copy of the complete sound track of the German translation of THIEF OF BAGDAD. After a careful listening I discovered some minor differences. First, I believe Conrad Veidt did his own dubbing, since his voice is exactly the same in both versions. There is one incident in the music that rather stands out in what is now called the "Grand Canyon music," the scene in which the Djinn places Sabu on the steps of the mythical palace with the words, "and now my little thief you can become a hero as well" The music fades down at this point and is intercepted by gong. In the German version there is another eight seconds of music consisting of the trumpet motif coming to a jubilant conclusion. I believe Rózsa scored it this way originally but in the English version the sound mixer cross-faded too early, obliterating that part completely. Dubbing a film is quite a task, since the sound track has to be remixed from scratch and even a music editor has to be called in to make slight adjustments to the music tracks. So foreign dubbings are never quite the same as our English versions, but it takes a trained ear to detect these "faults."

MICHAEL QUIGLEY, Vancouver, Canada:

Recently I saw BEN-HUR locally in what was advertised as an 'uncut' print. . . . In addition to many cuts, the finale to act one was a mess - the card which said "Intermission" was from HOW THE WEST WAS WON with music by Newman! What an atrocity! I complained extremely loudly to the theatre's manager, but was told that this was the only print in Canada. How depressing.

Sleeper of the year as far as I'm concerned is WATERSHIP DOWN, an extremely musical score, though with a few "eclecticisms" - Williams, Goldsmith, etc.

VOLKER and WOLFRAN HANNEMANN, Kornwestheim, West Germany:

Here in Germany there exist two different trailers for BEN-HUR. The first ends with the "Alleluia" chorus without any orchestra. The second ends again with the finale - this time without chorus but with full orchestra. The reason may be that the recording engineers made a mistake. For a 70mm movie with six-track sound, the music tapes were probably recorded in six-track too, and the chorus probably only on track six (the so-called effects channel). In doing the sound track for the trailers, the engineers must have used only the effects channel in the first case and only the other five in the second trailer. We would like to know if this was so in other countries too.

In the mid-sixties M-G-M produced a "trade show" which was called here in Germany *Die Macht des Lowen (The Power of the Lion)*. It ran about 20 minutes and showed scenes from productions soon to be released. The scenes from 2001 were scored with Alex North's original score! It sounded very modernistic. And the preview of THE SHOES OF THE FISHERMAN (which did not contain scenes from the film) was underscored with "Star of Bethlehem" from BEN-HUR. The show ended with a big musical finale which surely was one of Rózsa's compositions, but we didn't know it. Perhaps another reader remembers the music?



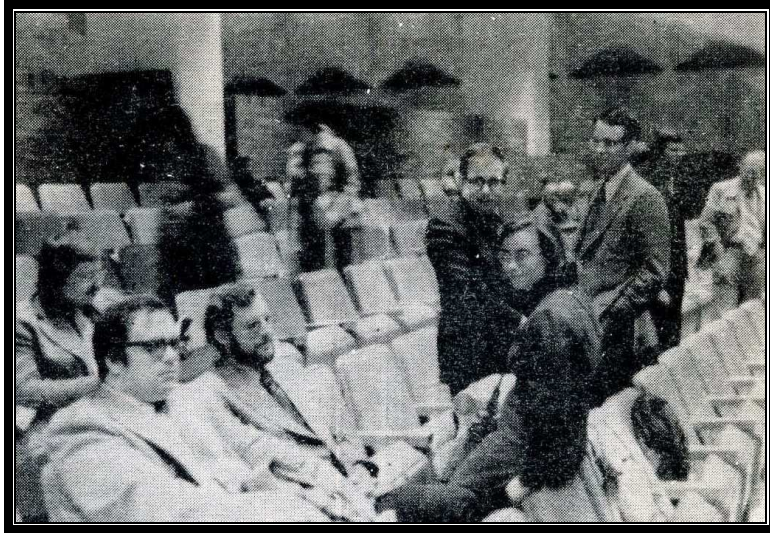
Composers Miklós Rózsa and Bernhard Heiden, Indiana University, 1977 (see PMS 19). Photo by I.U. News Bureau.

#### LATE NEWS AND NOTES:

The music world lost one of its best-loved figures when Nino Rota died of a blood clot on 11 April. The 68-year-old composer was at work on *CITY OF WOMEN* for Federico Fellini at the time of his death. With the still-unreleased *ORCHESTRA REHEARSAL*, this effort will mark the end of the longest composer-director collaboration in the history of the cinema, which began with *THE WHITE SHEIK* in 1952 and continued through all but one of Fellini's subsequent films - 18 in all.

The sentimental romanticism of such scores as *WAR AND PEACE*, *ROMEO AND JULIET*, and *THE GODFATHER* was loved all over the world, and some of the many operas and concert works were also coming to be known outside their native Italy. Mary Jean Matz offered a profile of Rota in PMS 21, to which should now be added the praise of Miklós Rózsa, who once pointed out to us how, as director of the conservatory at Bari (where he taught for over 30 years), Rota used much of his own personal income to support his students there. He will be missed by music lovers everywhere.

Also deceased recently (January) was Cyril J. Mockridge, a mainstay of the Twentieth Century-Fox music department for many years and the composer for many important films including *THE ADVENTURES OF SHERLOCK HOLMES*, *THE OX-BOW INCIDENT*, *MY DARLING CLEMENTINE*, *NIGHTMARE ALLEY*, *DREAMBOAT*, *THE MAN WHO SHOT LIBERTY VALANCE*, and *DONOVAN'S REEF*.



Mark Koldys, Alan Hamer, Mary Peatman, Charles Rileigh, and John Fitzpatrick at intermission, Hamilton, Ontario, 1977 (see PMS 21).  
Photo by Michael Quigley.

**MRS DIRECTORY:**

**INQUIRIES, SUBSCRIPTIONS:  
EDITORIAL MATERIAL, POLICY  
MATTERS:**

**MARY PEATMAN  
JOHN FITZPATRICK  
319 Ave. C, No. 11-H  
Maw York, MY 10009**

**TAPE RECORDINGS:**

**MARK KOLDYS  
7545 Manor  
Dearborn, MI 48126**

**EUROPEAN REPRESENTATIVE:**

**ALAN J. HAMER  
86 Bow Lana  
Finchley  
London M12 OJP  
United Kingdom**

**WEST COAST REPRESENTATIVE:**

**RONALD L. BOHN  
308 Westwood Plaza, #558  
Los Angeles, CA 90024**