

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

Volume VIII, No. 1

Winter 1979-1980

PMS 29

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NEWS [January 1980]:

Performances:

Barbara Ryland played the *Piano Sonata* at George Mason University (Virginia) on 13 September.

Miklós Rózsa conducted Leonard Pennario and the Glendale Symphony Orchestra in a performance of the *Piano Concerto* on 5 January at the Dorothy Chandler Pavillion in Los Angeles.

The Orchestra, the new Los Angeles ensemble that played for last year's Academy Awards ceremony, gave a film music program on 29 October, also at the Dorothy Chandler Pavilion. Jack Elliott and Allyn Ferguson conducted music from *THE BAD AND THE BEAUTIFUL*, *THE BEST YEARS OF OUR LIVES*, *A PLACE IN THE SUN*, *THE SEA HAWK*, *SPELLBOUND*, and *THE UMBRELLAS OF CHERBOURG*. There was also a suite from *CAPTAIN FROM CASTILE*, conducted by Lionel Newman, and a premiere performance of the march from 1941. Composers Friedhofer, Raksin, Rózsa, and Williams were present for the event.

On 1 and 2 March, Miklós Rózsa will lead a program of his own works at the Angers (France) Festival. Then on 5 March the composer will speak at the National Film Theatre in London.

Publications:

*Editio Musica* of Budapest will publish this fall a collection of the many interviews Miklós Rózsa has given for the Hungarian Radio—in Hungarian of course. The book is to include many photographs. Recent published interviews in English appeared in the *Los Angeles Times* (28 Dec.) and in *Starlog* magazine (No. 31, Feb. 1980, pp. 47-49). The latter concentrates on *TIME AFTER TIME* and the other fantasy scores. Highlights:

- MR met H. G. Wells at the Korda film studios, where Wells's son was employed in the art department.
- *TIME AFTER TIME* was a "difficult" score because of the shift from the nineteenth to the twentieth century and from fantasy to realism.
- Nicholas Meyer wanted *SPELLBOUND* for hotel Muzak at one point, but the publisher demanded too much money for the rights.
- The producers, who courted Rózsa for many months all over Europe, used *THE PRIVATE LIFE OF SHERLOCK HOLMES* as a temporary music track.

The Italian *Filmcritica* has devoted an entire issue to film music: Vol. 30 (296/297), August 1979. Highlighted are a Steiner discography and *GONE WITH THE WIND* analysis by Roberto Pugliese.

The December *Notes* (published by the Music Library Association and carried by most music and reference libraries) features an extended survey by Martin Marks on "Film Music: The Material, Literature, and Present State of Research."

Spun-off by the Barry Society we mentioned in PMS 26, the first issue of the *International Filmusic Journal* (John Barry Appreciation Society, 163 Whinmoor Way, Leeds 14, Yorkshire, U.K.) shows a predilection for that composer, who is featured on 16 of 32 pages. There are short pieces on Moross, Morricone, and Steiner, a catalogue of past Oscar nominations in music, and a news section. Letters and a classified section are promised for the future.

### Recordings:

The Chalfont digital KINGS ROW should appear shortly. Also due (from Starlog as a Unicorn coproduction) are two albums conducted by Laurie Johnson: Herrmann's NORTH BY NORTHWEST and a Johnson anthology, featuring CAPTAIN KRONOS, DOCTOR STRANGELOVE, THE FIRST MEN IN THE MOON, and HEDDA.

### Deaths:

Richard Rodgers, 30 December. Best known for his contributions to the musical theater (many of which wound up on film), Rodgers will also be remembered for two of the finest dramatic scores ever written for television: THE VALIANT YEARS and VICTORY AT SEA. The latter, composed with Robert Russell Bennett, has become an enduring popular classic. At nearly thirteen hours, it is one of the longest dramatic scores ever written. There have been many recordings, most recently by Charles Gerhardt.

Adolph Deutsch, 1 January. A three-time Academy Award winner for musical supervision (including Richard Rodgers' OKLAHOMA!), Deutsch was also the author of numerous dramatic film scores, including THE MALTESE FALCON, ACTION IN THE NORTH ATLANTIC, FATHER OF THE BRIDE, TEA AND SYMPATHY, SOME LIKE IT HOT, and THE APARTMENT. He was also the founder and first president of the Screen Composers Association.

### Society:

We remind readers that the Society does not produce or sell phonograph records. We do occasionally make tape recordings available--to Society members only. Announcements are mailed as special enclosures with PMS issues. To receive these announcements, notify Mary Peatman.

The present brief issue of PMS reflects limits of budget and (primarily) of time. Long-range projects such as discographies and the forthcoming comparison of choral texts require a great deal of advance editorial preparation. For the short run we always need (1) carefully written reviews of current scores and records and (2) suggestions for worthwhile reprints.

PMS 30 will be a special survey of film music in the 1970s. In the issues that follow we hope to offer the Rózsa film music discography and an Alex North interview.

### Deadlines

PMS 30 (Spring) 28 February PMS  
31 (Summer) 31 May

[Deadlines are for feature articles and reviews. Please submit news items or capsules at any time, as these can often be inserted at the last minute.]

Late News: Contrary to recently published reports, Miklós Rózsa does not plan to score SINBAD ON MARS and was not a teacher of John Williams.

*Editor's Introduction*

Few of our readers are aware that the eminent journal now known as *Film Quarterly* once sponsored a strong program of film music criticism. Interviews, reviews, and discographies by the likes of Lawrence Morton, Frederick Sternfeld, and Gerald Pratley were regular features in the late 1940s and early 1950s. These were the same years that saw the flourishing of *Film Music Notes*, the pioneer magazine in the field. Although most of this line of scholarship died out by the time *Film Music Notes* ceased publication in 1958, it should not be forgotten. The renaissance of the 1970s owes a debt to the sources of a previous era, and we here reprint this rare Waxman interview in token of that debt as well as for its own intrinsic interest. We hope, also, to stimulate contributions to the present *Film Quarterly*, which continues to be receptive to worthwhile film music scholarship.

*This interview is actually a transcription of one of 15 Canadian Broadcasting Corporation programs on prominent Hollywood composers. It is reprinted from Hollywood Quarterly, Vol. 5, No. 2 (Winter 1950), pp. 122-137, by permission of the Regents of the University of California.*

ANNOUNCER: This is "Music from the Films"—a program prepared for all who are interested in film music and the composers who create it—arranged by Gerald Pratley and presented by Max Ferguson.

(THEME REC: "People in Love."\* Play for 30 seconds and fade under announcer: )

ANNOUNCER: Good evening. Tonight, Lawrence Morton, film music critic and writer, discusses the composition of film music with Franz Waxman. This is the fourth of Mr. Morton's series of thirteen interviews with Hollywood composers.

Franz Waxman is one of the most prolific composers in Hollywood today. Not only has he scored over sixty motion pictures since his arrival in the cinema capital, but he has also achieved fame and recognition for his achievements in other forms of composition, and as a conductor. His suite from the score of Alfred Hitchcock's *REBECCA* has been presented by symphony orchestras throughout the country.

Waxman was born in Germany in 1906. He studied piano as a youth in Dresden and later went to Berlin to study composition, harmony, and counterpoint. His work in Germany received early recognition with the result that he was asked to score many important films for the well-known UFA Motion Picture Company. The year 1933 found him in Paris, where he immediately went to work scoring the Charles Boyer version of *LILIOM*. When producer Erich Pommer, who had known Waxman's work both at UFA and in Paris, went to Hollywood in 1934, he took Waxman to Twentieth Century-Fox with him. Waxman remained at Twentieth for only a few months, leaving that studio for the more favorable assignment as head of music for Universal Pictures. In 1935

he signed a seven-year contract with Metro-Goldwyn-Mayer, where he

\*Recorded extract from the score for *WOMAN HATER* (Lambert Williamson).

wrote the scores for such well-remembered productions as CAPTAINS COURAGEOUS, FURY, DR. JEKYLL AND MR. HYDE, and THREE COMRADES. In 1942 he accepted a contract with Warner Brothers which he recently terminated in order to free-lance. While at Warners, he scored HUMORESQUE, MR. SKEFFINGTON, OLD ACQUAINTANCE, and POSSESSED, among others. He has written the music for three of Alfred Hitchcock's films: REBECCA, SUSPICION, and THE PARADINE CASE. His score for the last-named film will be played later on the program.

His most recent music is that which he wrote for Paramount's SUNSET BOULEVARD, made by William Wilder and Charles Brackett, a picture which brings back to the screen those two great artists of silent movies, Gloria Swanson and Erich von Stroheim.

With the coming of summer, Franz Waxman's name can often be found as conductor in the famous Hollywood Bowl. He is also the music director and conductor of the Los Angeles Music Festival, an annual series of symphonic concerts which takes place each May. Mr. Waxman mentions this now in the following interview which he recorded in Hollywood with Lawrence Morton.

(RECORD: Franz Waxman interview with Lawrence Morton:)

MORTON: Good evening, ladies and gentlemen. A few days ago, in preparation for this broadcast, I visited Mr. Waxman in his home high up in the Hollywood hills. It's a very handsome house, and it commands a magnificent view of the San Fernando Valley. The view is framed by a large bay window in Mr. Waxman's study, and I could have been quite happy to contemplate the scene for a long time. But this was what might be called a professional visit, not a sightseeing tour. And besides, being a musician, I was truly most interested in the musical paraphernalia of a composer's workroom—the books and scores and phonograph records which seemed almost to crowd the furniture out of the room.

It was apparent, Mr. Waxman, that your interests are by no means confined to film music.

WAXMAN: Indeed not, Mr. Morton. Composing for films is, of course, the main part of my work. This is how I make my living. But a composer has to keep up with the times just as much as a doctor or a businessman. And I try as much as possible to follow the activities of the important composers and writers of our time. And I'm also interested in the discoveries of the musicologists, particularly the new editions of old composers like Haydn and Vivaldi and Bach.

MORTON: I presume that this is important to your work as a conductor, too.

WAXMAN: Of course. I've been giving more and more time to conducting in the last few years. I've just finished my fourth season as musical director of the Los Angeles Music Festival, a series that takes place every spring. In past seasons I've conducted such important works as the Prokofiev Fifth Symphony, Honegger's Joan of Arc at the Stake, Strauss's Metamorphosis, and Stravinsky's Story of a Soldier. This year we presented the Mahler Ninth Symphony and Schubert's E-flat Mass. I'm leaving soon for Europe to conduct in Paris—I gave a concert there a year ago. And then I'll come back in Italy this summer.

MORTON: Is there much difference between conducting for concert and conducting for films?

WAXMAN: There isn't much difference from a musical point of view. But there are special problems in films: timing, balance for microphones, and so on.

MORTON: But many of these problems are solved already in the composition of a film score, aren't they?

WAXMAN: To a certain extent, yes. When I compose for the films, I try to imagine just what the sound will be in the theater--not only the sound itself, but its relation to the dialogue and the action on the screen.

That is why I often think of the tone color of music before I actually know what the notes are going to be. When I first see a picture in the projection room, certain scenes seem to call for a specific tone color--three trombones, for instance, or a flute or an English horn. In OBJECTIVE: BURMA I underlined General Stillwell's angry words ("I say we took a hell of a beating") with a solo trombone. And perhaps you remember the high string music in the main title of GOD IS MY CO-PILOT, with which I tried to convey the religious feeling that was the underlying motif.

MORTON: But tone color still leaves the problem of the over-all character of the music.

WAXMAN: Sometimes this is quite obvious. Just reading a script might give all the necessary clues. In a film like OBJECTIVE: BURMA, you can tell immediately that the music will have to be military, epic; some orientalism might be required by the Burmese locale; there will have to be music for the cruel enemy, and for a lot of violent action.

You might say that, on the whole, the music is extrovert. But in a psychological drama like POSSESSED, a Joan Crawford picture that I scored a few years ago, the problem is more subtle. There are no battles, fires, chases, and so on. There are very few external events to be illustrated. There are mostly states of mind, conditions of feeling. You might say that in OBJECTIVE: BURMA the composer has only to watch the characters, while in POSSESSED the composer has to get inside the characters.

MORTON: That's an interesting differentiation, Mr. Waxman. Can you give an example of what you do when you write music for "inside a character"?

WAXMAN: In POSSESSED there was a direct cue given by the picture itself. Let me describe the situation in the film: Joan Crawford plays the part of a young woman emotionally unbalanced, a real psychiatric case. Her condition has, of course, a complicated history, but for our purposes here it is perhaps sufficient to say that it is based on an unreciprocated love for an engineer, played by Van Heflin.

A number of times' during the picture, Van Heflin plays the piano-- plays a passage from Schumann's *Carnaval*. Frequently, in the underscoring, I used this piece as an expression of Miss Crawford's attachment to Heflin. Now at the point in the film where she realizes that he really doesn't love her, which is the point at which her mind and emotions begin to crack up, Heflin plays the Schumann piece again. Heflin is apparently playing the piece correctly, what the audience hears this time is a distorted version, omitting all the sharps and flats, which suggests what Miss Crawford is hearing. That is, the distortion of the music corresponds to the distortion of normal emotions. What formerly had been a beautiful piano piece now sounds ugly to Miss Crawford because the man who is playing it does not return her love.

This illustrates what I mean by getting inside a character.

MORTON: Isn't it almost a cliché in film music that mental disturbance should be illustrated by dissonances and strange sounds?

WAXMAN: Yes, it's a common procedure. I don't know who started it, but there is plenty of precedent in concert music. Smetana, in his *Quartet From My Life*, used a high harmonic to illustrate the ringing in his ears that was one of the symptoms of his deafness. Religious mystics, like Joan of Arc and Bernadette, often claimed to hear voices and heavenly choirs. So there is some basis in reality for doing this sort of thing in music. I think composers have to take advantage of all these suggestive powers of music. It's the one way of reaching audiences very directly.

MORTON: when you speak of audiences, Mr. Waxman—and before, when you mentioned trying to hear in advance what your music would sound like in the theater—you are really thinking of the function of music in films rather than purely musical qualities, aren't you?

WAXMAN: Yes, I don't believe that music as function and music as art are necessarily opposed to each other. But it is true that film music operates in a set of circumstances quite different from the circumstances in which other music is heard. Film music is heard only once—not many times, as concert music is. The audience comes to the theater unprepared—it is not like going to a concert to hear familiar music of Bach, Beethoven, Brahms. And besides, nobody goes to a movie theater to hear music.

MORTON: If film music is heard in a special set of circumstances, just what qualities ought it to have?

WAXMAN: It should have simplicity and directness. It must make its point immediately and strongly. The emotional impact must come all at once. It's not like concert music which is full of secrets that are learned from long acquaintance and many hearings.

MORTON: What are the musical equivalents of "simplicity" and "directness"?

WAXMAN: For me, music that is simple and direct is music that has strong melodic lines, simple accompaniments; and also a number of musical ideas expressed by solo instruments, even without accompaniments.

MORTON: When you have a simple style, strong melodies, and solo instruments, you still don't have a score. You have only the materials out of which a score is made.

WAXMAN: That is another problem—the problem of what to do with your materials. I regard a film score as essentially a set of variations. In concert music, variations are usually written around a single theme. But in film music, where there are many themes, the variations turn out to be variations on a group of themes. Another difference is that in film music the variations are not motivated by purely musical considerations, as they are in concert music. The motivation comes from the screen action.

MORTON: I've noticed in your own scores, Mr. Waxman, that you follow screen action very often by attaching musical themes to characters or ideas of the drama, and then varying the themes as the dramatic situations change. That is, you employ what is commonly known as the leitmotif technique.

WAXMAN: Yes, I find this very practical in writing film music. It is an aid in composition, and an aid to listening. Motifs are characteristically brief, with sharp profiles. They are easily recognizable. They permit repetition in varying forms and textures, and help musical continuity.

MORTON: On the other hand, Mr. Waxman, the use of leitmotifs often results in rather complicated counterpoint—as it does in Wagner, for instance. Do you think this contributes to simplicity and directness?

WAXMAN: There are many kinds of counterpoint, and each has varying degrees of complexity. I think this can be evaluated only by the final effect it makes. I have used the fugato, for instance, very frequently. Now I don't expect an audience to stop looking at the picture and say, "Ah, Waxman has written a fugato." But I think an audience will notice that somehow the music is growing in tension and excitement—because the reiteration of a single short motif, in a contrapuntal style, is a fairly obvious way of driving toward a climax. The technique of a fugato is strictly my own business. The dramatic effect is the audience's business. I don't think an audience will miss the dramatic intention if the composer has written a good fugato.

MORTON: That seems to me to be a fair division of responsibility, Mr. Waxman. Perhaps we might say that the ideal situation will be reached when good composers write good music for intelligent audiences.

WAXMAN: Don't forget one other factor, Mr. Morton—we composers feel that the situation, to be ideal, requires also good critics.

MORTON: That is another matter altogether, Mr. Waxman. And before you make this an opportunity for reversing our position, with you asking the questions, I think I should quickly say goodnight to our CBC audience, and then thank you for having come to the studio tonight.

WAXMAN: Thank you, Mr. Morton. It's been a great pleasure.

ANNOUNCER: Franz Waxman's score from THE PARADINE CASE has been arranged and recorded as a symphonic poem for piano and orchestra. It's described as a "recomposition" of the thematic material from the score presented in rhapsodic form for piano and orchestra. The main theme, which runs throughout the piece, is a rather haunting nocturne which pictures the sphinx-like beauty and strange attractiveness of the film's main character, Mrs. Paradine (played by Valli). This theme is heard in many variations and in different rhythmical patterns. Toward the end of the suite the introduction of the "Keane Theme" as a horn solo is heard. This plaintively portrays the emotion of Gay Keane (played by Ann Todd) when she realizes that her almost idyllic marriage is slowly being destroyed because her husband, Tony Keane (played by Gregory Peck), has become fascinated by the beautiful Mrs. Paradine. Near the end of this symphonic poem comes a short piano cadenza. This is joined by the woodwinds, which drive the cadenza to a final climax in a recapitulation of the theme. Franz Waxman's music from THE PARADINE CASE then concludes with a short and brilliant coda. (RECORDS: THE PARADINE CASE.)

ANNOUNCER: Writing in *Film Music Notes* of January-February, 1950, Lawrence Morton said of Waxman's music: "In general, it has the grandiloquent expressiveness, the splendor and luxuriousness of texture that are characteristic of late German romantic music. If one had to ally him with any established 'school' of composition, it would perhaps be that of Richard Strauss. To this basic style he has added some of the elements of a more contemporary music—sharp dissonances, motor rhythms, angularity of phrase. He is fully aware of the new trends in music, for he is a thoroughly alert and trained musician; but they do not happen to correspond with his own feelings about the emotional content of music, nor with his convictions about structural principles. Nevertheless, he has

such technique and facility that one feels he could easily absorb these later 'systems' if he wished to. Waxman's music may be summed up as being that of grand gesture and expansive emotion. His themes are strong, positive, clearly drawn, and calculated to communicate their ideas in their first statement. Considering these principles together with the variety and extent of Waxman's activities, they show him to be a musician of intense intellectual curiosity and boundless energy." Good night.

ALIEN (20th Century-Fox T-593)  
Reviewed by William J. Finn:

The most immediate revelation about this album is the inclusion of Jerry Goldsmith's own "End Title" music, rather than the portion of Howard Hanson's Symphony No. 2 that was actually used in the film (in what sounds like the Charles Gerhardt recording). One is left to wonder why Goldsmith's own music was not used, but it would not be the first time a producer or director decided to retain his own "temp track."

On the whole, whatever the merits of the film score were, the music is superb as presented here. Conducted by Lionel Newman, the performance and sound are also quite excellent. Goldsmith utilizes several themes and motifs for ALIEN. A group of three interrelated themes appears in the "Main Title"--only a few seconds of which were actually used in the film. First, after a brief introduction, a solo trumpet gives forth a disquieting melody of irregular leaps. This leads to the second theme, of a more heroic nature: major triads a fifth apart, presented first by the trumpet section, then the horns, and finally taken up by strings. This is eventually accompanied by a rising bass motif. The concluding theme of the "Main Title" consists of a series of alternating tones, a perfect fourth apart, played by the flutes against muted pedal tones in the basses. Another piece on the album, titled "The Shaft," includes some appropriately grotesque writing for piccolo and tuba playing in unison, several octaves apart, a rhythmically animated sequence of major seconds. In the selection titled "The Face Hugger," Goldsmith employs what sound like flutter-tonguing French horns or baritones, which create truly horrifying sounds.

Goldsmith's masterful use of his material makes ALIEN one of his most enjoyable and listenable soundtrack albums since THE OMEN. For a more detailed comparison of film and disc, see Michael Quigley's essay in *Soundtrack Collector's Newsletter*, No. 19. (SCN is available in Europe from Luc Van de Ven, Astridlaan 165, 2800 Mechelen, Belgium. In the U.S. write to P.O.Box 3895, Springfield, MA 01101.)

THE SEVEN PER CENT SOLUTION (Citadel CT-JA-1)  
Reviewed by Craig Reardon:

Although many film music buffs know that Bernard Herrmann's nearly completed score for TORN CURTAIN was discarded and replaced by one composed by John Addison, fewer may be aware that Addison once more stepped

in after Herrmann, when the latter's death prevented him from composing for THE SEVEN PER CENT SOLUTION. Herrmann had apparently been looking forward to doing the score and wanted to use period dances in his music. Interestingly, Addison was similarly inspired: "For the exciting train chase it occurred to me to use the czardas; for the Viennese settings I was moved to use the waltz form; and to play up both the humor and the vigor in the tennis match between Freud and the baron, I decided to employ Spanish dance rhythms."

The tremulous beginning of the Main Title deftly evokes a feeling of flourishing romance and lost elegance which are things we often associate with the world of the late nineteenth century. This courtly bow to a departed grace and beauty neatly segues into a little Overture which employs some of the main thematic strains from the score. It is an effective beginning. However, I feel that the film proper was based on a story which was only precariously effective. Though Nicholas Meyer's audacious invasion of Sir Arthur Conan Doyle's hermetically sealed world of *fin-de-siècle* London was mounted with affectionate respect, palpable in the glib dialogue which bears some likeness to Doyle's originals, his pulling in Sigmund Freud and placing him in absurd situations is unintentionally denigrating to the memory of Freud and embarrassing in the context of Doyle's portrayal of Holmes. It is basically a dubious "inspiration" which is fundamentally sour-tasting and unconvincing. So Addison really had a more difficult job, in my estimation, than he would have had if the story had been a delightfully airy soufflé instead of a fallen one. He had to create the proper musical sense of time and place and make it seem palatable.

Well, he did. At the outset, his music constantly does a fine job of telling us what age we are living in and what social mores are in fashion; it also helps delineate the personalities of the characters, although in a superficial way (acceptable since the characters are quite superficially drawn anyway). There is a convincing brass fanfare which brands the bad guy of the piece, an "evil baron," for the villain he is. Addison also offers a marvelously demonic, yet playful, chase sequence which emphasizes the cimbalom in its scoring and is heavily shaded to the minor in its harmonies, with surprise modulations. His commentary on the vulnerable, almost sickly-fragile beauty of the Vanessa Redgrave character is palpatingly romantic, as it ought to be. And, in each case, his musical approximations of the action transpiring on screen, especially some witty music (labeled "False Trail" on the record) for Holmes and Watson and (hmmm) Freud tracking their quarry, are very adroit. A sinister "Sherlock Holmes Passacaglia," which was never used in the film, is also a nice piece of work.

As a total enterprise, I would say that THE SEVEN PER CENT SOLUTION never achieved the success of Billy Wilder and I.A.L. Diamond's flawed but beguilingly romantic PRIVATE LIFE OF SHERLOCK HOLMES, the first invasion of Holmesiana (not counting those not-very-faithful '40s Rathbone-Bruce film plots!). And Addison's score, good though it is, cannot match the depth, breadth, and beauty of Miklós Rózsa's score for the Wilder film. It does not reach the heart, as Rózsa's did, but it does possess a sense of fun, of atmosphere, and of Victorian picture-postcard prettiness and period. Tony Thomas has once more given us an opportunity to hear an offbeat and worthwhile score by a good composer. I am glad Mr. Thomas presses on in sponsoring the preservation of good film scores on commercial records.

BOOKS by Ronald L. Bohn:

Edward Rose: *Soundtrack Record Collectors' Guide*  
Minneapolis: Dored Company, 1979 (Pp. iv + 48, paperback, \$6.95)  
(1508 West Broadway, Minneapolis, Minnesota 55411)

This slender 48-page paperback (ten pages of which are devoted to original cast recordings and personality recordings) may be of some use to libraries and to individuals just starting to build a basic soundtrack collection; but those who have been collecting for any length of time will be disgruntled by its paucity. In the Foreword, Rose states, "Foreign imports were not included in the discussion because the markets are uncertain and prone to manipulation. In-print records, similarly, were excluded from the guide . . . ." And on p. 22, "Regrettably, many fine composers were left out because the scope of this guide does not permit wide coverage. Choices in every case were arbitrary and subjective. . . ." Given these limitations, the *Guide* has little to offer to anyone other than the novice collector. The book is printed, however, on good heavy stock, and about 20% of the publication is devoted to two-inch-square, black and white reproductions of original album covers. These two factors obviously drove the price up to its \$6.95 level.

LETTERS:

MIKE SNELL, New York, NY:

A few points on the Hannemanns' comprehensive "Overtures" article (PMS 26--see also PMS 28) :

The major omission seems to be Goldsmith's PATTON (1970), which did have an intermezzo that appears on the lp as "Patton March." If the authors were relying on German prints, this may very well have escaped them: when I was in West Germany in 1976, I saw a German dubbed print of the film which not only dispensed with an intermission, but was also truncated down to a 90-minute running time, losing not only the last half-hour, including the windmill ending, but also the opening speech and quite a few key sequences in between!

The epilogue to WILD ROVERS appears on the lp as "Saturday Night," a track which does not appear in the final version of the film itself. The film as conceived by Blake Edwards may very well have been designed to have an intermission, but it was drastically cut by M-G-M. I saw it during the first run at Grauman's Chinese, which did run the epilogue, but again, did not have an intermission or an intermezzo. I honestly don't recall an overture, though it may well be identical with the epilogue as the showings were fairly continuous.

The SAND PEBBLES overture which appears on the lp differs from the overture actually heard with at least some of the roadshow engagements. The screening I saw in Boston retained the opening fanfares and the ending which appear on the album's overture, but in lieu of the secondary oriental motif, which is the lp's overture, the music developed instead into the love theme (rather incongruously to my ears). What I heard in the theatre struck me as a last minute attempt on the studio's part to

plug the love theme, as distinguished from what Goldsmith had originally conceived for the overture.

Also, on the subject of definitions with regard to overtures and epilogues, there are a few interesting exceptions or borderline cases, such as *THE AGONY AND THE ECSTASY*, which has a filmed prologue of Michelangelo's sculptures, scored by Jerry Goldsmith, as distinguished from the film proper, scored by Alex North. As for the distinction between epilogue and end cast or finale, there was that short-lived trend in the midfifties (reminiscent of the finale to *CITIZEN KANE*) where the cast members were shown on film, rather than simply with a quick end-cast credit roll, thus making the end-cast music in length more akin to an epilogue. This applies to North's *FOUR GIRLS IN TOWN* and *LONG HOT SUMMER*, and especially to *THE BAD SHEPHERD*, where the device is used somewhat imaginatively as a kind of self-parodying twist on the film itself.

As to the previous "unearthed" cases of overtures which may have been written for live orchestral performance, and not necessarily put onto the filmstrip, there is at least one major instance where the overture itself was recorded at some point (and it appears to have been a studio rather than "live" recording). This is Max Steiner's 8-1/2 minute overture for *THE ADVENTURES OF MARK TWAIN* (1944), which is available not only on the Steiner Society tape, accompanied by the sound track proper, but also highlighted by itself on the Citadel disc anthology of *Max Steiner: The Warner Years*, CT-MS-2.

Also, I recall that Gold's *IT'S A MAD, MAD, MAD, MAD WORLD* featured an intermezzo as well as overture, at least with those Cinerama engagements that provided an intermission.

MRS DIRECTORY:

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