

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

Volume VIII, No. 3

Summer 1980

PMS 31

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NEWS [September 1980]:

Performances:

The October Festival International du Cinema of Thonons les Bains (in France, near Geneva) will feature a Rózsa "homage" consisting of 15 films and performances of the Duo-Sonata for Cello and Piano, the Sonata for Two Violins, the Sonatina for Clarinet Solo, and the String Quartet.

In August Calvin Simmons led the Oakland Symphony in a film music program consisting of works by Bernstein, Herrmann, Korngold, Waxman, Williams, and Young.

Recordings:

The Varese KNIGHTS OF THE ROUND TABLE will be followed by a two-piano album of film music waltzes by Rózsa.

Tony Thomas's personal label has released two new albums, THE LOST WEEKEND and BRUTE FORCE/THE NAKED CITY (TT-MR-2 and MR-3). Like the earlier BLOOD ON THE SUN (on Citadel), these discs derive from antique acetate transfers of the original studio recordings. The fidelity is therefore limited. Like the first "Tony Thomas" album, THE POWER/SODOM AND GOMORRAH, the new records are billed as "private" releases. They are, however, available through normal retail channels.

The latest recording of the SPELLBOUND Concerto (Angel SZ-37757) is the first to use the piano-theremin concert version. Daniel Adni is the pianist with Kenneth Alwyn and the Bournemouth Symphony Orchestra. Also featured in this old-fashioned collection of "movie concertos" are the *Warsaw Concerto* and the *Cornish Rhapsody*.

Audiophiles will have an interesting time comparing two new versions of the Entr'acte TIME AFTER TIME recording. Barclay-Crocker has a Dolbyized open-reel tape edition, and Entr'acte is promising a more expensive digital disc version.

Information:

The new *MP/TV Music Credits Bulletin*, edited by Ronald Bonn, is an ambitious attempt to provide a record of all available contemporary composer credits for films and television. Each quarterly issue simply catalogues all current releases for the three-month period with a brief note on director, cast, and of course composer. The first issue has 360 entries--from Thailand and the Philippines as well as the U.S. and Europe. Clearly this is a major reference tool for libraries and serious researchers. The cost in the U.S. is \$7. Ronald Bohn's address appears on the back page of PMS.

For news of a William Alwyn society, see Alfons Kowalski's article later in the present issue of PMS.

Misinformation

In his "Deadline!" column on the back page of *SCN* (now retitled *Sound track!*) David James refers to a record album called *Classic Film Music of 20th Century-Fox*. The disc, which includes various 1950s scores by Herrmann, Newman, Friedhofer, and Waxman, is said to be the first of a series conducted by one Paul Howarth Asmussen with the Beaux Art Volksooper of Amsterdam. Readers who have had trouble finding the disc, and who wonder why an obscure Dutch institution bears a French-German name, will be relieved to learn that the entire affair is a fantasy. James accurately credited the reference to Page Cook's May column in *Films in Review*,

apparently unaware that Cook frequently invents and discusses fictitious composers and films. A fictitious disc (and conductor and orchestra and record label) is something else, however, and it is not hard to see how a discographical "ghost" could be created to haunt us for years to come. *Caveat lector!*

#### The Fictional Rózsa:

Gary Swartz has brought to our attention two recent novels in which Miklós Rózsa plays a small role. In John Stanley's *World War III* (New York: Avon, 1966) there is a list of old movies that can be used to incite soldiers to a fighting fury. SAHARA is mentioned on page 171, with the comment that Rózsa's score offers a blistering evocation of the hot desert sands. In Stanley's (and Kenn Davis's) *Bogart '48* (New York: Dell, 1979) the subject is Humphrey Bogart's foiling of a plot to bomb the 1948 Academy Awards ceremonies. As the hero drives toward the event (late because of some intervening adventures), he listens to the radio: "Larry Parks was talking about special-effects artists, and then about music. Original scores. Alfred Newman for CAPTAIN FROM CASTILE and Max Steiner for LIFE WITH FATHER. He perked up when the name of Miklós Rózsa burst over the radio. Good old Miklós Rózsa had won for A DOUBLE LIFE. That made up for the Academy not honoring him in 1943 for his great SAHARA score" (p. 398). This novel also has Bogart playing chess with a cigar-chomping Max Steiner in an earlier scene.

#### Fantastic Film Music:

Michael Toman (who incidentally points out that the trailer for MAGIC used not Goldsmith's music but John Williams's for DRACULA) points out that after mentioning *Cinemacabre* in our last issue, we neglected to give the address. Write to George Stover, P.O. Box 10005, Baltimore, MD 21204. The latest issue of *Cinemacabre* has additional photographs of Rózsa and Williams together with discussions of the music in TIME AFTER TIME and STAR TREK. Concerning the latter, Steve Vertlieb reports that Goldsmith threatened to walk off the picture when the studio wanted him to imitate the STAR WARS style. Also, he called in Fred Steiner to assist with the later scenes when time was running out because of production problems.

An insert with *Cinemacabre* advertises *A Survey of Film Music in the Fantastic Cinema* by Randall Larson. The mimeographed publication is to be over 75 pages long and will contain a checklist, discography, and commentary. Address: Fandom Unlimited Enterprises, 774 Vista Grande Ave., Los Altos, CA 94022.

#### Other:

The score of TIME AFTER TIME was named as the best of 1979 at the seventh annual Science Fiction Film Awards in June. The film was also honored for script (Nicholas Meyer) and acting (Mary Steenburgen).

The Vagabond Theatre of Los Angeles is currently running an extended M-G-M festival with a number of Rózsa titles in what are expected to be excellent prints. Contact the theater for details: 2509 Wilshire Boulevard, Los Angeles, CA 90057.

Lee Hern suggests to us that the Warner Bros. TV movie THE MEMORY OF EVA RYKER, telecast last May, had a musical score by Richard La Salle that was surprisingly close in places to the TIME AFTER TIME score. Have any other readers noticed a resemblance?

(continued on page 19)

WILLIAM ALWYN by Alfons A. Kowalski:

There are few film composers who have succeeded in building a reputation as composers of serious music too. Miklós Rózsa, William Walton, Dmitri Shostakovich, and Arthur Honegger immediately come to mind. But with the exception of the first mentioned, none of them has ever been a full-time composer of film scores while in addition composing a substantial oeuvre of symphonies, concertos, operas, chamber music, and song cycles.

William Alwyn, a renowned British film composer for nearly three decades, is one of the very few who has been successful in both fields. In this he shares the company of Miklós Rózsa, both as an artist and as a human being of great integrity who has had to pay his price for this dual excellence: a general lack of praise for his concert music on account of his film background. While the two composers are isolated individuals in today's musical circles, there are several features they both have in common: an enormous output of film scores of a generally high level, a highly personal and easily recognizable style, and (on a more personal level) a warm and witty personality. Both are also connoisseurs and collectors of paintings. In view of all this, there is no wonder that Alwyn says about his affinity with Rózsa: "Miki is a good friend of mine. I admire both his film scores and his serious music. He has sent me his scores . . . ours is a mutual admiration."

Again like Rózsa, Alwyn is a modern romanticist strongly influenced by his classical heritage and thus in opposition to contemporary musical currents. So it is hardly surprising that Alwyn has been sadly neglected in the concert hall until now. Nevertheless he has lately found access to musical circles and has acquired an ever-increasing recognition despite those critics who usually turn up their noses at a composer's film background.

William Alwyn is a many-sided creative artist. In addition to his distinguished career, both in the film world and the serious field, Alwyn's further interests seem to be without limit: he is a painter, a connoisseur of English poetry, and a poet himself--a talent that eventually found its way into his song cycles as well as in the librettos for his two operas, *Juan*; or, *The Libertine*, based on the Don Juan legends, and *Miss Julie*, based on Strindberg's play and recently broadcast by Swedish Radio. Alwyn is also a translator of French literature and a musicologist with wide and varied new interests. He has been a professor of composition at the Royal Academy of Music for more than 30 years. Besides all this, he is a skilled conductor. With so many interests to his credit, one really does less than justice to Alwyn by labeling him a "film composer," as he is too often listed in publications of reference. The present article naturally has to focus on Alwyn's serious works and his film scores; his many other facets will have to be left to eventual biographers.

William Alwyn was born on November 7th, 1905, in Northampton, England. Belonging to a grocer's family (which he claims to have been totally unmusical) he was destined to enter his father's business, but he succeeded in escaping the threat of spending his life as a provincial grocer by gaining entry to the Royal Academy of Music as a flautist. He studied harmony and counterpoint but was not allowed to compose until a chance conversation with his flute professor revealed this deplorable situation. Horrified, this professor sponsored young Alwyn's ambitions by helping him to transfer to more sympathetic teachers. Soon he became a pupil of John B. McEwen, who encouraged the boy's primary interest in composition. McEwen told Alwyn to throw away his textbooks and to get the scores of Debussy and Richard Strauss instead. He also introduced him to Schoenberg, Szymanowski, and Scriabin.

At 18, however his father's sudden death left Alwyn without means of support, and so he was forced to abandon his composition scholarship, leave the R.A.M., and earn his living as best as he could by flute playing in theatres, cinemas, and symphony orchestras.

As a young man, Alwyn's compositional activities were already astonishing: by the age of 30 he had no fewer than 14 string quartets to his credit, as well as a piano concerto, a violin concerto, numerous piano works, and a gargantuan secular oratorio for soloists, double chorus, and enormous orchestra (including organ). Music poured out of him in a chaotic torrent. At that time, he says jokingly, his dreams alternated between stern apocalyptic visions and romantic exile in the South Seas!

He was in his mid-thirties when he finally realized that his compositional style seemed to lack consistency and originality and that he could no longer look the great masters in the face. For one thing nobody had ever taught him the vital importance of technique and form. So he abandoned everything he had written hitherto and set to work to study again, this time not at an institution but rather with the scores of those masters he revered: Liszt, Wagner, Debussy, Puccini, Stravinsky, Scriabin, and Elgar. Realizing that an artist can only learn from the truly great, he did not fear they would leave indelible marks on him, because he firmly believed, and still believes, that originality, or style, does not come by rejection of one's heritage but through its acceptance--that individuality and style are founded on the past.

Up to that time he had had no special desire to write music for films--not even when occasional engagements as a flute player at film studios eventually led to the composition of his first film score, a documentary entitled *THE FUTURE'S IN THE AIR* (1936). But he quickly discovered that composing for films could earn him a better living and (much more important) could give him the opportunity to hear everything he wrote. As his film scores proved to be more and more successful, he was offered major assignments, and by the end of the 1940s he had become established as one of the leading British film composers.

During the war Alwyn was fully occupied in multifarious activities--continual work on propaganda films and broadcasts, teaching at the Academy, flute recitals, and service as a London air-raid warden--but quite apart from these duties (and several major scores for feature films), he had not abandoned serious composition. Amongst works composed during the war period were his Concerto Grosso No. 1 and a Concerto for Oboe, Harp, and Strings. When in 1948 he composed his first symphony, Alwyn had an even more ambitious project in mind: he envisaged a cycle of symphonies (not unlike Wagner's operatic *Ring*).

He completed work on his Symphony No. 1 in 1949 and eventually showed his score to Sir John Barbirolli, to whom this large-scale work is dedicated. Barbirolli, who prior to this had conducted a film score of Alwyn's, received the work enthusiastically and conducted the premiere in 1950. He also asked Alwyn for a second symphony which was soon to follow. Symphonies No. 3 and No. 4 were completed within the next few years, thus concluding the composer's idea of a *Ring* of symphonies. Premieres of each of the works were successful, but Alwyn's status as a film composer prevented him from receiving unbiased acclaim; to some of the critics his symphonies sounded like "film music," perhaps because of the essentially romantic style of the works.

Many frustrating years of neglect inevitably followed, until in the 1970s the English record company Lyrita (a division of Decca) issued a performance of Alwyn's Symphony No. 3 (his most spectacular work). This aroused an immediate interest in his symphonies in both public and critics alike. By 1977 all his symphonies were recorded (including Symphony No. 5 of 1973), each having

received a performance *con amore* with the composer conducting. In fact, the London Philharmonic Orchestra's response in these recordings is hardly to be surpassed. Alwyn reports that the musicians' acclaim during the recording sessions did much to compensate the composer for the neglect of his music for more than two decades. Alwyn's attention to the individual part of every instrument in the orchestra makes his works grateful to play. This results in performances of great sympathy and musical devotion.

By now most of his major symphonic works are recorded, including a *Sinfonietta* for Strings, a set of Elizabethan dances, a concert overture *Derby Day*, *Concerto Grosso No. 2* for Strings, a symphonic poem *The Magic Island*, an *Autumn Legend* for cor anglais and string orchestra, and a concerto, *Lyra Angelica*, for harp and string orchestra. The last is a piece of sheer beauty, as is the *Sinfonietta* for Strings, a work Alwyn wrote as relaxation after six years of hard work on his *Don Juan* opera.

Alwyn's writing is tonal in the sense that he constantly refers to tonal relations and key-centers. But the material with which he constructs his themes is mostly based on selected note-rows that may be well compared to Messiaen's 'modes.' Alwyn's symphonies are dominated by clear thematic ideas that constantly shift and vary shape and character, while the basic "rows" (not to be confused with Schoenberg's 12-note-rows!) give rise to various unusual key relations. These relations are quite different from classical key relations, which is why one never can say that his symphonies are "in" D-minor or B-flat.

A most striking (and from a formal musical point of view most satisfying) example of Alwyn's mature symphonic style is his *Symphony No. 5* in one movement, which is actually a complete four-movement symphony in miniature, with different ideas and solutions to each mini-movement. It needs a true master to compose a piece like this which has nothing lacking in either intellectual perception or in emotional communication.

In addition to his large symphonic oeuvre, Alwyn has written several chamber works, of which his string quartets (not identical with any of the 14 abandoned ones) and a string trio are among his own favorites. He has also composed works for solo instruments, such as the highly virtuosic *Sonata for Piano*, a set of *Fantasy Waltzes* for piano, pieces for flute, including the brilliant *Divertimento for Solo Flute*, which was given its first performance at the International Contemporary Music Festival held in New York in 1941, works for harp, and others.

Alwyn retired from composing for films in 1960. Like Korngold, he seems to have come to the conclusion that he must devote the rest of his life to serious music, and that he could no longer compose "background" music on commission. One has to respect this point of view, although the decision is to be regretted by those who dare to envisage what he might have done had he continued to pursue his film career. Alwyn's achievements in his 25 years of composing for films include some jewels of film scoring. To name only a few: *ODD MAN OUT*, *DESERT VICTORY*, *TUNISIAN VICTORY* (with additional music by Tiomkin in the U.S. version), *THE MUDLARK*, *THE CRIMSON PIRATE*, and *THE RAKE'S PROGRESS*. Alwyn was one of the very few British composers frequently offered Hollywood assignments. He, however, never worked in Hollywood. All of his scores were composed and recorded in England, most of them conducted by the late Muir Mathieson.

Alwyn was lucky in having been given *carte blanche* for most of his film scores. He was never typecast as a specialist for certain categories of films. He composed rousing adventure scores (*THE CRIMSON PIRATE*, *MASTER OF BALLAN-TRAE*), dramas (*ODD MAN OUT*, *SHAKE HANDS WITH THE DEVIL*, the latter being his

only recorded score), comedies (THE MUDDLARK and other Alec Guinness films), fantasies (THE ONE MILLION POUND NOTE), and war documentaries (the VICTORY series). Also he did three Disney films (THIRD MAN ON THE MOUNTAIN, IN SEARCH OF THE CASTAWAYS, and SWISS FAMILY ROBINSON). As a matter of principle he always did his own orchestrations, with the exception of the three Disneys, which were orchestrated by Muir Mathieson. Unlike most British composers, he often tried to avoid full symphonic scoring and created some of his scores for a limited group of instruments instead. In general he was regarded as a master of orchestration who applied his technical resources to the individual requirements of each of the films he worked on.

Today Alwyn looks back to his film career with slight amusement. He experienced the film music boom of the 1940s and 1950s and enjoyed having worked on so many interesting films. He has never had any interest in newly recorded versions of his film scores. From the point of quality many deserve to be revived, but Alwyn objects strongly to any suggestion that he should make suites of his films scores and in this respect he differs from most other distinguished film composers. This, alas, is a point of view film music devotees must accept, but anyone knowing Alwyn's musical integrity (as well as his sincere concern for music in general) will understand that he is speaking as a purist. Alwyn never was any sort of showman, and his concern for what is essentially musical is clearly evidenced in his serious music first and foremost.

William Alwyn is happily married. His very charming wife, Doreen Mary, is perhaps better recognized under her maiden name, Doreen Carwithen, known to connoisseurs of film music as one of the very few women composers who worked on films. Doreen Carwithen did several scores for George K. Arthur (ON THE TWELFTH DAY, THE STRANGER LEFT NO CARD), and during the 1940s and 1950s she was assistant to Muir Mathieson at Denham Film Studios and composed music for a number of documentary and feature films. She also worked very closely with Sir Arnold Bax on OLIVER TWIST, an opportunity that she recalls with happy memories.

The Alwyns' home, beautifully located at the seaside in Suffolk, East Anglia, contains a wonderful collection of paintings and sculptures that Alwyn has assembled during his lifetime. Alwyn at 75 is a remarkable personality, full of energy and vitality. Alas, he is afflicted with arthritis in his hands, which, he fears, may prevent him from continuing to write further large-scale works. But various chamber works and song cycles are still in prospect. His recent Concerto for Flute and Eight Wind Instruments is a piece of music that reveals memories of his youth. He says it came to him like recollections of joy once experienced. He just wanted to write a piece of musical beauty. And this is exactly what he has always strived for and so often succeeded in: to write music that easily communicates with those willing to follow him into a world of aesthetic plenitude.

William Alwyn is one of the very few true romanticists fighting to maintain sanity in a world of musical chaos. This he shares with Miklós Rózsa. What did Alwyn say about his affinity with Rózsa? "Ours is a mutual admiration." Don't fail to get acquainted with his music.

William Alwyn filmography:

1936: AIR OUTPOST (documentary)  
THE BIRTH OF THE YEAR (documentary)  
THE FUTURE'S IN THE AIR (documentary)  
MONKEY INTO MAN (documentary)  
THE ZOO AND YOU (documentary)  
ZOO BABIES (documentary) 1937:  
THESE CHILDREN ARE SAFE (documentary)  
WINGS OVER EMPIRE (documentary) 1938:  
NEW WORLDS FOR OLD (documentary)  
1939: ROADS ACROSS BRITAIN (documentary)  
1940: S.O.S (documentary)  
STEEL GOES TO SEA (documentary)  
W.V.S. (documentary) 1941: THE  
HARVEST SHALL COME (documentary)  
KIPPS [U.S.: THE REMARKABLE MR. KIPPS]  
PENN OF PENNSYLVANIA [U.S.: THE COURAGEOUS MR. PENN] 1942:  
THE COUNTRYWOMEN (documentary)  
LIFE BEGINS AGAIN (documentary)  
THEY FLEW ALONE [U.S.: WINGS AND THE WOMAN]  
WALES (documentary)  
WESTERN ISLES (documentary)  
WINTER ON THE FARM (documentary)  
WORLD OF PLENTY (documentary)  
THE YOUNG MR. PITT 1943:  
BORDER WEAVE (documentary)  
CITIZENS OF TOMORROW (documentary)  
DESERT VICTORY (documentary)  
ESCAPE TO DANGER  
FIRES WERE STARTED (a.k.a. I WAS A FIREMAN) (documentary)  
MEDAL FOR THE GENERAL  
ON APPROVAL  
THE PROUD CITY (documentary)  
SQUADRON LEADER X  
THERE'S A FUTURE IN IT 1944:  
FRENCH TOWN (documentary)  
LOST ILLUSION (documentary)  
OUR COUNTRY (documentary)  
SOLDIER-SAILOR (documentary)  
SUMMER ON THE FARM (documentary)  
TUNISIAN VICTORY (documentary) (co-composer: Dimitri Tiomkin)  
THE WAY AHEAD [U.S.: IMMORTAL BATTALION]  
WELCOME TO BRITAIN (documentary)  
1945: GREAT DAY  
THE RAKE'S PROGRESS [U.S.: NOTORIOUS GENTLEMAN]  
TODAY AND TOMORROW (documentary)  
TOTAL WAR IN BRITAIN (documentary)  
THE TRUE GLORY (documentary)  
1946: GREEN FOR DANGER  
I SEE A DARK STRANGER [U.S.: THE ADVENTURESS]  
LAND OF PROMISE (documentary) 1947:  
APPROACH TO SCIENCE (documentary)  
CAPTAIN BOYCOTT  
A CITY SPEAKS (documentary)

OCTOBER MAN  
 ODD MAN OUT  
 TAKE MY LIFE  
 YOUR CHILDREN AND YOU (documentary)  
 1948: DAYBREAK IN UDI (documentary) ESCAPE  
 THE FALLEN IDOL  
 SO EVIL MY LOVE (with additional music by Victor Young)  
 THREE DAWNS TO SYDNEY (documentary)  
 THE WINSLOW BOY  
 1949: THE HISTORY OF MR. POLLY  
 THE ROCKING HORSE WINNER  
 1950: THE CURE FOR LOVE  
 THE GOLDEN SALAMANDER  
 MADELEINE THE MAGNET  
 THE MUDDLARK  
 MORNING DEPARTURE [U.S.: OPERATION DISASTER]  
 STATE SECRET [U.S.: THE GREAT MANHUNT]  
 1951: HENRY MOORE (documentary)  
 THE HOUSE IN THE SQUARE [U.S.: I'LL NEVER FORGET YOU]  
 LADY GODIVA RIDES AGAIN  
 THE MAGIC BOX  
 NIGHT WITHOUT STARS  
 NO RESTING PLACE  
 ROYAL RIVER (documentary)  
 1952: THE CARD [U.S.: THE PROMOTER]  
 THE CRIMSON PIRATE MANDY [U.S.: CRASH OF SILENCE]  
 ROYAL HERITAGE (documentary)  
 1953: THE LONG MEMORY  
 THE MALTA STORY  
 MASTER OF BALLANTRAE  
 A PERSONAL AFFAIR  
 POWERED FLIGHT (documentary) (co-composer: Malcolm Arnold)  
 1954: BLACK ON WHITE (documentary)  
 THE MILLION POUND NOTE [U.S.: MAN WITH A MILLION]  
 THE RAINBOW JACKET THE SEEKERS [U.S.: LAND OF FURY]  
 SVENGALI  
 1955: BEDEVILLED  
 THE CONSTANT HUSBAND GEORDIE  
 [U.S.: WEE GEORDIE]  
 THE SHIP THAT DIED OF SHAME (a.k.a. P. T. RAIDERS)  
 1956: THE BLACK TENT SAFARI SMILEY 1957:  
 FORTUNE IS A WOMAN [U.S.: SHE PLAYED WITH FIRE]  
 MANUELA [U.S.: STOWAWAY GIRL]  
 THE SMALLEST SHOW ON EARTH (alternate U.S. title: BIG TIME OPERATORS)  
 ZARAK  
 1958: CARVE HER NAME WITH PRIDE  
 I ACCUSE!  
 A NIGHT TO REMEMBER THE  
 SILENT ENEMY

1959: SHAKE HANDS WITH THE DEVIL  
 THIRD MAN ON THE MOUNTAIN 1960:  
 THE KILLERS OF KILIMANJARO  
 SWISS FAMILY ROBINSON 1961  
 IN SEARCH OF THE CASTAWAYS  
 THE NAKED EDGE  
 1962: LIFE FOR RUTH [U.S.: WALK IN THE SHADOW]  
 NIGHT OF THE EAGLE [U.S.: BURN WITCH BURN]  
 1963: THE RUNNING MAN  
 (Filmography compiled by Ronald L. Bohn and James Marshall.)

William Alwyn discography:

<u>Film music:</u>	* 78 rpm
DESERT VICTORY ("March: Desert Victory")-H. M. Grenadier Guards Band conducted by Lieut. F. Harris, A.R.A.M.	Col. D82140
THE RAKE'S PROGRESS ("Calypso Music")-London Symphony Orchestra conducted by Muir Mathieson	Dec. K1544 Lon. T5054
CAPTAIN BOYCOTT ("Opening Titles," "Waltz")-Philharmonia Orchestra conducted by Muir Mathieson	F.M.10
THE OCTOBER MAN ("Opening Titles and Bus Crash")-London Symphony Orchestra conducted by Muir Mathieson	F.M.15
TAKE MY LIFE ("Aria")-Philharmonia Orchestra conducted by Muir Mathieson; Victoria Sladen (soprano)	F.M.21
CURE FOR LOVE ("Theme")-London Symphony Orchestra conducted by Muir Mathieson; Sidney Crook (piano)	HMV B9879
THE HISTORY OF MR. POLLY ("Punting Scene," "The Potwell Inn," "Wedding Scene," "Cycling")-Royal Philharmonic Orch. conducted by Muir Mathieson	F.M.53-54
MADELEINE ("Waltz," "Strathspey")-Royal Philharmonic Orch. conducted by Muir Mathieson	F.M.100
THE ROCKING HORSE WINNER ("There Must be More Money," "Paul's Last Ride")-Royal Philharmonic Orchestra conducted by Muir Mathieson	F.M.87-88
THE MAGNET ("Prelude")-Philharmonia Orchestra conducted by by Ernest Irving	F.M.101
NIGHT WITHOUT STARS ("Montage")-Orchestra conducted by Muir Mathieson	F.M.111
THE CARD ("Theme and Variations")-Orchestra conducted by Muir Mathieson	F.M.129
THE LONG MEMORY ("Prelude")-Orchestra conducted by Muir Mathieson	F.M.134
THE MILLION POUND NOTE ("Theme")-Orchestra conducted by Muir Mathieson	F.M.144

\*An annotated listing of these 78 rpm recordings is in the 1957 edition of *The Technique of Film Music*, by Roger Manvell and John Huntley (Focal Press, London and New York). The "F.M." numbers were a special series of direct soundtrack recordings issued by the J. Arthur Rank Organization to record libraries and radio stations but not available commercially.

THE RAINBOW JACKET ("Romance," "The Lingfield Race")- Orchestra conducted by Dock Mathieson	F.M.150
THE SEEKERS ("Dance of Death")-Choir and Orchestra conducted by Muir Mathieson	F.M.149
THE BLACK TENT ("Theme")	F.M.191

33-1/3 rpm

SHAKE HANDS WITH THE DEVIL	UAL 4043 / UAS 5043 [Fr.] Sonop. UASF 5043
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<i>The Golden Age of British Film Music</i> Contains "The Punting Sequence" from THE HISTORY OF MR. POLLY; "Paul's Last Ride" from THE ROCKING HORSE WINNER; "Main Title" from THE CARD (all conducted by Muir Mathieson); plus selections by other composers.	Citadel CT-OFI-1
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Concert Oeuvre:

Symphony No. 1	Lyrita SRCS 86
Symphony No. 2 / Sinfonietta for Strings	Lyrita SRCS 85 / Musical Heritage Soc. MHS 3644
Symphony No. 3 / <i>The Magic Island</i>	Lyrita SRCS 63 / Musical Heritage Soc. MHS 3300
Symphony No. 4 / Symphony No. 5 ("Hydriotaphia")	Lyrita SRCS 76 / Musical Heritage Soc. MHS 3574
<i>Lyra Angelica</i> / Concerto Grosso No. 2 / <i>Autumn Legend</i>	Lyrita SRCS 108
<i>Elizabethan Dances</i> / works by other British composers	Lyrita SCRS 57 / Musical Heritage Soc. MHS 1672
<i>Derby Day</i> / works by other British composers	Lyrita SRCS 95
<i>Fantasy Waltzes</i> / Sonata alia Toccata	Lyrita RCA 16 (mono)
<i>Mirages</i> (song cycle) / (Divertimento for Solo Flute / <i>Naiades</i> , Fantasy-Sonata for Flute and Harp	Lyrita SRCS 61 / Musical Heritage Soc. 1742
String Quartet in D-Minor / String Trio	Unicorn UNS 241 *

Postscriptum: A society to promote the work of William Alwyn is projected (in agreement with the composer) and needs support of membership. Those interested in Alwyn's music (both serious and film music) should contact the author for further details. Please write to: Alfons A. Kowalski, Heumarkt 2, 6532 Oberwesel / Rhein, West-Germany.

\* Deleted immediately after release. Very few copies are in circulation.

TWO FORGOTTEN SCORES: JERRY GOLDSMITH IN RETROSPECT by  
Alexander Strachan:

Beneath the warm, golden glitter of a late summer's afternoon in 1935 Connecticut, two 10-year-old boys, twins, meet in their secretive lair near their home. "Don't worry, little brother," one of them whispers, and a heavy wooden trap door shuts out the twilight. An ominous chord rolls softly beneath their chatter, heralding the stirrings of an evil presence that will, in the course of a few short summer weeks, change the course of their lives forever.

Jerry Goldsmith's evocative and haunting score for 1972's *THE OTHER* provided some of that year's most beautiful music for the screen. It remains to date one of Goldsmith's finest efforts. Like many worthy scores of that or any other year, it was banished to the vaults of studio libraries along with the film it represented, a curiosity, to be resurrected only on late-night television. It was not recorded. Like *ISLANDS IN THE STREAM*, it probably never will be.

It is some, if not much, consolation that this satisfying score has been made available as part of a new series of cassette tapes being offered through the Soundtrack Album Retailers mail order firm. *THE OTHER* has been paired with the music from an earlier Goldsmith effort, 1966's *SECONDS*. Other Goldsmith offerings in this series worth mentioning include, in stereo, 1977's fine score for the otherwise flat *DAMNATION ALLEY*, and a film music classic, 1969's *THE ILLUSTRATED MAN*.

The tapes have been recorded directly off the film prints in question (with dialogue and sound in place) and have been professionally edited together to form a cohesive musical and dramatic statement. The quality of these recordings varies considerably, from the deep, fine stereophonic resonance of *DAMNATION ALLEY* to the occasionally weak moments of *THE OTHER*, a fuzzy reproduction of whose main title is more than made up for by the reproduction of the score's later and thematically more important moments.

*THE OTHER*, as translated from Thomas Tryon's bestselling novel to the wide screen by director Robert Mulligan (*TO KILL A MOCKINGBIRD*, *BLOODBROTHERS*, both scored by Elmer Bernstein), is a brooding and enigmatic film. Were it not for the film's outstanding technical credits. Goldsmith's score among them, the plot would be unintelligible. Tryon's novel employed bizarre narrative twists and psychological game-playing with the reader, techniques, in this case, adapted to the screen with only limited success.

A shy and mournful melody introduces the opening credits, framed on a stark black backdrop. The theme is whistled at first, then builds to a thrilling

yet (because of the unusual orchestration) mysterious orchestral climax, culminating in a shimmering gong that begins the story on a note of qualm. The opening melody is simple but alluring Americana. Later in the film, for many of the scenes between the boy Niles Perry (played alternately and to chilling effect by both Chris and Martin Udvarnoky) and his grandmother Ada (Uta Hagen in her first screen role following an impressive career on the stage). Goldsmith develops this motif with some stunning arrangements: A simple and beautiful melody suddenly becomes bizarre and menacing. The rich orchestrations here are the work of the ever-present, ever-professional Arthur Morton, who enhances Goldsmith's music at every opportunity.

A rousing variation of the main title accompanies Niles as he plays "the game," where his soul follows a crow in flight ("Look at me!"). With majesty and grandeur, this Americana variation builds to an awe-inspiring climax. Suddenly the crow flies too low over a field, a farmer straightens up, a

pitchfork comes from off-screen, jabbing up, toward the oncoming crowd--and sudden chords attack the theme as Niles drops to the ground with a gasp, complaining of a sudden pain in his chest, as though a row of sharp metal prongs had just been turned quickly and inexorably inside.

For Alexandra, the boy's saddened and disillusioned mother, played with a solemn, quietly haunting quality by Diana Muldaur, Goldsmith has created a simple piano and string duet that heightens her tragic thoughts and represents her withdrawn world--"Are you hoping?" "Yes, darling, I'm hoping." Here Goldsmith, ever the artist, dares to be subtle. His achievement lies in bringing to this film an emotion it somehow lacks in all its other elements (possibly because of director Mulligan's detached, almost objective directorial style, so different from the subjective excess of his previous effort, *THE SUMMER OF '42*). A variation on the mother's theme is played to stunning effect in a later scene where Alexandra finds the fated family ring in her young son's possession (harmonious strings played quietly and subtly, under-scoring the soft, hushed tones of dialogue). The sudden discovery is followed by the equally sudden silence that breaks into the musical relationship that was developing ever so quietly between the two. Alexandra's own sudden and bizarre death follows. Here Goldsmith utilizes sound with picture to create a truly frightening experience; in this scene more than any other, all the elements of the film are fused to create one single moment of terror.

There are moments of beauty and pathos: quiet strings, bells, a piano striking soft moments in leisurely succession as the two boys are playing alone--"What would you like to see before you die?" "Listen, if I was dyin', I'd be too busy doin' just that, and so would you." Here the quiet scoring flows behind the sound of the breeze ruffling through long grass.

There are some moments of ugliness and horror: sharp, menacing, angular brass rhythms denoting Ada's horrible discovery of a missing baby at the picture's end ("Niles, where is the baby?"), her equally horrible realization, her decision to kill her one remaining grandson, all accompanied by the wind of a furious thunderstorm and heightened by fragmentary harmonic chords, a symphony of sight and sound assailing the senses.

The film closes with an unresolved denouement; Goldsmith's score closes with stark nakedness, ending with the theme's opening prelude whistled over the end credits.

Much has been written and rumored about Goldsmith's use of tonal and atonal effects, but what primarily interests him is not effect so much as dramatics. The themes and dramatics of *THE OTHER* are underscored with sensitivity and intelligence; one gets the impression this was a score Goldsmith found both challenging and problematic. Goldsmith's forte is mystery: the more obscure the material, the higher he seems to rise to the occasion. The enigmatic and often confusing nature of *THE OTHER* has resulted in some of the best music this fine composer has created in a long and fascinating career, a career, one would hope, that is far from ended.

The titles (my own) and the approximate timings of the musical selections are: Main Title 1:35 / The Hiding Place 2:38 / Alexandra I 0:59 / Ada--The Game 2:12 / Traveling Medicine Show 3:28 / Running Together 0:45 / Alexandra II 1:45 / What Would You Like to See Before You Die? 1:48 / Alexandra's Accident 0:49 / Niles Perry 0:38 / Finale (The Baby Lost; The Baby Found; The Fire; End Title) 4:38.

Another representative score of this series worth mentioning is 1969's *THE ILLUSTRATED MAN*, adapted by Jack Smight (*DAMNATION ALLEY*) from the collection of short stories by Ray Bradbury. This score, Goldsmith tells Derek Elley

in his recent interview with *Films and Filming*, "is one of my favorite(s) . . . The style for THE ILLUSTRATED MAN was all my own choice--serial, but lyrical at the same time. There's a close tie between impressionism and serialism, so one can slide back and forth."

A strange, brooding song breaks softly behind the opening titles, first a single soprano voice, followed by oboe and harp, culminating in the full chamber ensemble. In the opening scene we meet the Illustrated Man, Rod Steiger, introduced by a strange motif that seems more characteristic of the scores Goldsmith would compose a decade later for COMA and ALIEN. The theme develops as we learn of the strange misfortune of the Illustrated Man's skin --Don't you look at those illustrations too long because if you do they come alive"--and stranger quest--"Have you seen this house?" "There must be hundreds of houses like that around here." "I'm only looking for one, and I'm looking for the lady that lives inside it, and when I find her, I'm going to kill her." The conversation develops; banks of winds and strings rise in orchestral surges as a crisis looms, the illustrations squirm: "I've told you before, these things come alive and when they come alive they scare people, and people don't like to be scared."

We are introduced to the woman of these nightmares, as portrayed by Claire Bloom, and Goldsmith uses a lush, romantic lyricism that foreshadows his fine work in ISLANDS IN THE STREAM nearly a decade later.

The scene shifts ahead to a future nightmare; the music flutters, surges, changes swiftly from chamber ensemble to electronic. A web of intrigue is carefully drawn: "What makes you think you can keep me here?" "What makes you think you can go?" The music follows a similar path, turning in on itself as the intrigue thickens, becoming more complicated, the orchestrations varying from moment to moment, employing a full repertory of winds, strings, and percussion, flutes alternating with clashing horns, as Goldsmith draws his atonal development to a dramatic climax.

This climax is the outstanding feature of this unusual and innovative score: a sustained fifteen-minute composition that is an entity unto itself, muted violin textures (signifying the last night of the world) shattered by the sweeping string chord crescendos of the finale (signifying the death and tragedy born of curiosity). A final washboard stroke sweeps the screen, and the soprano voice returns to conclude the film as it began--with an eerie variation upon a theme of Americana.

Throughout, this is Goldsmith at his best, the type of material one has come to expect of his scores for Franklin Schaffner. THE ILLUSTRATED MAN may not be Goldsmith's masterpiece, but it is certainly one of his most memorable scores.

The titles (my own) and the approximate timings of the musical sequences are: Main Title 3:23 / Meeting the Illustrated Man 2:58 / The Skin Illustrations 2:15 / Felicia 3:17 / The Nursery 1:30 / The Veldt 4:30 / She Knew What She Was Doing 2:30 / You've Seen Her, Haven't You? 1:30 / The Sun Dome 1:02 / I Have To Go 3:28 / Climax and Finale 14:59 (The Last Night in the World 5:06; It Didn't Happen 2:00; See Your Own Future and End Title 7:53).

(Ed. note: The tapes described here are presumably bootleg recordings, which is why Mr. Strachan does not give an address or ordering information. The music remains worthy of attention, which is why he takes this occasion to discuss it.)

FILM SMORGASBORD by A. C. Robbins:

Tony Thomas, ed., Film Score: The View From the Podium  
Cranbury, New Jersey: A. S. Barnes, 1979 (266 pp., \$14.50)  
London: Thomas Yoseloff, 1979

Seven years ago Tony Thomas's *Music for the Movies* was a welcome addition to the literature of film music. The book was limited to "Hollywood" composers, and it attempted little in the way of musical analysis, stumbling badly whenever it did venture in that direction. But Thomas had gathered a lot of useful information--including accurate filmographies--and he had the grace to stand back and let some of the more articulate composers speak for themselves. For these and other reasons *Music for the Movies*, still available in hard and soft covers, remains a useful companion. Therefore when it was announced that Thomas's new book would consist entirely of interview material, I envisioned a fairly significant item--perhaps a more honest symposium than the skillful but slanted affair in Irwin Bazelon's *Knowing the Score*.

Unfortunately *Film Score* is a letdown. Not because Thomas conducts his interviews badly, but because he does not conduct enough of them. A certain vagueness in the book's source acknowledgments makes it hard to be certain, but I doubt that more than a third of the volume is original material. But let the contents speak for themselves.

Each of the 20 chapters is devoted to a single composer. Predictably the focus is on Hollywood-based composers. The sole and puzzling (though not unwelcome) exception is William Alwyn. The names represented are pretty much those you would expect. Alex North and John Williams are unaccountably absent but this is partly offset by the welcome presence of the neglected H. J. Salter and the articulate Fred Steiner.

Each chapter begins with a short and necessarily superficial biography by Thomas, the sort of material that he put into his earlier book, but that is less useful today when we know so much more about the composers than we did in 1973. After these introductions, the composers speak for themselves "on film music." Some few chapters (e.g., Addison, Bernstein, Fielding, Mancini) appear to derive from original interview material. The remainder are a varied lot. From Newman and Rózsa we get previously unpublished lecture notes. The Herrmann, Korngold, Rosenman, and Tiomkin items have all been published elsewhere, but they would be hard to find today and are therefore welcome here. Less justified is the inclusion of Aaron Copland's classic and widely available chapter from *What to Listen for in Music*. And surely it is indefensible to merely reprint the sleeve notes from a David Raksin album. Anyone interested in Raksin will have these notes already.

The contents are as variable as the sources. There is a good deal of lively material--I was particularly impressed by Fred Steiner's essay on the need to understand film music--but there is no central focus. The composers do not address each other; they do not (as in Bazelon) address common questions and sometimes, thanks to the editing or lack of it, they do not even achieve internal consistency. The Max Steiner selection, for example, starts out as autobiography, then abruptly shifts in 1936 to a discussion of scoring techniques.

Finally, mention must be made of the atrocious editorial quality of this expensive volume. Proofreading gaffes are legion: "Rosza," "Bernstin," THE SWAN as a "puritanian" romance. At times one wonders if the book was edited at all: "Bernard Herrmann's place in the history of film scoring is now quite easy to place." "THE NIGHTCOMERS uses a full orchestra in the romantic fashion."

(Two pages later the composer tells us that his approach was baroque and classical.) And so on.

There is a useful post-1970 discography by Page Cook, and a fragment, now badly dated, from Win Sharples' film music bibliography.

*Film Score* is a smorgasbord with some appealing offerings. It is no bargain though, and it will not be easy to digest.

LONDON AND ANGERS by Alan Hamer:

The first week of March was of considerable interest to Rozsaphiles, affording as it did the opportunity to attend two concerts with the composer conducting his own music, as well as the second National Film Theatre Lecture, which proved as engrossing as the first had, back in 1972. The concerts were in Angers, France, on the 1st and 2nd of the month and formed the principal events in an attractively balanced "Festival Cinématographique--Musique et Cinéma," also featuring French composers Pierre Jansen, Antoine Duhamel, Georges Delerue, Francois Bayle, Michel Fano, and others, plus the affectionately remembered music of Maurice Jaubert.

The Orchestre Philharmonique des Pays de Loire was formed in 1971 under Marcel Landowski, and since 1978 its chief conductor has been Marc Soustrot, who was once an assistant to Andre Previn with the London Symphony. Rózsa had arrived in the historic town via London and Paris and was happy to slip away from the barrage of radio interviewers in the French capital to the delightful Anjou region, between Le Mans and Nantes, to get down to the serious subject of music-making. He managed to have seven rehearsals with the orchestra, which was just as well considering their relative inexperience and unheaven disposition.

Rather surprisingly, Soustrot himself conducted the opening *Overture to a Symphony Concert*, which leapt into life on the first evening under this young, vigorous conductor but soon sagged noticeably in the development as the brass lost cohesion. However, Soustrot tightened his grip on the proceedings, and the work finished in fairly striking fashion. Rózsa was ushered in from the wings of the stage as the applause swelled appreciably, and when it had died out, he quietly led the orchestra into the *Notturmo Ungherese*. This blossomed elegantly, and at times the inherent beauty of the piece radiated, despite indelicate string playing, as the contours of the music were shaped into a homogeneous entity.

The English pianist, Eric Parkin, was the soloist in Rózsa's *Piano Concerto*--playing it for the first time--and his typically temperate intensity produced throughout an ideal balance between sensuous appeal and articulate structure. His calmly deliberate entry was effective enough but suddenly his concentration seemed to focus with great clarity, resulting in a memorable first movement. Rózsa strained to keep the orchestra united with the pianist, but certain players didn't appear to be observing the conductor at all. In the slow movement Parkin's approach was gently reticent, although well poised and with just the right tinge of reflective melancholy. The finale came over with much verve and really is an exciting movement to witness in live performance with its many-levelled variations interplaying between soloist and orchestra. Parkin obviously enjoyed himself and admitted afterwards that he liked the work immensely.

The concert's second half was devoted to film music and was predictably more successful than the first as the orchestra's shortcomings seemed less noticeable and therefore distracted to a lesser degree. The BEN-HUR Suite, reduced to four movements, was rewarded by spontaneous audience enthusiasm after each part. Two excerpts from *films noir* followed (DOUBLE INDEMNITY and THE NAKED CITY, both as arranged on the Polydor records) and were as unevenly played as the preceding suite had been successful. But matters improved again when Eric Parkin reappeared to play the waltz from PROVIDENCE to full string accompaniment. The effect was magical. The strings lacked sheen and resonance, but Parkin preserved a sense of intimacy while often suggesting a larger scale of utterance.

Unfortunately, Parkin had not had sufficient time to learn the SPELLBOUND Concerto which followed, so the equally familiar orchestral version was rendered with the unfamiliar addition of an Ondes Martenot. This sound resounded menacingly about the small theatre, creating a true feeling of panic and hysteria, in contrast to the theremin's eerie wail, which might tend to more effectively conjure up acute psychotic disturbances. In any event, this performance would seem to have been a "first," and Dr. Rózsa admitted that he had found the instrument most convincing.

The last scheduled item was the MADAME BOVARY waltz and here again the orchestra was just not up to the swaying intricacies of the piece. In fact, on Sunday a trumpet player missed a complete bar and threw the climax night-marishly out of joint! Nevertheless, they somehow all finished together, and the clamorous audience insisted on an encore. The finale to TIME AFTER TIME (in French, C'FITAIT DEMAIN) was the result, and what a splendid addendum to the programme it made; powerfully thrilling, it emerged as the perfect curtain closer, happily rounding off an unevenly performed but highly enjoyable pair of concerts--the first ever to be conducted by the composer in France. Let us hope there are many more.

Just three days after the Angers concerts, Miklós Rózsa made his long awaited return appearance on stage at London's N.F.T., seven-and-a-half years since the first interview there. This time the evening began with a showing of MADAME BOVARY, an event in itself as the film is very rarely seen in England. I am happy to say that interviewer Derek Elley informed this writer of the lecture long before it occurred, so every European MRS member could be notified well in advance. About a quarter of the entire U.K./European membership turned up--including four from Germany and two from Belgium--all of us eagerly assembling in the bar before the film began. For illustrating the lecture itself, Elley had chosen just four film clips, each singularly imaginative: KING OF KINGS (Intermezzo, followed by the first ten minutes of the film); LUST FOR LIFE; THE JUNGLE BOOK (another rarity); plus the last ten minutes of THE NAKED CITY.

The discussion centered around Rózsa's M-G-M career, as the lecture formed part of a massive tribute to M-G-M by the N.F.T. Some notable discourses revealed Rózsa's problems composing KING OF KINGS so soon after BEN-HUR, the initial appointment in 1948, director-producer relationships in Hollywood, the decline of M-G-M Studios, and also his early film years with Korda. Before the talk. Dr. Rózsa had visited the clubroom briefly and soon attracted an eager gathering of enthusiasts who had come well armed with record sleeves to be signed. Several days later, he agreed to meet MRS members at his hotel over tea and a half-dozen contented souls enjoyed an all-too-brief three-and-a-half hours to round off a uniquely distinguished and satisfying week.

MIKLÓS RÓZSA, D.M.:

*Last June, The College of Wooster (Ohio) conferred an honorary degree on Miklós Rózsa (see PMS 28). Following is the text of the official citation read at the ceremony by President Henry Copeland. It was made available to us by Jeffrey Dane.*

Sir, your music is played, loved, and respected in the great concert and recital halls around the world. Our foremost orchestras and leading soloists have performed it enthusiastically, and the public has responded by acclaiming you as that comparative rarity--a 20th-century composer whose music is at once serious and widely appreciated. The musical public has expressed its gratitude with numerous prizes and awards, and your fellow cinema artists have recognized your rare qualities and honored you with three Academy Awards.

Your inspired work as a composer has immeasurably enriched our world, and the procession of your splendid creations has given us cause to celebrate our humanity. Your consummate skill, unfailing sensitivity, impeccable technique, and profound originality have brought a new musical language to the American public, and the range of your talents, from the spectacularly beautiful violin concerto for Heifetz to the eerie and haunting score for THE LOST WEEKEND, is astounding. You have avoided cliches and created your own idiom, and the freshness, vitality, and honesty of your work have been both a revelation and an inspiration to other composers and to your audiences.

You are an artist and a professional. We are grateful for the integrity and richness of your work as an artist, for your willingness to examine with our students at Wooster the task of the serious musician in our day, and for your patience and imagination as a teacher.

By the authority vested in me by the State of Ohio, and by the vote of the Faculty and the Board of Trustees of The College of Wooster, it is my privilege to confer upon you, Miklós Rózsa, the degree, Doctor of Music, honoris causa.

FRANK CORDELL (1918-1930) A  
TRIBUTE by Alan Hamer:

The distinguished and versatile composer Frank Cordell died on 6th July at his Sussex home, after a short illness. He was 62. Having begun orchestrating and conducting in the RAF, he assumed the role of overall musical director for Forces Radio soon after the war.

Composing for BBC Radio plays and documentaries soon followed, and in 1955 he joined EMI's HMV label as a highly successful conductor and arranger of popular songs and standards, his name appearing on hundreds of "singles" as well as on LP "mood" albums.

Cordell began composing for films in the late 1950s (THE CAPTAIN'S TABLE; and then in Hollywood, FLIGHT FROM ASHIYA). Later, more notable films included KHARTOUM, RING OF BRIGHT WATER, and CROMWELL. His television credits included THE MAN WHO NEVER WAS and 26 one-hour episodes of COURT MARTIAL. His last film assignment was for Larry Cohen's GOD TOLD ME TO (1976), from which he assembled a concert suite. During his later years he composed a number of concert works---

unfortunately little performed--including a piece for saxophone quartet, a cello concerto (1978), a horn concerto (1979), and Diversions for four horns.

His various musical talents were always expertly fashioned to produce original and memorable results; in fact, he was the true professional in a fickle profession containing an excess of amateurs. His musical legacy will be prized by many.

NEWS (continued from page 3):

Special thanks to Mary Ellen Fitzpatrick for entering our mailing lists on a Lexitron 1303 Word Processor, thus enabling us to insert changes and additions in proper alphabetical sequence. Lexitron Corporation is a division of Raytheon.

Finally a late bulletin: Miklós Rózsa will score EYE OF THE NEEDLE, based on Ken Follet's best-seller. The World War II thriller stars Donald Sutherland in a story about a Nazi spy's attempt to uncover the 1944 Normandy invasion.

LETTER:

HANSJORG WAGNER, Saarbrücken, West Germany:

In 1966 a German picture was produced in two parts, DIE NIBELUNGEN 1 and 2. The film was horrible in almost every way, but the music by composer-conductor Rolf Wilhelm is among the best ever written for a German film. Epic in construction and moving in its various themes, it is often reminiscent of Rózsa.

Now a new record company called Limelight has recorded the music for the first time on an excellent stereo LP, the composer conducting the FFB-Orchestra of 80 men. The record contains music from the first part of the film. The second part will appear in February, together with the music from another Wilhelm film, VIA MALA. In the 53 minutes of music there are interesting reminiscences of Tiomkin ("Der Kampf mit dem Drachen"), Herrmann ("In der Schmiede"), and especially Rózsa ("Marsch der Nibelungen," "In Alberichs Hohle"). There are also typical Wilhelm touches in the pastoral "Volker's Erzählungen," the gigantic landscape "Island," and the splendid "Einzug in Worms." It is hard to believe that this is the first album of a Wilhelm score and that it took 14 years for the NIBELUNGEN music to be recorded.

Limelight Records is a mail order firm with many interesting records from Italy, Germany, and France. The prices are lower than some other firms. The NIBELUNGEN record is \$12.50 plus \$3.50 for surface shipping or \$6.50 for air mail. Address: Quallenbrunnen 15, D6601 Sitterswald, West Germany.

In an old PMS there was a remark that the "Notturmo" from *Background to Violence* is not taken from BRUTE FORCE (as the liner notes claim) but from THE KILLERS. Actually only the beginning and end are from THE KILLERS; the middle section is the love theme of Joe Collins and Ruth from BRUTE FORCE. The new record TT-MR-3 proves this, as the ominous side two contains the *Background to Violence* suite also, and not the announced music from THE NAKED CITY.

The LOST WEEKEND record is also interesting. The "Walk Along Third Avenue" is totally different from the film version and the Polydor album. Perhaps an alternative composition? The finale seems to follow the film version, then goes into a variant just before the end titles. There have been previous instances of this sort of thing, of course. The PLYMOUTH ADVENTURE finale on the M-G-M / Polydor album is completely different from the version in the film.

Our apologies for this late summer issue. The fall issue ought to follow shortly with Frank DeWald's TIME AFTER TIME analysis. After that we expect Ronald Bohn's Rózsa film music discography, Michael Quigley's essay on CLOSE ENCOUNTERS OF THE THIRD KIND, and, we hope, some reviews of current scores.

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