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NEWS (April 1990)

Recordings:

Conductor David Amos will record the *Tripartita* with the loyal Philharmonic Orchestra this summer. He also hopes to make a recording of the *Sinfonia Concertante*. . . . Ulrich Koch, who gave the European premiere of the *Viola Concerto* in 1987, plans to record that work in Nuremberg. The eventual goal in this plan would be an album called "Double Life," in which the companion work would be a suite from that film, arranged by Christopher Palmer and conducted by Elmer Bernstein. . . . Herschel Burke Gilbert's Laurel Records, which produced the splendid *String Quartets* album last year (see the double review in the March/April 1989 *Fanfare*), is preparing a Rózsa album to include a number of short works: (1) *Sonatina for Ondes Martenot*, Op. 43, with Cynthia Millar; (2) *Fantasy for Harp*, based on film themes, arranged and performed by Susan MacDonald; (3) *Suite of film music* arranged for harpsichord and woodwinds, performed by Marvel Jensen; (4) *Oboe Sonata*, Op. 44; (5) *Introduction and Allegro for Viola*, Op. 45; and (6) *Suite of three waltzes* (from *BLOOD ON THE SUN*, *A WOMAN'S VENGEANCE*, and *PROVIDENCE*) arranged for solo guitar and performed by Gregg Nestor. This CD is expected by the end of the year.

Silva Screen, the label that has produced elaborate re-recordings of *LAWRENCE OF ARABIA* and *THE BIG COUNTRY*, will next turn its attention to *EL CID*, a full score of which has survived the various studio purges. A *SODOM AND GOMORRAH* compact disc will be issued by Cambria Records, Tony Thomas producing. This version will contain about 50 minutes of music, in selections differing somewhat from the 42-minute RCA version and the 94-minute Italian version of 1987. Cambria will also issue the former *Medallion ML 311* (the twelve choruses from *BEN-HUR* and *KING OF KINGS*) in a cassette version this summer. And the same label, also a music publisher, will be offering the score of the *Ondes Martenot* sonatina as well. . . . The Elmer Bernstein-conducted Nuremberg album of Rózsa film suites has finally appeared on American CD's (Varese *Sarabande VSD-5206*). Other recent CD's include a reissue of *PROVIDENCE* (DRG *CDSL 9502*) and an excerpt from *THE LOST WEEKEND* conducted by Charles Gerhardt on Varese *VSD 5207*. This last item, a treatment of the love theme and closing moments of the film, stems from the *Reader's Digest* series of the late 1960s and is not identical to the *Classic Film Scores* version on RCA.

The Miklós Rózsa Society does not produce or sell records, and we are often asked for the addresses of dealers that do. One specialist mail order dealer is *Sound Track Album Retailers* / 201 New Holland West / P.O. Box 487 / New Holland, PA 17557. In Europe, we suggest investigating the service operated by *Soundtrack!* magazine: Astridlaan 171 / 2800 Mechelen / Belgium.

In the realm of video recordings, viewers should note that the recent releases of *LUST FOR LIFE* and *JULIUS CAESAR* feature stereophonic soundtracks, the first time that the stereo recordings have been heard in many years.

Performances:

Kyung Wha Chung is learning the *Violin Concerto*, in preparation for eventual performances with Andre Previn. . . . A Glendale (California) Symphony performance of a suite from *BEN-HUR* on 19 November 1988, John Covelli conducting, featured an unscheduled accompaniment from an earthquake that visibly rocked the Dorothy Chandler Pavilion during the love theme. The musicians never noticed, but a critic later observed that *BEN-HUR* had nearly brought down the house! . . .

On 22 April Gregg Nestor and associates will give a live broadcast concert of some Rózsa works for Los Angeles radio.

Publications:

Wynwood Press has issued a second, lower-priced hardcover edition of Miklós Rózsa's memoir, *Double Life*. The book retains some thirty of the original illustrations and adds one new picture. Discographies have been updated, and there is a new foreword by Andre Previn. The cost is \$16.95 (plus \$3 for U.S. shipping) from Wynwood Press / 350 Fifth Ave. / Empire State Building / Suite 5711 / New York, NY. The toll-free telephone order number is 800-544-7955. There was a publication reception at the Rózsa home on 3 November 1988, which was recorded by *Entertainment Tonight*, but not televised at that time. (A documentary production on Rózsa by the German Kick Productions is scheduled to be televised in Germany this summer.)

A new book of photographs by the actor Roddy McDowall features full-page portraits of famous Hollywoodians with accompanying text in the words of other celebrities. There is a Rózsa photograph with description by Andre Previn, and one of Pinchas Zukerman with text by Rózsa.

The Society for the Preservation of Film Music has issued its first hardcover collection of writings, called *Film Music 1*. Included is an extremely detailed essay on the structure and harmony of Rózsa's *BEN-HUR* by Steven D. Wescott. The ten other items include studies of Hollywood scores from all periods, a memoir by David Raksin, and very a long (and previously unpublished) interview with Bernard Herrmann. Available for \$30 (members) or \$43 (nomembers) from the SPFM / P.O. Box 89 / Topanga, CA 9 0290.

THE FILM MUSIC OF MIKLÓS RÓZSA ON RECORDS:
SUPPLEMENT 1
by Villu Viksten (with John Fitzpatrick)

In PMS 45 (1986) and PMS 46 (1987) we published Ronald L. Bohn's "The Film Music of Miklós Rózsa: A Checklist." This remains the most thorough catalog ever attempted of recorded Rózsa film music and should be supplemented by Frank DeWald's concert music discography in PMS 28 (1979). (A revised version of the latter appears in Miklós Rózsa's *Double Life* and has recently been updated for the second edition of that book.) Among the comments, questions, and corrections we have received on the Bohn discography, by far the most extensive are those of Mr. Villu Viksten of Toronto. His materials are too extensive for us to reproduce in toto, and some of his research will be of interest mainly to the most thorough collectors of original jackets and pressings. For the general reader we believe that shorter summaries will be more interesting, and we are happy to offer the first installment in this issue. The present commentaries cover some of the recordings mentioned in sections 1 and 2 of the Bohn discography.

SPELLBOUND (ARA version). There is another version of this: Solitaire Records, no. 543, a ten-inch LP of U.S. origin from the early 1950s. Solitaire seems to have been a short-lived budget label manufactured by Remington between about 1950 and 1952. As with the similar Plymouth and

Pontiac labels, the contents were sometimes disguised with phony names for orchestras and performers, and the budget discs were not listed in Schwann.

Early 1950s issues of Schwann, however, do list REM as a label distinct from Remington. I have a copy of the REM SPELLBOUND, and the disc label bears the words "REM Hollywood." Based on the above, I would guess at the following sequence of events: REM (possibly a West Coast company) issued the first LP of SPELLBOUND ca. 1950, perhaps using 78-rpm stampers acquired from ARA Records (the Los Angeles company that issued the first edition in 1945). Shortly afterward (1951?) Remington brought out its edition on Solitaire (possibly as a bootleg recording). But all of this is pure speculation on my part. I would appreciate hearing from anyone with further information.

The AEI issue of SPELLBOUND (AEI 3103) appears to have been made from the original 78-rpm shellac discs of the ARA set and reproduces the original sequence of tracks and titles correctly. (The REM and the Solitaire are jumbled in different ways.) As for the Guild Records version, I have never heard of it before, nor is the Guild label known to me. However, Richard Sears's book *V-Discs: A History and Discography* (Westport and London: Greenwood Press, 1980) does mention Guild Records as one of the American labels that pioneered in the development of commercial vinyl recordings in the mid 1940s.

Section 3 of the Bohn discography lists a studio reference recording of SPELLBOUND (Selznick Library of Motion Picture Music RR-13012/17) coupled with Max Steiner's SINCE YOU WENT AWAY. Both works were first issued separately as radio transcription discs (Selznick Radio Transcription Library of Motion Picture Music, Releases No. 1 (SINCE YOU WENT AWAY) and No. 2 SPELLBOUND). These were sixteen-inch, single-sided 33.3-rpm discs. The musical content of the SPELLBOUND is identical with that on High Street Station Records 3301 (listed in Bohn's section 2) and may well be the same performance.

A DOUBLE LIFE. The Sears volume provides more information on the famous recording of A DOUBLE LIFE, which is cited in section 1 of the PMS checklist under the title of the film and in sections 2 and 3 under the AEI, Premiere, and Sound/Stage labels. Here is the full description of the original item as given by Sears:

July 24, 1948: Hollywood Bowl concert—"Metro-Goldwyn-Mayer Concert," Hollywood Bowl, Hollywood, California
V-Disc 888 (EEE release) Themes from A DOUBLE LIFE
M-G-M studio orchestra conducted by Miklós
Rózsa (total playing time: ca. 10:58 minutes)

(The concert, which is also mentioned by Ross Yockey and Martin Bookspan in their biography of Andre Previn, included a full program of light classical selections; the disc was released in March 1949.)

First, for those unfamiliar with the term, "V-Discs" were recordings produced by the V-Disc group within the Special Services Division of the U.S. War Department (later the Department of Defense). The discs were noncommercial and issued to U.S. armed services personnel world-wide. The program was started during World War II as a morale-boosting effort and proved so popular that it was not phased out until 1949. In fact, the Rózsa DOUBLE LIFE disc was part of the second-to-last group of issues. I have not had a chance to audition a

copy of V-Disc 888, but according to Sears the Library of Congress in Washington, D.C., has an almost complete collection of issued V-Discs.

V-discs were twelve-inch 78-rpm records with a maximum playing time of 6:30 per side (achieved by recording at a lower level and cutting more grooves per inch), so the DOUBLE LIFE suite was easily accommodated on a single disc. The DOUBLE LIFE recording in PMS 45 is described as M-G-M E-999 (78-rpm "V-Disc") and given separate titles for the seven sections of the suite (which is played continuously). For anyone familiar with both film and suite, these section titles make good sense. John Fitzpatrick, who has a tape copy of this recording, says the performance matches those on AEI 3104 (playing time: 11:41 minutes), Premiere PR-120 (11:44), and Sound/Stage 2308 (11:13). Despite apparent differences in playing time, these LP versions all sound like the same performance, down to the brass flub near the start. The different timings are presumably the result of manufacturers' speed manipulations, whether accidental or deliberate.

At first I thought that the listing in PMS 45 was somehow a garbled description of the one in the Sears volume, since the description includes the term "V-Disc." However, the presence of the section titles (which apparently do not occur on V-Disc 888) remains puzzling. Therefore, while it is conceivable that the two items are versions of the same recording, there is also the possibility that the PMS version (if it is not yet another bootleg) may actually be a transcription disc or a studio reference disc.

Before the introduction of magnetic tape into radio broadcasting (and the nearly simultaneous development of the commercial microgroove LP), most (perhaps all) Hollywood studios issued transcription discs of film-related material to the radio broadcast industry for promotional uses. Usually these were 33.3-rpm recordings of twelve- or sixteen-inch diameter. Some studios, like Paramount, had their own transcription labels. John Black of Toronto, who is very knowledgeable about obscure record labels, remembers seeing recordings from the 1940s bearing the label name "Metro," which he thought might have been transcription discs issued by M-G-M Studios (as distinct from M-G-M Records, a commercial label launched in 1947). It is also worth noting that for M-G-M's commercial releases the letter "E" identified 33.3-rpm LP recordings to distinguish them from 78s.

Two additional questions remain: Who did the on-location recording of the concert, and were dress rehearsals also recorded? My guess would be that M-G-M (which had the equipment, personnel, and expertise) did the recording, because the event was billed as an "M-G-M Concert." It is known (from the Sears volume) that the entire concert was made available to the V-Disc group in New York, though the latter issued only the Rózsa selection. (The pressing of the DOUBLE LIFE disc was done at Universal Sound Studios in Hollywood.) A possible link between M-G-M and the V-Disc group may have been the late Frank Walker, who set up M-G-M Records after the war and previously served as a vice-president at RCA Victor, where he was chiefly responsible for that company's heavy involvement in the V-Disc program. If dress rehearsals were also recorded, there is a chance that the version issued on V-Disc 888 may be a dress-rehearsal performance (since the V-Disc group often preferred rehearsals because of the absence of audience noise), while the hypothetical M-G-M issue could possibly be a live concert version.

If I seem to have gone on too long over this single item, it is only to illustrate the very real difficulties that still remain in trying to sort out the details of the Rózsa discography. Again, I am eager to hear from anyone with further information on the subject.

KING OF KINGS. The album of Robert Ryan reading passages from the New Testament, accompanied by fragments of the Rózsa score (MGM SE-3970) raises some interesting questions. The album makes use of twenty-six musical selections (a few of which may appear more than once). Three of the fragments on side two (a highly dramatic bit possibly from the John the Baptist scenes plus two fragments for unaccompanied voices) do not seem to have any direct thematic relationship with the selections on the music album (MGM S1E2). The other selections all contain themes familiar from the first album, some presented in different arrangements. Still others parallel the versions on the music album so closely that it becomes very difficult to decide whether the fragment in question comes from that source or some other.

In his autobiography (p. 123) Rózsa somewhat sardonically relates an encounter, while at MGM scoring THE POWER, with an M-G-M Records executive who criticizes Rózsa for composing "too many themes." He had counted up the motives in KING OF KINGS--fourteen--and that was too many! Surely this individual was Jesse Kaye, but I could never understand why Kaye would have been counting the number of themes in KING OF KINGS. Kaye's participation in the Robert Ryan readings album explains his interest.

Rudy Behlmer's recent interview with Kaye sheds further light on this particular recording. It is published in the Society for the Preservation of Film Music's *Cue Sheet* 6:3 (July 1989):

I did three albums with Miki Rózsa in Rome. KING OF KINGS. This was my idea. We had to get something out on the picture. In addition to the music, which hadn't been done yet, I wanted to do an album of readings from the Bible. . . . I went to Rome with Miki. We went over the readings. He would fill in with music. . . . Just entrances and exits and things--and then he rerecorded some of the music that was in the picture. Rózsa did all three albums in two sessions with a big orchestra. Greatest experience of my career. How he did that. But there, again, the picture didn't measure up to our expectations.

Incidentally, Kaye also speaks of a third album from this film, called "King of Kings: The Story of Jesus for Children." This one had readings by Richard Boone. Michael Quigley of Vancouver has pointed out a reference in the film's publicity materials to such an album (MGM E/SE-3971), and early 1960s issues of Schwann list it as well (under the title "The Story of Jesus for Children"). Does anyone know what music it contains?

THE STRANGE LOVE OF MARTHA IVERS. On the same Sound/Stage album that contains the DOUBLE LIFE suite, there is a song called "Strange Love," sung by Marie Greene. Like Ronald Bohn, I have been unable to track down the original source of this recording. However, the Sears book on V-discs does list a couple of Marie Greene recordings of this piece: V-Disc 662 and Signature 15022, a ten-inch commercial 78 issued in 1946. In addition, Steve Harris' recent *Film, Television, and Stage Music on Phonograph Records* (Jefferson and London: McFarland, 1988) lists a 45-rpm single by Marie Greene (Cobo 113), presumably of this same song. The problem is to discover whether these listings represent different performances and (if so) which one is the source of the Sound/Stage album. Sears's listing for the V-Disc does not indicate an accompaniment; for the Signature disc he speculates "probably with Dave Mann's orchestra." Since the Sound/Stage version features a solo piano accompaniment, it likely derives from the V-Disc.

However, only by tracking down copies of all the recordings can this matter be resolved.

One final point on MARTHA IVERS. In a recent browse through some back issues of *Films in Review* (from 1959), I came across mention of a transcription disc of music (about four minutes' duration) from this film, performed by Al Goodman and his orchestra. Though no details were given, I assume the disc to have been issued in 1946, the year of the film's release. Can anyone help with further information on this?

TIME OUT OF MIND. The same Premiere and AEI discs that contain the DOUBLE LIFE suite also include the now-famous *New England Symphonette* in its early (short) version. (For further descriptions of *Symphonette* recordings see section 3 of the Bohn discography and John Fitzpatrick's article in PMS 44.) Previously published references to these recordings (including the description appended to Rózsa's autobiography) state that the performance took place at the Hollywood Bowl, Rózsa conducting. While Rózsa certainly conducted, I believe the performance actually took place (in June or July 1947) in San Francisco. A "dress rehearsal" tape in my possession bills the orchestra as the Standard Symphony Orchestra of San Francisco, and the occasion was a broadcast of the long-running radio program known as "The Standard Hour." In his excellent *Tune in Yesterday*, John Dunning tells us that the program was heard "from Hollywood and San Francisco (occasionally from Seattle)."

I base my opinion on the spoken introductions to the work as heard on the tape and on the Premiere edition. Even though the announcers appear to be different, the prepared text used for the live broadcast is obviously an abridged version of the one read at the rehearsal. In any event both refer to this being the "radio premiere" of the work, and you can only have one premiere.

It is interesting to compare the rehearsal and broadcast versions with the "soundtrack" version on TT-MR-4. To quote from John Fitzpatrick's PMS 44 article, "Rózsa's . . . performance is much faster and more muscular than the soggy soundtrack version. He brings the work in at 5:53 vs. 6:35 for the anonymous soundtrack conductor." Yet I timed Rózsa's dress rehearsal run-through at 6:30, virtually the same as the soundtrack version. I think the broadcast performance of the whole concert was "tightened up" (both music and text), perhaps to better fit the one-hour time slot of the program. In the case of the *Symphonette* this worked to the considerable improvement of the performance.

Further Comments

For SONG OF SCHEHERAZADE (Columbia X-272; also Canadian Columbia J94) the orchestra is not named, but the conductor is Julius Burger. It is worth noting the individual selections: "Song of India" (from *Sadko*), "Hymn to the Sun" (from *Le Coq d'or*), "Gypsy Song" (adapted from the *Antar Symphony*) and "Fandango" (adapted from *Capriccio Espagnol*). The first two selections are "adapted by Miklós Rózsa"; the last two credit Rózsa as co-composer. Incidentally, there was another recording of music from this film, which featured Al Goodman and his Orchestra in two selections (RCA Victor 28-0412, a twelve-inch 78). RCA catalogs of the period do not credit Rózsa for this disc, which was reissued on a Camden LP in the mid 1950s.

Regarding the French BEN-HUR, the parent label was Disques Ades ("Le Petit Mgnestrel" being the name of a series of children's recordings on that label). The album nowhere credits Jean Baitzouroff as

conductor, only as arranger. Interestingly, all music cues used as the basis for these (often very free) arrangements are ones found on the Savina BEN-HUR album. Presumably that is why the "Victory Parade" doubles here as the "Parade of the Charioteers." This album was apparently reissued sometime in the later 1960s or early 1970s as a single twelve-inch LP, but I don't have the catalog number.

In the early 1960s I saw in a Toronto record shop a two-disc set of BEN-HUR that, like the Adès set, seemed to be a French dramatization of the story, backed by Rózsa's music from the film. It consisted, however, of two twelve-inch LP's and had a completely different cover. To my continuing regret, I did not buy the set, which, as an import, seemed quite expensive to an impecunious college student. Has anyone else ever seen such a recording?

A Philips catalog of September 1961 mentions two other BEN-HUR recordings about which I know nothing:

BEN-HUR: Themes principaux de la musique originale du film
French Philips 424.215 (a seven-inch 45rpm EP) Symphony
Orchestra conducted by Norman Maine

Contents: Générique; Marche romaine; Les galères; Theme d'amour
de Ben-Hur; Bataille navale; Parade de la Victoire; Les
lépreuses; Final

BEN-HUR: D'après le film MGM réalisé par William
Wyler French Philips 76.200 (a ten-inch LP)

Cast: Jean Servais, Jean Rochefort, Yves Furet, Micheline
Bezanson, Sylvine Delannoy, Christiane Minazzoli, Jacques
Mauclair, Claude Dasset

It is possible that the LP uses music from the EP for underscoring; it is also possible that the LP contains no music from the film at all. The catalog does not specify. As for the EP, it is clear that the arrangements must be abridged from the familiar versions of the cues in question.

Turning to THE VIP'S, it should be noted, as many people doubtless have forgotten, that the M-G-M album contains an additional cut ("Doubts and Paul's Exit") that is not discussed in the sleeve notes and is missing from the PMS listing.

The RCA album of suites from THE THIEF OF BAGDAD and THE JUNGLE BOOK was issued in 1957 and so could hardly have been recorded in 1959.

The JULIUS CAESAR dramatic highlights album was also issued in Australia in the mid 1950s (M-G-M 02-7502). So was THE GOLDEN VOYAGE OF SINBAD in the mid 1970s (United Artists L-35217.)

Regarding SODOM AND GOMORRAH, Sergio Bassetti, who produced the two-disc Italian album of this score, reports that the film's production company, Titanus, issued its own version of the soundtrack around 1963. This album (Titanus Tms 1002) contained a number of tracks not included on the ubiquitous RCA LSO 1076.

Capitol CCL-7505 is a British, not Canadian, pressing of Capitol L-453 (SPELLBOUND Concerto/THE RED HOUSE).

The ubiquitous *Wide Screen Spectaculars* also had a Canadian reissue probably around the late 1960s: *Spectacular Wide Screen Soundtrack Music* (Paragon PGS-510). According to Derek Elley, there was a British reissue on Pye Golden Guinea in the early 1960s. And of course everyone will have noticed the Varèse CD version (VCD 47268) that appeared soon after the PMS discography and will doubtless keep this album with us during the 1990s.

FILM MUSIC IN THE 1980s: A SYMPOSIUM

Introduction

Our symposium on the film music of the 1970s in PMS 30 (Spring 1980) was one of the most popular features ever published in this journal. Although much has changed in the last ten years, and *Pro Musica Sana* is not the same publication it used to be, the idea of reflecting on another decade of cinemusical achievement seemed too good to pass up. Therefore I solicited, with varying success, most of the original contributors plus several new voices. Each contributor is an experienced listener in the world of film music, and all of them have published articles on the subject:

Ronald L. Bohn is the compiler of numerous filmographies and discographies for *Pro Musica Sana* and *Soundtrack*.

Royal S. Brown is a contributing editor with *Fanfare* and a professor of French at Queens College. His essay on Bernard Herrmann's scores for Hitchcock films appeared in *Cinema Journal* and in PMS 39-42.

John Caps has written for many of the leading film music publications. His essay on E.T. appeared in PMS 43.

Frank DeWald, associate editor of this journal, is preparing an analysis of EL CID.

Derek Elley, author of *The Epic Film*, is presently completing his analysis of KING OF KINGS for this journal.

John Fitzpatrick, director of the Miklós Rózsa Society, is also an editor with Charles Scribner's Sons.

Alan Hamer is the European representative of the Miklós Rózsa Society.

Mark Koldys reviews film music recordings for the *American Record Guide*.

Randall Larson is the author of *Cinefantastique* and the editor of *CinemaScore* (now incorporated into *Soundtrack!*).

Ken Satak, an attorney, is the author of *The Great Motion Picture Soundtrack Robbery* and several articles on film music.

Steve Vertlieb writes about film music for *Cinemacabre*.

My original suggestion was simply to list ten of the best or most appealing or most influential works of the past decade. Although I urged an emphasis on film music as such (that is, the score in its context as part of the audio-visual experience), it is clear from some of the responses that many listeners chose to judge by strictly musical criteria, sometimes without even having seen the film in question. Judging from the number of references to Jerry Goldsmith's LIONHEART and LEGEND (both unreleased in this country), it would appear that some listeners responded solely on the basis of soundtrack albums. While doubtless infuriating to cinema purists, such responses are themselves illuminating, for they serve to confute the conventional wisdom about the primacy of the visual. There really are listeners out there whose primary concern is for the musical part of the soundtrack. The persistence of such views—which many of us

share to some degree--is powerful evidence for the lasting value of film music.

A personal note. When I invited contributions to this symposium, I expressed some doubts about the worth of the project: "My own initial response to the idea was that there has not been much music worth remembering in this decade. Has film music gone to hell again (as people are always saying)? Or have I become jaded or missed something?" I hoped that the contributors would find the task invigorating. I know that I found some of the responses extraordinarily stimulating, and I hope that our readers will be able to say the same.

-JF

RONALD L. BOHN:

ALTERED STATES (John Corigliano)
BODY HEAT (John Barry)
CROSS CREEK (Leonard Rosenman.)
THE DEAD (Alex North)
DEAD MEN DON'T WEAR PLAID (Miklós Rózsa)
KOYAANISQATSI (Philip Glass)
LONESOME DOVE (Basil Poledouris)
THE MISSION (Ennio Morricone)
THE NAME OF THE ROSE (James Horner)
RAGGEDY MAN (Jerry Goldsmith)
RAGTIME (Randy Newman)
RAIDERS OF THE LOST ARK (John Williams)
RETURN TO OZ (David Shire)

I don't feel that the decade produced any masterpieces, but there were actually quite a few good scores written during the 1980s. I limited myself to one score per composer, which evaded such difficult choices as that between Alex North's DRAGONSLAYER and THE DEAD, both excellent yet so completely different. The same could be said for John Williams' RAIDERS OF THE LOST ARK and THE WITCHES OF EASTWICK, or for Jerry Goldsmith's RAGGEDY MAN and LIONHEART. Also notable: Maurice Jarre's RESURRECTION, Mark Isham's NEVER CRY WOLF, Bruce Broughton's SILVERADO, Vangelis' ANTARCTICA (despite its overuse of the main theme), and Chris Young's HELL-RAISER (probably the best score of the decade for a horror film).

ROYAL S. BROWN:

THE FOURTH MAN (1979/1984, Loek Dikker)
ALTERED STATES (1980, John Corigliano)
DEATHWATCH (1980, Antoine Duhamel)
DRESSED TO KILL (1980, Pino Donaggio)
BODY HEAT (1981, John Barry)
DRAGONSLAYER (1981, Alex North)
INVITATION AU VOYAGE (1982, Gabriel Yared)
KOYAANISQATSI (1983, Philip Glass)
VIDEODROME (1983, Howard Shore)
ONCE UPON A TIME IN AMERICA (1984, Ennio Morricone)
RAN (1985, Toru Takemitsu)
BETTY BLUE (1986, Gabriel Yared)
BABETTE'S FEAST (1987, Per Nørgaard)
HOUSEKEEPING (1987, Michael Gibbs)
SIESTA (1987, Marcus Miller/Miles Davis)

CRIMINAL LAW (1988, Jerry Goldsmith)
DANGEROUS LIAISONS (1988, George
Fenton) DEAD RINGERS (1988, Howard
Shore) HENRY V (1989, Patrick Doyle)
MYSTERY TRAIN (1989, John Lurie)

Requests of this kind always take me by surprise, and there's no guarantee that I am not inadvertently leaving out some very good scores. There was, however, no way that I could limit it to ten as requested. Many of the movies above made my list of thirty "best films of the decade" in my "Film Musings" column for the March/April *Fanfare*. No surprise there, since a great score often forms an essential part of a great film. A few comments on my choices follow.

Gabriel Yared, who has three contributions to my list, has found, in his darkly surreal, heavily moody music, the perfect support for the "new age" films he has scored, and to my ears, he is the most important new face among the "pure" film composers. I find it a shame that Howard Shore's brand of tragic lyricism (and, again, mood) has not received more attention or gotten more recordings. Certainly the two scores listed above merit just as much, if not more, attention than *THE FLY*, which did get recorded. I confess that *HENRY V* is the only film on the list that I have yet to see; but Patrick Doyle's symphonic canvas for it is so good that I can't imagine it not working for the film. I did see *BABETTE'S FEAST* but have no memory of the way Norgaard's chillingly haunting music worked within the filmic structure. Antoine Duhamel's music for *DEATHWATCH* is all but a clone of his score for Godard's *PIERROT LE FOU*, which I consider one of the ten best film scores ever written. (In fact, director Bertrand Tavernier wanted to simply recycle the *PIERROT* music for *DEATHWATCH*, but Duhamel refused.) The music of John Lurie, another up-and-coming hero, generally works in small snippets. But Lurie's ability to instantly evoke the entire affective content of a given cinematic situation with his bluesy-jazzy strains shows classic film-composer talent, and the interaction of his blues-quartet cues with Jim Jarmusch's amazing *MYSTERY TRAIN*, a very musically structured film, is devastatingly effective.

JOHN CAPS:

ALTERED STATES (John Corigliano). A savage orchestral showpiece, full of wild primitivism, searing atonality, Baptist hymns, and Brahms—all held in check by the composer's fine sense of structure-within-chaos. The most flagrant and fascinating abuse of musical instruments I've ever heard.

DEATHWATCH (Antoine Duhamel). Engrossing composition for string orchestra that moves thoughtfully from agitated rhythms through a meditative section to a sublime Mahlerian resolution. A bonus: the sudden choral suite that plays behind Max Von Sydow's long speech near the end of the film. Very Stravinskian, beautifully written.

DREAMCHILD (Stanley Myers). Peculiar film about Alice in Wonderland as an elderly woman. The score has equal parts of fantasy, mystery, hallucination, and longing. It stays in your head and ultimately moves you into complete sympathy with the characters. Apart from the film it would probably sound very dry and eccentric, but in its proper place it resonates strongly.

E.T.: THE EXTRA-TERRESTRIAL (John Williams). A textbook standard for how to score a film. The music is lovingly conceived and shaped

to every scene. It is both simple and furiously busy music, at once shrewd and blatant, heroic and personal, thrilling and fun. Best compliment of all: the music and the movie seem inseparable.

RETURN OF THE SOLDIER (Richard Rodney Bennett). A perfect film about letting go of the past. A chamber orchestral score based on one obsessive motif and its variants with a poignant waltz that is the very essence of nostalgia and regret.

TESS (Philippe Sarde). Traditional Gallic love story with a sumptuous symphonic score. No surprises or ingenuity, just the pleasure of hearing every note in place and the epic sweep of that old romantic era when music was expected to carry the film away.

UNDER FIRE (Jerry Goldsmith). Along with E.T., this is the other great one. The orchestral writing in subtle Hispanic dialect is fascinating (monumental in the case of the vivace chase music), and the notion of combining South American clay flutes and pipes with the judicious use of synthesizer works chillingly well. Can't forget the layered scoring behind the scene where Nick Nolte as the journalist realizes that his own photography is being used to betray his friends.

UNDER THE VOLCANO (Alex North). Still stirring up trouble, the elder statesman North wrote an astonishingly decadent and scatological main title cue as the camera moved through a limbo of hung skeletons. The most intricately composed score on my list, this music occasionally slips into an ironic Mexicali tone, then ends with an elegiac song for oboe. Powerful in its utter hopelessness.

WHERE THE RIVER RUNS BLACK (James Horner). More interesting than meritorious, this music wins a place here because it combines two trends of the 1980s with more success than usual: (1) It is an entirely synthesized score featuring a well-balanced and clear choice of sounds and rhythms, both ethnic and traditional, and (2) it is a moderate example of Minimalist music that manages to hold our interest and even, when it breaks into a rain dance, excite us. The film takes full advantage of the hypnotic aspect of sustained electronic chords.

Also: Danny Elfman's BATMAN, Carl Davis' FRENCH LIEUTENANT'S WOMAN, Henry Mancini's LIFEFORCE and GLASS KENAGERIE, John Williams' EMPIRE OF THE SUN, Georges Delerue's THE WOMAN NEXT DOOR, Ennio Morricone's THE MISSION, and Michel Legrand's excellent song score for YENTL. I leave out any mention of TV music by the notable Laurence Rosenthal, Patrick Gowers, et al. Two film scores that were absent from my 1970s list but have been much on my mind throughout the 1980s are Goldsmith's ISLANDS IN THE STREAM and Gowers' STEVIE.

FRANK K. DeWALD:

To me the filmusic legacy of the 1980's seems an unfamiliar landscape. It is apparent from the vacuum in my mind that I have to a great degree "lost touch" with the development of filmusic over the last decade. Why, I ask myself, should this be so?

Unquestionably, one of the reasons is that Miklós Rózsa wrote only two scores over the last ten years. My interest in filmusic comes from my interest in Rózsa, and not the other way around. That obvious fact aside, there must be some other contributing factors, since I truly am interested in the medium per se and since I still look first in movie ads for the name of the composer!

Strange as it may seem, the situation can be blamed partly on compact

discs! In the sixties and seventies my knowledge of film music was ever deepened by constant additions to my LP collection. Many of those discs were picked up in "bargain bins" of one type or another; it was not too much to spend a dollar or two on a score by composer X, even if the record might never be played again. There was an element of adventure in collecting, and the adventure was relatively cheap. But as anyone who collects CD's knows, the price of adventuring has gone up steeply. I am not willing to shell out \$15 or so for just any score that Varese-Sarabande might decide to market!

That said, my list can be no more than a recognition of some of the music I have most appreciated. I have particularly enjoyed listening for new composers worthy to stand in the company of masters like Miklós Rózsa, and although I have not found any, I believe Bruce Broughton deserves watching.

AMAZING GRACE AND CHUCK (Elmer Bernstein)
THE BLACK CAULDRON (Elmer Bernstein)
EYE OF THE NEEDLE (Miklós Rózsa)
INDIANA JONES AND THE LAST CRUSADE (John Williams)
LIONHEART (Jerry Goldsmith)
MASADA (Jerry Goldsmith)
RAIDERS OF THE LOST ARK (John Williams)
RETURN TO OZ (David Shire)
TESS (Philippe Sarde)
YOUNG SHERLOCK HOLMES (Bruce Broughton)

DEREK ELLEY:

DRESSED TO KILL (1980, Pino Donaggio)
CONAN THE BARBARIAN (1982, Basil Poledouris)
UNDER FIRE (1983, Jerry Goldsmith)
SILVERADO (1985, Bruce Broughton)
LEGEND (1985, Jerry Goldsmith)
THE SICILIAN (1987, David Mansfield)
WILLOW (1988, James Horner)
A HANDFUL OF DUST (1988, George Fenton)
A SUMMER STORY (1988, Georges Delerue)
CAMILLE CLAUDEL (1988/1989, Gabriel Yared)

Plus (I know it doesn't technically exist on film) the full original score to RAMBO III (Goldsmith, 1988)

Classic re-recordings were thin on the ground compared with the 1970s; but overall it was a better decade for new film music (which is the really important thing). It started slowly and dipped badly around the middle but has gone out with a bang. Despite an anxious period around 1986-1988, it has been Goldsmith's decade, proving him the most consistently inventive composer of his generation. Poledouris has come from virtually nowhere to snap at his heels; Horner doing OK (and sometimes better); Williams all but burning out; Conti and Donaggio not fulfilling their 1970s promise; Fenton doing sturdy work in the U.K.; Rosenman consistently working well; Holdridge coming up trumps with OLD GRINGO; and Carl Davis hogging the U.K. silents scene throughout the decade. The above ten were tough to narrow down; I could easily add a dozen more. Not bad; not bad at all.

JOHN FITZPATRICK:

The craft of film music advanced during the 1980s. Going to the movies today, you are more likely to hear a competent piece of work than at any time since the early 1960s. Skilled young composers seem to crop up every year, and they are often encouraged by directors of the film-school generation to support and complement the visuals in ways that have little to do with the mindless song-plugging of the 1960s and 1970s. For this, we can chiefly thank three men: George Lucas, Steven Spielberg, and John Williams. Their enormous collective success at the box office coupled with their understanding of how music can contribute to cinema has led them to commission or inspire much of the influential music of the decade.

About the art of film scoring I am less sanguine. There are lots of musicians around who can keep a film moving and heighten its gut-level effect. When we ask for more—for music that transforms and ennobles a picture and that can (sometimes) stand on its own as a memorable entity—we are seeking the work of master composers. These have always been in short supply, never more so than now that the last of the old masters have retired from the scene. And in the artistic arena the Lucasberg influence has not been entirely benign. Let's face it: some of their films, especially from the middle of the decade, have tended toward the childish, with unhappy consequences for musical subtlety.

But let us not blame the filmmakers this time. It is, as always, the composer who must bear chief responsibility for the state of the musical art. My problem with the 1980s is that I am unable to join in the widely expressed huzzahs for the new generation of composers. Thus far, James Horner has struck me as a competent technician without much musical personality. (But people were saying the same thing about Jerry Goldsmith in the 1960s; I may be equally wrong this time.) Basil Poledouris' sense of color and rhythm is undoubted, but I miss in his music the elements of discipline, development, and form. Alan Silvestri's work strikes me as mechanical and repetitive. I gave up on Bill Conti after he won an Oscar for ripping off the Tchaikovsky Violin Concerto. It is to Michael Kamen (THE DEAD ZONE), Howard Shore (THE FLY), and, especially, Bruce Broughton that I look most eagerly for future development. Broughton's SILVERADO and YOUNG SHERLOCK HOLMES show a real sense of musicality as well as mastery of the mechanics of film scoring. And somewhere, I suppose, one ought to cite the very special case of Philip Glass, whose KOYAANISQATSI is in a category of its own.

Some disappointments notwithstanding, there was much to celebrate during the 1980s:

ALTERED STATES (John Corigliano)
BODY HEAT (John Barry)
DRAGONSLAYER (Alex North)
E.T.: THE EXTRA-TERRESTRIAL (John Williams)
THE EMPIRE STRIKES BACK (John Williams)
EXPLORERS (Jerry Goldsmith)
EYE OF THE NEEDLE (Miklós Rózsa)
HENRY V (Patrick Doyle)
POLTERGEIST (Jerry Goldsmith)
RETURN TO OZ (David Shire)

Jerry Goldsmith's mastery of the medium remains unsurpassed, and I could easily have added THE FINAL CONFLICT or NIGHT CROSSING or THE TWILIGHT ZONE or UNDER FIRE to the list. I choose POLTERGEIST for its mixture of innocence and diabolically clever creepiness, and EXPLORERS for its subtlety of invention amid joyful goofiness. Of Miklós Rózsa's last two scores I prefer EYE OF THE NEEDLE (even if one of the original score's loveliest moments—"The English Wedding"—wound up on the cutting room floor). Here are themes of elemental power that strive manfully to elevate the melodrama to the level of art. John Williams seemed to falter in mid decade, as if the childish extraversion of some of the Lucasberg extravaganzas had stifled his talent. Yet the very childishness of the ill-fated SPACECAMP brought out more of the best in Williams, and he also had partial successes with some of his adult dramas, particularly THE RIVER and EMPIRE OF THE SUN. But E.T. will never be forgotten; it is always such a joy to go back to the original work and discover how much more there is to this masterpiece than just the popular action themes. A reviewer spoke of the "holy light" with which cinematographer Allen Daviau had bathed many of the scenes of this film. Surely Williams' score was the source of much of that light. And if THE EMPIRE STRIKES BACK disappointed in 1980 for failing to develop the STAR WARS material in the coherent manner of a cinematic *Ring*, it shines all the more brightly on rediscovery today as the central panel of an enormous space opera triptych. Surely the new melodic material in this installment alone would guarantee Williams his place among the masters. John Corigliano's astonishing arrival on the scene with ALTERED STATES has already been celebrated twice in these pages. We await a more successful encore than the apparently butchered REVOLUTION. Patrick Doyle's arrival at the end of the decade with HENRY V is almost equally exciting. If he seems less of a composer than Corigliano (or William Walton), he has nevertheless done more to enhance the cadences of spoken Shakespeare than anyone else in films. David Shire's splendid work on RETURN TO OZ may have seemed like a debut, so infrequent have his contributions become. With David Raksin, Shire has become the great unused talent in Hollywood music. John Barry, not really a composer at all, scarcely belongs in the same category as the other figures on my list. But under the right circumstances, as in BODY HEAT, his musical moods and textures can help invest a film with exactly the right aura. Finally, I cite Alex North for giving us in DRAGONSLAYER the epitome of his gnarled and knotty art. Many of us had written North off at the start of the decade, but DRAGONSLAYER (together with parts of UNDER THE VOLCANO and THE DEAD) shows the kind of strength that only grows with experience. Here is the masterpiece of a career and perhaps of the decade.

ALAN HAMER:

CONAN THE BARBARIAN (Basil Poledouris)
DEAD MEN DON'T WEAR PLAID (Miklós Rózsa)
DRAGONSLAYER (Alex North)
INCHON (Jerry Goldsmith)
THE LAST EMPEROR (Ryuichi Sakamoto et al.)
LIFEFORCE (Henry Mancini)
RETURN TO OZ (David Shire)
THE RIVER (John Williams)
UNDER FIRE (Jerry Goldsmith)
THE WITCHES OF EASTWICK (John Williams)

It has been a stimulating decade—one that has seen the arrival of a crop of younger composers with serious intent and undoubted ability: Bruce Broughton, Alan Silvestri, George Fenton, Christopher Young, and Basil Poledouris. For me, however, only the last has already written a masterpiece—CONAN THE BARBARIAN. It is an uplifting effort, full of exciting rhythms, heart-quickenning tunes and chanting choruses, not soon to be forgotten.

Henry Mancini is a tried and tested tune-writing genius, but in 1985 he came up with an amazingly uncharacteristic score for a science-fiction picture of dubious sensibility, LIFEFORCE. The result is rivetingly intense in its relentlessness and refreshingly devoid of his usual frills. More, please, Hank!

David Shire has continued on his justified rise to fame since notable earlier vehicles (THE PROMISE, THE HINDENBURG, OLD BOYFRIENDS), and his superb music for RETURN TO OZ is a joy—without any of the banal songs of its predecessor. The effective themes for the diverse characters are wonderfully orchestrated and scored. Full marks for refreshing originality.

Seldom are films successfully anchored by multiple composers, and THE LAST EMPEROR is no exception. However, Ryuichi Sakamoto's contribution to this very uneven film's score is thoroughly notable, conjuring up almost Rózsa-like oriental themes and arrangements—so effective in the film's later moments.

Little need be said of the greatness of those scores listed by Miklós Rózsa, Alex North, John Williams, and Jerry Goldsmith. Suffice it to say that each of them had something original to say, especially in the early 1980s, and each said it with excellence.

MARK KOLDYS:

E.T.: THE EXTRA-TERRESTRIAL (John Williams)
EXPLORERS (Jerry Goldsmith)
INDIANA JONES AND THE TEMPLE OF DOOM (John Williams)
POLTERGEIST (Jerry Goldsmith)
RETURN TO OZ (David Shire)
SOMETHING WICKED THIS WAY COMES (James Horner)
THE TWILIGHT ZONE (Jerry Goldsmith)

RANDALL D. LARSON:

SOMEWHERE IN TIME (1980, John Barry). Barry's moving lyricism really speaks to my heart, bringing life and passion to the film's preposterous tale of time travel and love. The poignant melodies are among the decade's loveliest music.

THE FINAL COUNTDOWN (1980, John Scott). With cheerfully rousing brass figures and a heroic main theme, Scott energizes this story. The action and aircraft sequences are brought to vibrant life thanks to Scott's lively orchestrations.

E.T.: THE EXTRA-TERRESTRIAL (1982, John Williams). Probably Williams' most profound score of the decade, beautifully capturing and mirroring each facet of the film's sense of wonder, friendship, and lighthearted adventure.

THE WINDS OF WAR / WAR AND REMEMBRANCE (1983/1988, Bob Cobert). Cobert humanizes all of World War II into a single melody that carries a touch of every emotion felt by those who lived through it; each secondary melody

reinforces the stormy realities of global conflict that hang over life and love in a world at war.

PHAR LAP (1983, Bruce Rowland). Director Simon Wincer may have given the film its beauty, but Rowland gave it its soul. The music is heroic but tender, joyfully underlining the majesty and triumph of a marvelous animal.

THE BLACK STALLION RETURNS (1983, Georges Delerue). Delerue provides the same sort of heroic yet intimate flavor that I liked in PHAR LAP. The opening is especially memorable, with random woodwind tones that finally open into the main theme, bringing melody out of atonality.

THE COMPANY OF WOLVES (1985, George Fenton). The score for this poetic horror-fantasy matches the fairy-tale atmospheres of the film, lending its episodes a fluid, melodic cohesion; the well-crafted and sensitive score is by far the decade's best lyrical horror score. (Try Chris Young's HELLRAISER for the best dissonant horror score.)

BRAZIL (1985, Michael Kamen). Kamen catches the protagonist's daytime fantasies with soaring symphonic flights and emphasizes his idealistic personality with rhythmic figures that remain subordinated to the heavier tones of Terry Gilliam's cynical, oppressive future.

COCOON (1985, James Horner). The function of film music is to link an audience emotionally with the characters on the screen, and despite frequent criticisms, Horner does this masterfully. A prime example, COCOON contains many moments of tenderness that are given heartfelt passion through Horner's delicate and lyrical music.

THE MISSION (1986, Ennio Morricone). A beautifully orchestrated tone poem that captures passions of spirit as well as body. The use of woodwind and choir is simply breathtaking. Morricone wraps the film in beauty and grace; he gives its tragic events a holy purpose.

CRY FREEDOM (1987, George Fenton). A unique merging of European and African musical traditions, rich in rhythm and song, despair and joy. Refreshing, exciting, and very moving.

LIONHEART (1987, Jerry Goldsmith). While Goldsmith gave us a lot to remember, none of his other works comes close to the dramatic, surging power of his LIONHEART music, in which the power, passion, and drive of the monarch are expressed far more effectively than in the film itself.

FAREWELL TO THE KING (1989, Basil Poledouris). Poledouris really came into his own during the 1980s. I choose FAREWELL as the best of his eighties works. In its main theme and the variations thereof, Poledouris captures poignancy and tremendous power, propelling the viewer's emotions into the story with the characters.

You know, it seems that a lot of these scores have touched me mainly due to their emotional flavor; and isn't that what music is all about? Someone called music the "language of the emotions," and that is exactly what film music ought to be. Film scores move me in many ways, and these are the ones which moved me most during the 1980s.

KEN SUTAK:

I take my "best" film scores of the 1980s from two distinct groups. The first contains the works of those composers who fall into two loosely defined generations: composers whose careers commenced in the 1930s and 1940s (the so-called Golden Age of film music), and composers who once comprised a couple of overlapping "New Wave" generations—meaning that they were part of the successive changes in film music

that occurred in first list, embraces the composers whose careers started in the 1970s or even the 1980s. This is not to say that their work is inferior, or that none of their 1980s scores are entitled to equal recognition. Instead, I think it is more helpful to deal with them separately, if only because they have had a much harder time having careers in film music and in finding the kind of opportunities that allow exceptional film scores to be written. We have now seen the last work of the Golden Agers, and few if any of the former New Wavers will still be working in films when the 1990s expire ten years hence. As for what this means to the future of film music, I don't believe the answer need be pessimistic. But the prospect may not be optimistic either. Just compare the following scores with the best work of the "newcomers" of 1970-1989 to get an idea. And notice, moreover, how many of these scores derive from the beginning of the 1980s.

BODY HEAT and/or THE BLACK STALLION RETURNS. Along with Italy's Ennio Morricone, the composers most in demand for Hollywood films of the eighties were probably England's John Barry and France's Georges Delerue. In actually transplanting themselves to Hollywood, however, Barry and Delerue have since become pure California New Age phenomena: their repetitive, self-echoing, often interchangeable film scores now exist as a continuum of musical mood pieces. Yet what beautiful moods each composer is capable of conjuring up! And then extending—as one lovely score after another builds upon the thematic material of a recent predecessor. BODY HEAT and THE BLACK STALLION RETURNS do depart from the molds of each composer's eighties canon, but even these scores create moods that dominate, even define, the ambiances of their respective films. This may not be great movie music, but it certainly is the epitome of functional movie music nowadays.

CLASH OF THE TITANS. Laurence Rosenthal's; fantasy score for the last of the Harryhausen special-effects films isn't great movie music either. But the main theme is really musical, the love theme is uncommonly mature, and most of the big episodes are orchestrated, if not composed, with real flair (Herbert Spencer). At its worst this score recalls the banality of most of the old Italian sword-and-sandals films. At its best, though, it represents Rosenthal's most ambitious film score since BECKET.

CROSS CREEK. Scored for the Los Angeles Chamber Orchestra (sensitively conducted by the late Lionel Newman), this perfect work by Leonard Rosenman was his most moving film music since the non-serial portions of EAST OF EDEN. All of Rosenman's other eighties scores were similarly small in scale except for STAR TREK IV, which contains its own non-serial pleasures. Rosenman's music hasn't been heard in theatrical films since this last work. It's the second four-year hiatus of Rosenman's long career. (The first lasted from 1962 to 1966, when FANTASTIC VOYAGE ended the absence. So, all together now, "Leonard, come back! All is forgiven!")

DRAGONSLAYER. Although UNDER THE VOLCANO was the best of Alex North's small scores for four late John Huston films, and the CARNY collaboration with Robbie Robertson remains more memorable than North's half-score for GOOD MORNING, VIETNAM or his full score for PENITENT (1986, released in 1988) DRAGONSLAYER is still the most complex and stimulating film score of the eighties—even if it's a lot more interesting than enjoyable to listen to.

E.T.: THE EXTRA-TERRESTRIAL. So John Williams' beloved score sounds a lot like sections of a Howard Hanson symphony, or some Les Baxter song, or a Korngold opus, or several other Williams scores. Who cares? This was the most unforgettable film score of the decade, and one of the most Kong up the Empire State Building.

EYE OF THE NEEDLE. Miklós Rózsa's last score, DEAD MEN DON'T WEAR PLAID, drew real mirth from the composer's familiar melodramatic angst for the noir films, but NEEDLE, played straight, was also as good as Rózsa's scores for that other forties genre he excelled in—the war film—ever got. The love themes even evoked the beauties of the Korda period, and the gut-crushing "sting" in the cue called "Revulsion" was one of the most memorable film music moments of the eighties. All in all, not a bad pair of swan songs from the greatest composer of motion-picture music, ever.

THE FINAL CONFLICT. The best continuously active composer in the business has suffered from sameness for some time now, and it's hurting his reputation, if not his films. Just flip through his forty(!)-odd soundtrack albums of the past decade and ask: Do you really care if Goldsmith never scores another action/adventure film or "suspense" thriller again? All of Goldsmith's eighties scores are proficient, but really worthwhile ones like UNDER FIRE and HOOSIERS were relatively scarce. Part of the problem was a relaxation of his own standards. No assignment better epitomizes his dilemma than THE FINAL CONFLICT, the only installment in the OMEN trilogy to so repulse audiences that box-office failure followed. Written for what is probably the most disgusting horror film ever released by a major studio, the music is nevertheless epic in scope. The end product is a Titus Andronicus among scores for truly terrible films—simultaneously Goldsmith's greatest achievement and greatest disgrace. Go figure.

ONCE UPON A TIME IN AMERICA. Sergio Leone's last and most intricate movie doesn't really hold up at any length, yet it has many virtues, chiefly this gorgeous, multilayered score by Ennio Morricone. This incredible composer writes heartbreaking "memory" music better than anyone else. This is my favorite film score of the eighties, not to mention my most-often-played album since ONCE UPON A TIME IN THE WEST.

VICTOR VICTORIA. This glorious hodgepodge of a musical comedy score has virtually nothing to do with 1920s Paris, where the film is set, but it's too brash and crazy-quilted to let anyone care about that little lapse. It bears the decade's best ballad ("Crazy World") and most flamboyant production number ("Le Jazz Hot"). Strangely, a real variety of (often song-less) Mancini scores followed this one; apparently ballads have now gone the way of the sixties fluff films that brought Mancini to prominence. Don't it always seem to go, that you don't know what you've got 'till it's gone?

ZULU DAWN. This excellent film spectacle became generally accessible on video only some years after a soundtrack album had appeared out of the blue. Among its first-rate production values is a splendid Elmer Bernstein score comparable to this tireless composer's get-in-there-and-fight scoring of the John Sturges action epics of the 1960s. In fact, so plain is its provenance that ZULU DAWN should probably be called the last big spectacle score of the sixties. Talk about not knowing what you've got 'till it's gone!

Now here are the best scores by composers whose careers still have a long way to go—we hope. No doubt several of these works belong in any fair listing of the ten best of the 1980s. And no doubt I've missed several that should be named here.

ALTERED STATES. An example of the increasingly rare American concert-hall crossover, John Corigliano's score was the film-music debut of the decade. Unfortunately, with his next score (and his last to date) Corigliano discovered what Aaron Copland learned from THE NORTH STAR: no matter how good the composer's work, it goes down the drain with a disastrous film.

AN AMERICAN TAIL / THE LAND BEFORE TIME. James Horner was the most successful newcomer of the 1980s, and much of his success was deserved. He has been justly criticized for copying Goldsmith and Williams—but let's not forget that Goldsmith emulated North and that Williams started his feature-film work as a Mancini clone. And both of them copied Waxman a lot. Anyway, Horner provided many enjoyable (if slick) scores for big films of the eighties.

BEEETLEJUICE. Danny Elfman also managed to forge a non-stop successful career in Hollywood film music of the eighties, but he did it by being really inventive as well as technically accomplished. Only BATMAN was traditional; BEEETLEJUICE is not only better but more representative of his unique talents.

THE COMPANY OF WOLVES. George Fenton was the only British composer to break through into big-budget moviemaking in the eighties. He was also the most successful newcomer at gaining Oscar nominations for his efforts. His very best work, however, was the eerie score for this remarkable (and unclassifiable) horror/fantasy/psychological melodrama, based on the story of Little Red Riding Hood.

CONAN THE BARBARIAN. Basil Poledouris, who reveres Rózsa, combined the influence of QUO VADIS, North's SPARTACUS, and Carl Orff for his music to this brutal, non-campy, home-grown sword-and-sandals spectacle. The result was a breakthrough for Poledouris and probably the most popular soundtrack album of the decade among collectors. For the younger ones, this was what BEN-HUR was to us: a revelation.

KOYAANISQATSI. Probably (albeit unfortunately) the most influential and (in some quarters) the most acclaimed score of the decade, this is the one that brought the word "minimalism" into the vocabulary of film music, even if veteran film composers have been using minimalist techniques for decades. Personally, I think this is music for people who like to listen to Nintendo games, but it cannot be ignored.

THE LONG RIDERS. Ry Cooder, something of a country/western authenticator and revivalist, applied his expertise to this no-nonsense reprise of the Jesse James story, and the result was the most authentic-sounding score for a Western that I've ever heard.

THE NATURAL. The most successful of three contemporary torch-carriers from the irrepressible Newman clan, Randy Newman surpassed his excellent RAGTIME with this wonderful blending of fantasy elements with Copland-style Americana. Unfortunately, THE NATURAL also shows the (probably unavoidable) influence of Vangelis' CHARIOTS OF FIRE, another eighties trend-setter and a film-music flash in the pan if ever there was one.

THE OLD GRINGO. Lee Holdridge hasn't had a really good film to score since FOREVER YOUNG, FOREVER FREE in 1975, although the eighties television expansion of EAST OF EDEN did provide him a rich opportunity to show what he can do. THE OLD GRINGO looks like a big comeback project for half its length, and Holdridge's beautiful, corrido-influenced music is up to its seeming importance along the way. Then the film meanders into incoherence, and the score has nowhere to go.

QUEST FOR FIRE. Philippe Sarde has been writing fine and varied scores since LES CHOSES DE LA VIE in 1970. In the 1980s he finally gained U.S. recognition via TESS. QUEST FOR FIRE is the better score, however, and the most symphonic of the Sarde scores I've heard on disc. Like THE BEAR, it serves a film that simply could not hold an audience without music.

RETURN TO OZ. This sumptuous score finally fulfilled the promise of David Shire's early scores for THE SKIN GAME and THE CONVERSATION. An

excellent record album rescued the score from oblivion caused by frequent inaudibility in a film that turned out to be a critical and commercial flop.

YOUNG SHERLOCK HOLMES. SILVERADO was Bruce Broughton's breakthrough score, and Oscar-nominated to boot. But I thought YOUNG SHERLOCK HOLMES was the richer, more entertaining work, even if its Temple of Doom rip-off sequence actually steals from Carl Orff.

WINDWALKER. Another case of a good soundtrack album leading to a look at a little-known film. What ever became of Merrill Jenson after WINDWALKER? He has remained part of the Texas film industry and recently received rave notices for his score to the IMAX presentation ALAMO: THE PRICE OF FREEDOM, which unfortunately can only be seen in San Antonio.

STEVE VERTLIEB:

COCOON (James Horner). Lovely, ethereal—one of the most beautiful works of the decade.

CROSS CREEK (Leonard Rosenman). Rosenman's most memorable and original score since his glory days of EAST OF EDEN and REBEL WITHOUT A CAUSE. As poetic a piece of Americana as the composer has ever written.

THE DARK CRYSTAL (Trevor Jones). A delightful surprise: a brooding and powerful symphonic score that seemed to emerge from nowhere.

DEAD MEN DON'T WEAR PLAID (Miklós Rózsa). Carl Reiner's coraedic salute to forties cinema noir was blessed with a haunting score by the very composer whose music had graced the films being invoked. A brilliant, romantic work that seemed to bring the composer full circle.

E.T.: THE EXTRA-TERRESTRIAL (John Williams). A joyous symphonic celebration of life, both earthly and alien.

THE EMPIRE STRIKES BACK (John Williams). Darker and more profound than the earlier, simpler STAR WARS, this music reflects the character of the middle film's disturbing and provocative screenplay.

EYE OF THE NEEDLE (Miklós Rózsa). Complex, tortured, and haunting musical tapestry—nearly heartbreaking in its frustrated yearnings.

LIFEFORCE (Henry Mancini). One of the decade's great surprises was this least typical of Mancini's many scores^ For a science-fiction failure he provided darkly compelling music that gave the lie to Hollywood's efforts to pigeonhole his style.

HEAVY METAL (Elmer Bernstein). Yet again Elmer Bernstein emerged to prove himself a giant of film composition—with a score for one of the unlikeliest of projects, a full-length animated science-fiction feature.

THE LAST STARFIGHTER (Craig Safan). Thrilling music by a virtual newcomer.

LIONHEART (Jerry Goldsmith). Goldsmith's work for the late Franklin J. Schaffner's as-yet-unreleased film is arguably his masterpiece.

POLTERGEIST (Jerry Goldsmith). Shattering—one of this great musician's shining moments.

RAIDERS OF THE LOST ARK (John Williams). An exciting, pulse-pounding extravaganza for this most visible and popular screen composer.

SPACECAMP (John Williams). The film was widely ignored, but Williams' wonderful music deserves to find a life of its own beyond the confines of a movie that never lived up to its composer's visions of grandeur.

STAR TREK II: THE WRATH OF KHAN (James Horner). As Jerry Goldsmith had done so remarkably with his scoring of the original, James Horner achieved a minor miracle by making the second Enterprise voyage entirely his own—neither a copy nor a compromise.

AFTERWORD

by John Fitzpatrick

<u>Table 1:</u>	<u>Table 2:</u>
<u>Films Cited Most Frequently</u>	<u>Number of Films Cited, by Composer</u>
<p>7 DRAGONSLAYER E.T.: THE EXTRA-TERRESTRIAL RETURN TO OZ</p> <p>5 ALTERED STATES DEAD MEN DON'T WEAR PLAID YOUNG SHERLOCK HOLMES</p> <p>4 BODY HEAT THE EMPIRE STRIKES BACK EYE OF THE NEEDLE LIONHEART SILVERADO UNDER FIRE CLASH OF THE TITANS CONAN THE BARBARIAN</p> <p>3 CROSS CREEK THE FINAL COUNTDOWN KOYAANISQATSI LIFEFORCE POLTERGEIST RAIDERS OF THE LOST ARK TESS</p>	<p>16 Jerry Goldsmith 10 John Williams 6 James Horner 4 Elmer Bernstein 3 Georges Delerue Alex North Basil Poledouris Philippe Sarde Howard Shore Gabriel Yared</p> <p style="text-align: center;"><u>Table 3:</u> <u>Total Citations</u></p> <p>29 Jerry Goldsmith 25 John Williams 12 James Horner 10 Miklós Rózsa 9 Alex North 7 Bruce Broughton David Shire 6 Elmer Bernstein . John Corigliano 5 John Barry . George Fenton . . . Basil Poledouris . Philippe Sarde</p>

The above statistics (which include secondary as well as primary listings from our eleven critics) should be taken as suggestive rather than definitive. In addition to the various arbitrary factors built into the poll itself, further inequities are generated when unlike listings are added together. For example, the prominence of composers Horner, Sarde, Shore, and Yared in table 2 should not obscure the fact that many of their citations came from one or two critics and were sometimes expressed in subsidiary fashion. This is not meant to take anything away from these artists or their champions, but merely to keep things in perspective.

For perspective is what our poll is all about. The results offer enough surprises to sharpen anybody's angle of vision. Take the individual film scores selected. The presence of E.T. at the top of the list comes as no surprise: film and score both enjoyed extraordinary popularity. All the more amazing, then, that both of its companions in the top position were critical and box-office disappointments. For DRAGONSLAYER, even the soundtrack album was a rare item. Alex North and David Shire here refute the old canard about a good score never saving a bad film. Their work (along with that of the special-effects wizards)

has made two problematic pictures linger in many memories. Clearly the difficulties of film distribution in the past decade have not stifled listeners' ability to search out what is worthy amid the dross.

The overall dominance of Jerry Goldsmith and John Williams comes as no surprise. (And it is worth mentioning that two Williams scores, ALWAYS and BORN ON THE FOURTH OF JULY, appeared too late for consideration by most of our critics.) The same two composers dominated the field ten years ago. Williams has written the more beloved melodies and has won the Oscars and the "bigger" assignments; but the more prolific Goldsmith continues to enjoy an extraordinarily wide base of appreciation. If no one of his scores has ever dominated our lists, it is only because listeners have found so many different works to honor. The sixteen of his scores cited for this decade, coupled with twenty in the 1970s, demonstrate a consistency and a versatility unmatched in movie history. Just about everyone has had occasion to complain about the monotony of Goldsmith's subjects or the limitations of his emotional range. So it is well to stand back and observe the breadth of admiration that his works command in diverse quarters. (We should mention here the establishment of a new and more mature Goldsmith Society in England. Contact Jonathan Axworthy, 102 Horndean Road, Emsworth, Hampshire, P010.7TL.)

Finally, let us note the total absence from the lists of such popular and Oscar-winning composers as Maurice Jarre, Bill Conti, and Dave Grusin. Whatever the standards of our critics, it is apparent that they differ from those of the masses and of the Academy. The one thing we can all agree on is the need for a higher criterion.

THE BIRTHDAY TRIBUTES: A SELECTION

On the occasion of Dr. Rózsa's eightieth birthday (18 April 1987) a special reception was held for the composer at the Beverly Hilton Hotel in Beverly Hills. A highlight of the event was the presentation of numerous tributes from colleagues, friends, and admirers around the world. Some were present to greet Dr. Rózsa in person, while many others offered their greetings by letter. These documents have been compiled into a hefty presentation volume and given to the composer. Through the courtesy of the organizer, Dr. Marvel Jensen, we are pleased to offer a small selection here.

*

Some years ago, when my wife and I first came to live in Los Angeles, we had the pleasure and privilege of dining with you once or twice at the Abe Marcuses'. I write now to send you greetings on your birthday and to thank you for your music, which has been an inspiration to so many of us. Your mighty achievements stand as a reminder of what a fine thing the art of film music can be.

With gratitude and appreciation.

- JOHN ADDISON

Diana and Lew would like to congratulate you and applaud you on your 80th birthday.

The congratulations are for the marvelous way you have managed to maintain personal warmth, good-will, and an admirable spirit during the ordeal of the last few years. Your endurance as a life-long

composer is remarkable. Your ever-present sense of humor is an inspiration to all your friends.

But the applause is for the many contributions and the enrichment your compositions have bequeathed to classical music. All the various branches in which you have been involved and to which you are still dedicated bear the imprint of unique creativity.

We two friends may not have the musical expertise to specify these distinctive accomplishments, Miklós, but we have the love of good music ingrained in our hearts—and the effects of it embedded in the deepest emotions of our souls. Believe me, as an artist you are greatly appreciated. As a friend you are cherished.

- DIANA AND LEW AYRES

When I first came to California, you were the composer I most wanted to meet. As luck would have it, I think you were the last composer I met. The first time I had an opportunity to do a record album I jumped the chance to record an arrangement of your theme from SPELLBOUND. How could I have realized then that I would one day have the privilege and honor to perform and record so much of your music?

While it is true that it is our works which speak for us, and by which we should properly be judged, I must confess that it is the joy of knowing you, the honor of being able to call you friend and enjoy your respect that has so brightened these last years for me.

My love and services are yours.

- ELMER BERNSTEIN

Je me souviens vous avoir rencontré à Angers il y a de cela quelques années et ce fut un très grand plaisir pour moi de connaître le compositeur de tout de magnifiques partitions. Vous êtes un grand parmi les grands et je suis heureux de pouvoir vous dire toute mon admiration. Avec ma respectueuse amitié.

- GEORGES DELERUE

When I look back over the years and recall the many RCA board meetings we spent together, I am reminded of what a wonderful person you are. No matter what the board was "hassling" over, you were always calm, collected, rational, and fair in your opinions. And always the perfect gentleman. You have always had my total respect as a man and a composer, and your friendship is one of the most treasured aspects of my career as a film scorer. All the best to you, Mikky.

- GEORGE DUNING

Happy birthday to a most special human being and to a consummate musician. My love and respect of your music long preceded my meeting you personally.

I remember first meeting you during an evening at the home of Jacob Gimpel. I was so touched by your warmth and kindness.

I also remember, with fondness, my time spent in your class at USC and felt that I gained so much from the knowledge you shared with us. I am very honored to have been asked to participate in a concert of your music in London this May and I hope that perhaps I can spend a bit of time with you, prior to the concert, going over the scores and discussing various aspects of the score with you.

With great respect,

- JERRY GOLDSMITH

The world is an infinitely better place because of the beauty that you have brought to it by your magnificent use of your God-given talents. And life has been made much the richer for those of us whose lives have been endowed by your friendship. May God grant you many more productive years, and may HE in HIS wisdom bless you with ever on-going improvement in respect of your health.

Ever your devoted friend . . .

- JOHN GREEN

Any film is, by definition, a collaboration of many kinds of talents. Any extraordinary film seems to require an extraordinary score. It's my good fortune that I appeared in two films for which you composed MORE than extraordinary scores. Neither EL CID nor BEN-HUR would be what they are without your music. Thank you.

Gratefully,

- CHARLTON HESTON

Greetings dear Miklós and thanks for your resourceful collaboration and unflinching talent.

- JOHN HOUSEMAN

With many toasts and treasured memories of our association on MADAME BOVARY.

- JENNIFER JONES

On an auspicious occasion such as an 80th birthday it is all too easy to overwhelm with clichés and platitudes. I have therefore decided to take a different tack. I have decided to congratulate myself for having had the privilege to know a man, a composer, a musician such as you in my lifetime. You have added, through your kindness and through your art, a special meaning to my life. I shall not call you the greatest living composer—we all know that applies only to John Cage—but as the last representative of a dying breed of composers who write with inspiration and heart as well as the mind, I want to wish you a long life of health and happiness and productivity.

With love and admiration,

- GEORGE KORNGOLD

My, how the years have gone by for both of us! I so admired your work on those early films in which I appeared as an actor—THE KILLERS and BRUTE FORCE in particular. Subsequently you went on to win three Academy Awards, to the surprise of no one who recognized your considerable talents.

I was so happy to see you last year at Pepperdine and hear your delightful Sonata for Flute, evidence that your creativity has not dimmed one iota.

I send love and best wishes and look forward to hearing more beautiful music from you.

- BURT LANCASTER

This may start out as a love letter, and, in fact, it is. I have always, and always will, admire you as a composer and a man. In both areas, there is, for you, no compromise.

Legitimate film music has been running a rough course these past few years. I would advise those who care to look to you and your

work, where they will find no more elegant standards.

- HENRY MANCINI

Since you composed the unforgettable score for SPELLBOUND, I have been more or less identified with your music. The score is so immediately recognizable, so unlike any previous film music, that it has given the film an ongoing vitality forty years after it was made. The music still seems to evoke images of Ingrid and me struggling to cope with the snares and obstacles Hitchcock put in our way. I am forever grateful.

- GREGORY PECK

Having admired you greatly for years before I had the pleasure of meeting you, it became my great privilege to call you my very dear friend, and our association has been one I have treasured enormously.

In my fifty years of professional concertizing, there has been no greater honor than the gift you accorded me of writing a magnificent piano concerto for me. You have given so much beauty to the music lovers of the world with your wonderful compositions, and I must also mention the awe I have experienced by your outstanding conducting, when we have collaborated in your splendid concerto.

With all my heart I wish you good health and many more years of inspiring creativity.

- LEONARD PENNARIO

Just recently I came across a photograph taken of the two of us at a concert in 1960, when you were conducting and I was playing. It was visual proof that we have known each other for a very long time indeed and I find it difficult to think of the two of us as elder statesmen. In the intervening years I have been fortunate enough to conduct quite a few of your works in Europe as well as the United States, and I greatly look forward to the upcoming performance of your wonderful viola concerto here in Los Angeles.

Your music has always meant a great deal to me, as has your lifetime determination not to be musically represented by the fact that you are so well known as the composer of some of the best film scores ever done. What is equally important to me is our long and continuing friendship, and the advice and encouragement you have given not only me but many other musicians. Now, on your eightieth birthday, I send you my warmest congratulations, my sincere admiration, and my gratitude.

- ANDRE PREVIN

Nancy and I are delighted to add our own congratulations to the many you will receive on the occasion of your eightieth birthday. Your magnificent musical compositions have enriched some of the finest films ever made. The genius and talent you brought to your work made some major contributions to the "Golden Age of Hollywood."

The concert halls where your orchestral, chamber, and choral works have been performed continue to ring with your richly deserved praises. It is a special pleasure for me to commend your outstanding achievements on this joyous occasion. May you take great pride in your accomplishments as you reflect on the years that have passed.

We wish you a happy birthday and God's richest blessings.

- RONALD REAGAN

I doubt whether you will remember me from the little dinner party in Los Angeles where we met some years ago, but no matter, since I remember you very well indeed.

You must know that you have always set a standard of excellence for the diminishing band of composers of my generation whose approach to film-music still includes the recognition of a historical-cultural heritage and the tradition of craftsmanship which your music so supremely exemplifies.

It has never been merely a matter of conservative or radical. It goes much deeper than that. If you have not read T. S. Eliot's brilliant essay "Tradition and the Individual Talent," I highly recommend it to you. It deals most eloquently with the artist's sacrifice of personality to higher universality, which far transcends mere "originality." A very radical idea these days!

Best wishes for good health and much creative work ahead.

- LAURENCE ROSENTHAL

On this auspicious occasion let me assure you that my long friendship for you is as strong and undiminished as it was in the early forties, when I first met you. If anything, my admiration for your unique contributions to music has grown with the years, and I only hope and wish that your health will improve more and more, so you can enjoy all the honors coming your way this year.

- HANS J. SALTER

All the four Soltis sending you, for this very special day, our warmest good wishes and love. May God give you many more years to write lots of your wonderful music and to be able to give your friends one of your other very noble talents: your friendship.

In admiration and in friendship.

- GEORG SOLTI

Eighty is a number that is impressive for many. For me you are always the same as when I met you thirty years or so ago. You are a man I admire and love as a creative artist, but, above all, as a friend and human being in the true sense of the word. Were there more people like you in the world, it could be a better place to live in.

May you continue for long and suffer less.

- JANOS STARKER

Boldog születésnapot kívánok!

Greetings and congratulations from one of your many admirers—one who has never ceased to be amazed at how, in your long and fruitful "double life," you have not only created so many finely crafted and beautiful works for the concert hall, but how you have, at the same time, succeeded in making contributions to the corpus of film music that are and will always be counted among the finest and most enduring achievements of that newest branch of twentieth-century musical art.

With all my best wishes for you and yours.

- FRED STEINER

The finest thing that can be said about any human being is that he or she has created something new and interesting and fulfilling for the rest of us. You have done that superbly, and we are all proud of you. I saw the film of LUST FOR LIFE again just last week, and I realized still once again that the music was a major contribution to the film. I thank

you most heartily for your fine contribution to LUST FOR LIFE.

I also remember your kindness and consideration on one of my birthdays when you sent me a canceled Jack London check, authentically signed by him, and beautifully framed by you. Whenever I see it, I think again of you, and with affection.

Your friend,

- IRVING STONE

It seems only yesterday that you set the burning of a city to music, and I made your score sound more modern by being consistently atonal! I think of you very often, either on the Via Veneto, on the Maifd Szjed, or in the outskirts of Kehseféhérvár—wherever my travels take me. Looking back on the worthwhile friendships of a lifetime, yours is one of those I value most, even if we have had our share of bad luck. I only hope this letter arrives at its destination without too many hazards. Your (illegible) still glow in my daydreams, accompanied by the overwhelming welcome of a squadron of foxes (dogs). I listen to all your recordings consistently, and only recently did a concert version of *Hary Janos-Kodaly Zoltan*

- PETER USTINOV

So you are eighty now. Depressing, isn't it? I went through that same trauma last June. For awhile I felt either morose or suicidal, but then I came up with a little trick. I started lying about my age. No, I'm not making myself younger. Now I'm telling everybody I'm ninety-five. Suddenly they're all in wonder at my youthful appearance.

"You mean you were born in 1891?"

"You betcha."

For eighty, I look slightly moldy. For ninety-five, I'm a remarkable specimen. I highly recommend this simple yet cunning maneuver.

All my very best,

- BILLY WILDER

Joyous congratulations on the occasion of your eightieth birthday!!

Throughout the years, by your devotion to music, and your great contribution to its vitality, you have been a constant inspiration. Along with continuing admiration, please accept my warmest wishes for good health and many more birthdays to come.

Fondly,

- JOHN WILLIAMS

MRS Directory

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