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NEWS [December 1980]:

Films:

Miklós Rózsa records his *EYE OF THE NEEDLE* score in London in late January. The film ought to be a spring or summer release.

Jerry Goldsmith, who has not been heard from for an entire year following his problem-ridden *ALIEN* and *STAR TREK* experiences, will be represented shortly by *THE FINAL CONFLICT* (the last, we hope, of the *OMEN* series), *OUTLAND*, and perhaps *THE SALAMANDER*. *MASADA*, a major television production about the Roman siege of the Jewish stronghold, will also be seen this spring.

Abel Gance's *NAPOLEON*, first released in 1926 and under revision or reconstruction ever since, will be shown in its original large-screen format this winter under the auspices of Francis Ford Coppola. In New York the film is booked into Radio City Music Hall, with a live accompaniment to be provided by the American Symphony Orchestra. Carmine Coppola is credited with assembling the score. The original *NAPOLEON* score, of course, was by Arthur Honegger, whose film music has been surprisingly and completely neglected even during the recent boom years for the medium. The scores survive today in the Bibliotheque Nationale of Paris. They deserve to be investigated.

Publications:

The early issues of *Soundtrack!* (formerly *SCN*) have become collector's items, but now the best contents of the first 12 numbers have been made available in a 155-page booklet called *Motion Picture Music*. The familiar mix of interviews, record reviews, and film/discographies (here brought up to date) makes for a valuable, densely packed volume, and editor Luc Van de Ven has wisely included most of the work of *SCN*'s best critic, W. F. Krasnoborski, who unfortunately has not been heard from in the more recent issues of the magazine. Some new material has been added especially for this collection, most notably filmographies for Les Baxter, Bronislau Kaper, and Bernard Herrmann, the last including more of that composer's television music than has ever been listed before. *Motion Picture Music* is available in the U.S. for \$7 from *Soundtrack I*, P.O. Box 3895, Springfield, MA 01101.

Recordings:

The Varese-Sarabande *KING OF KINGS* album (VC 81104; originally issued as *Wide Screen Spectaculars* on Audio Fidelity) is being reissued as a dbx-encoded disc (DBX 81104), to be played through a dbx-decoder. (Scrambled format makes play without the decoder almost unlistenable.) The cost for the disc will be about \$12 and it should be available through the audiophile section of retail stores, or it may be ordered directly from: dbx Inc., 71 Chapel St., Newton, MA 02195. Members who are interested in getting other Rózsa discs issued in the dbx-encoded format are urged to send their suggestions to Mr. Jerry Ruzicka, Vice President of dbx Inc.

Now in preparation by Varese is *More music from KNIGHTS OF THE ROUND TABLE*, which will be available in late spring or early summer.

Scores:

British distribution of Miklós Rózsa's concert scores (at least those published by Breitkopf und Hartel) has been taken over by Kalmus/Universal

(continued on page 24)

TIME AFTER TIME  
AN ANALYSIS by Frank DeWald:

I began work on this article while pursuing doctoral studies in conducting at Michigan State University. When I happened to mention the subject of the article to a classmate, I met with this incredulous remark: "A film-score?! Whatever for?" Whatever for, indeed! Why bother to analyze TIME AFTER TIME? Most readers of *Pro Musica Sana* are, after all, already champions of Miklós Rózsa's music; they do not need to be convinced of the composer's talent or skill. The greater musical public which might benefit from an introduction to Rózsa's music will not read this article. So, the question remains: Why? Granted, my classmate's sarcastic remark was prompted by a condescending streak of prejudice against "movie music" that I encounter, sad to say, in virtually all of my musician friends. But it was a legitimate question and prompted me to these reflections.

Music is an intricate art. When it is combined with other arts, as in ballet, opera, and film music, its intricacies increase. A 45-minute film score comprising numerous themes and motives, subtly interrelated and interwoven, is a sophisticated creation. No superficial hearing can plumb its depths, and even carefully detailed study only leads to the discovery that there is always more to learn and appreciate about the composer's work. Indeed, it was the tantalizing prospect of uncovering delightful but unsuspected bits of musical detail that caused me to surrender precious hours to the spell of Rózsa's score in the first place.

Thus, my ultimate reason for writing this article is to increase the enjoyment of everyone who listens to TIME AFTER TIME, whether as a film or on discs, by shedding some light on the composer's skill. The creation (and subsequent use) of thematic material is Rózsa's forte, and a close look at TIME AFTER TIME reveals three full themes and several subsidiary motives woven together into a complex musical fabric. There are so many subtle interrelationships in the score that it is impossible to catalog them all, and we can only mention here some of the most obvious examples. While I will certainly try not to be too technical, I cannot avoid the use of musical terminology and examples, and I beg the indulgence of those readers who are put off by such professional matters. I hasten to assure them that Rózsa's music always looks good under the technical microscope, and that such kinds of analysis are, alas, the only way to convince some stubborn "musicians" of the inherent value in any musical work. (Antoine de Saint-Exupéry missed a golden opportunity: his Little Prince should have visited a planet occupied by a musical pedant who is too busy analyzing diminished sevenths and German sixths to hear the beauty in music!)

TIME AFTER TIME is a well-made, witty, and sophisticated film, to which Rózsa's music is perfectly suited. The recording, editing, and dubbing of the sound track have been accomplished with better-than-usual care. The score itself, although less rich in thematic material than some of the composer's more ambitious creations, is thoughtfully developed and expertly crafted. It breaks no new ground in musical, technical, or dramatic matters, but it is written with the sureness of a technique honed to perfection by the sensitivity, creativity, and experience of the composer.

In this analysis I will discuss each cue (except for source music) as it occurs in the film, presenting the themes and motives in the order in which they are heard and subsequently developed. While it might have been more clever to find a different way of approaching the score, this is, after

all, the way in which the music evolves for the listener, and should therefore be an easy-to-follow, meaningful organization.

The Prelude serves the function of a good main title by establishing a mood for the story which follows—a grandiose adventure tinged with mystery and romance. We could describe the Prelude in such nonspecific terms as epic, sweeping, and exciting, but I want to analyze it in musical terms so that Rózsa's compositional technique can be appreciated and certain misconceptions possibly created by Page Cook's "analysis" in *Films in Review* (November 1979) can be clarified.

The use of Max Steiner's Warner Brothers fanfare (director Nicholas Meyer's idea) hasn't pleased everybody, but Rózsa adds his own unique touch: where we might expect a resolution in E major, we find the Prelude beginning in E-flat major instead. (Note: Keys indicated in this article are, whenever possible, based on the Entr'acte recording [ERS 6517]. For some reason, my tape of the actual film sound track is a half-step lower.) The texture of the Prelude is basically two-part, with the bass line always closely related to the soprano, as shown in Ex. 1. The phrases are grouped into three larger sections, called periods, as follows:

Period 1 (mm. 1-6):	1st phrase (mm. 1-2)
	2nd phrase (mm. 3-4)
	3rd phrase (mm. 5-6)
Period 2 (mm. 6-9)	1st phrase (m. 6)
	2nd phrase (m. 7)
	3rd phrase (mm. 8-9)
Period 3 (mm. 10-15)	1st phrase (m. 10) 2nd
	phrase (m. 11) 3rd
	phrase (mm. 12-13)

The principal motive is harmonized differently in each period, most strikingly in period 3, where its initial note is heard at the top of a mildly dissonant major seventh chord (right).



The contrary motion of the two voices is worth noting (this is one of the basic rules of good counterpoint), as is the virtual exchange of parts between soprano and bass in measure 5, beats 6 and 7. The theme is also treated as a round (in period 2, measures 6 and 7), a developmental device which Rózsa uses later in the score as well.

The most important musical device to note before going on is the prominence of the interval called the tritone. The tritone (e.g., c-f-sharp) is an "unstable" interval because it wants to resolve itself outward to a perfect fifth (c-g) or inward to a perfect fourth (c-f-natural), Rózsa uses it often to depict menace (e.g., in the last two notes of the famous "Dragnet" motive from *THE KILLERS*), and Rózsa enthusiasts are probably familiar with its nickname of "diabolus in musica." (See *PMS 11*, p. 10, for a discussion of its use in *BEN-HUR*.) The tritone will figure prominently in virtually every motive of *TIME AFTER TIME*; it is consequently a strong but subtle unifying device.

Ex. 1  
Maestoso

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of seven systems of two staves each. The first system includes a 'T-T' marking above the treble staff. The second system has a '3' above the treble staff. The score includes various dynamics: *p* (piano), *f* (forte), and *ff* (fortissimo). The piece ends with a double bar line.

The next musical cue underscores the approach of the Ripper to his first victim. The "Ripper Theme" (Ex. 2), rife with tritones, will permeate the score. It begins quietly and low, then rises in pitch and dynamic level to create a terrifying tension broken, not as we expect by some bloody murder, but by the Ripper's nonchalant greeting. It is old-fashioned stuff that works every bit as well today as it ever did. The serpentine shape of the motive, with its slow, insinuating, upward-striving movement, forms a remarkable parallel to the on-screen viper preparing to strike.

As Wells unveils plans for the time machine to friends in his London flat, Rózsa introduces two very important motives, associated mostly with H.G., in a subtle orchestration of clarinet, string tremolo, and pizzicato basses (Exx. 3 and 4). These motives will reappear frequently in various guises throughout the score. Note the two tritones in Ex. 3 (although it is most often heard without the first one). Note also that the rhythm of Ex. 4 corresponds exactly to measure 8 of the Prelude. The low-key, almost subconscious way in which these significant motives are initiated is in keeping with the character of the scene and even of H.G. himself (the first few pizzicato notes in the bass match his footsteps as he crosses the room!).

The motive coupled with the vaporizing equalizer (Ex. 5), first heard as H.G. describes the device's function, is an "isolated" motive, i.e., it is heard only with direct reference to the object it "represents" and is never developed or combined with other motives. What relates it so strongly to the rest of the score is the ever-recurring tritone. The principal elements of its eerie orchestral background are string harmonics and celeste.

A terse, agitated motive, with a prominent tritone, is heard when the Ripper's bag is discovered in H.G.'s hall closet (Ex. 6). This motive is repeated and then developed as the music comes to the foreground, enhancing the excitement generated by bustling policemen in search of the Ripper. A second motive (Ex. 7), again with a tritone, is introduced when the dialogue resumes, and although "kept under" on the sound track, can be heard to full advantage just before the end of "Search for the Ripper" on the Entr'acte recording. An interesting musical feature of this motive is the overlapping of melodic "cells" (a and b) with rhythmic ones (c and d). The cue ends with the Ripper theme as H.G. stands looking puzzled in his front hall.

When H.G. first realizes how his invention may have been misused by Stevenson, he rushes to his laboratory to find his worst fears confirmed. His heavy tread down the stairs is harmonized by the music--a marvelously intent, soulful rendition of the time machine theme (i.e., the Prelude), which in partnership with Malcolm MacDowell's fine acting eloquently bespeaks H.G.'s despair at the realization of what he is responsible for. A tiny little motive (Ex. 8) is here attached as a pick-up to the time machine theme. It will appear later in the same function and also on its own.

As the time machine materializes before H.G.'s eyes, the music becomes insistently stiff and mechanical, as if to mock the preceding emotional moment (Ex. 9). The tritone is, of course, an important part of this motive, and in fact we find here a very close relation to THE KILLERS (Ex. 10). The serpentine shape of this motive--a series of intervals striving upward but always seeming to fall back on the same note--relates it in a subtle way to the Ripper theme and, perhaps more obviously, to other motives that will appear later in the score. For some reason, the disc version of this sequence ("The Time Machine") differs significantly in tempo and structure from the sound track.







(Moto perpetuo) (New key)

|| / / / / | / / / / | / / / / | / / / / |

(New key; t. m. theme)

|| / / / / | / / / / | / / / / | / / / / | / / / / | / / / / |

(New key; devel. of t. m. theme, incl. Ex. 12) (Moto perpetuo stops)

|| / / / / | / / / / | / / / / | / / / / | / / / / | / / / / |

(Harp glissandi, etc.)

|| / / / / | / / / / | / / / / | / / / / |

(Bridge;  $\text{♩}$ .. rhythm appears) (Moto perpetuo =  $\text{♩♩♩}$  )

|| / / / / | / / / / | / / / / | / / | / / [ / / ] |

(Recapitulation of t. m. theme w. canonic imitation)

|| / / / / | / / / / | / / | / / / / | / / / / | / / / / |

(Off-beat accents on timpani) (New key; rpt. of last 2mm.)

[ / / / / | / / / / | / / / / | / / / / | ]

(Coda; pyramiding fourths)


|| / / / / | / / / / | / / / / | / / [ / / ] |  $\text{♩}$  ||

The foregoing demonstrates that even within confined limits and on a very unassuming scale, Rózsa's music never fails to fascinate by its structure. Rózsa is a formalist, and as inspired as his materials may be, it is how he uses them that sets him above many of his film music colleagues. Neither as innovative nor deviceful as some twentieth-century composers, he is unique in his own orthodox way.

By this point in the film, most of the major motives have been introduced, and the next sequence, underscoring H.G.'s arrival in the twentieth century, is built entirely on preexisting materials. Just as H.G. spots his name on the exhibit wall, an oboe plays the time machine theme very quietly, with Ex. 8 as a "decoration." Example 3 on violas, then celli, follows H.G. as he discovers a portrait of himself in old age ("Never!" he exclaims), accompanied by this rhythmic ostinato on the harp:  $\text{♩} \text{♩} \text{♩} \text{♩}$ . As H.G. takes a pair of glasses to replace his broken ones, Ex. 4 is announced by the clarinet. Rózsa even contributes his own bit of humor to this wryly comic scene: as H.G. leaves the building, there is a crescendo, Ex. 3 returns, and as he steps into modern-day San Francisco and

spots the American flag, the horns solemnly intone "The Star Spangled Banner," but with a difference: the sixth note is an unexpected lowered seventh, which becomes the first note of Ex. 4! We hardly have time for Rózsa's little joke to sink in, however; the clatter of Hare Krishnas makes an effective and surprising cutoff.

When H.G. begins his search for the bank where Stevenson has exchanged his money, a new, bustling motive, unique to this cue, is heard (JEx. 13). Its lively character suits the visuals well, since either H.G. or the camera itself is always moving. At first glance it is a straightforward melody without a hint of the insinuating tritones we have heard almost everywhere else, and indeed we do not feel much menace at this point in the film. But wait! If we examine the relationship of the harmonies, we find a shift from D major to A-flat major (which could also be thought of as G-sharp major); and D-A-flat (G-sharp) is a tritone! A tenuous point, probably subconscious on Rózsa's part, but interesting nonetheless.

A short break in the musical continuity is followed by "Bank Montage, Part II," featuring a comical saxophone solo against a cello ostinato (to represent a Pepto-Bismol ad!). The visual movement is slower this time, and so is the musical. The ostinato continues as Ex. 3 is heard in the strings, with a subtle suggestion of Ex. 13 in the  scale pattern. A lovely new motive (Ex. 14) is intoned by the woodwinds. Example 4 follows in the violas, and the last five notes of Ex. 14 in the woodwinds make a kind of coda to the sequence.

One of the most moving passages in Rózsa's film music is the elegiac "Song of a Great City" which concludes THE NAKED CITY. Now in TIME AFTER TIME he again breathes warmth into a cold, impersonal place with his music. H.G. is thrown out of a church and left to fend for himself in the "great outdoors" of San Francisco, but Rózsa's music is so evocative of comfort that we feel more uplifted than discouraged. This is a melodically beautiful sequence, built entirely on variants of Ex. 3 and 4. It begins with Ex. 15 (a variant of Ex. 3) against an orchestral background that mirrors the cold and windy weather H.G. has to endure as he lies on a park bench for the night and the camera pans across (and above) the city. At an especially lovely moment in the score, as day comes and H.G. wanders the sidewalks, a solo oboe intones a variant of Ex. 4, which because it has its own distinct character we will label Ex. 16. There is an ostinato in the background, and notes 5-8 of Ex. 3 constitute an important countermelody. As H.G. continues his bank search, a development of Ex. 3 in the strings leads to a forthright statement of "Rule,



Britannia." Interestingly, this tells us that H.G. has found what he was looking for before the camera confirms it with a shot of the Chartered Bank of London.

When H.G. finally catches up with Stevenson, the music is based on the Ripper theme; Stevenson does, after all, have the upper hand in this scene. The theme is played on the cello, then somewhat developed against the background of a sustained trill. The rhythm ♩ ♩ ♩ is heard linking the music to a previous cue C("A Man before His Time"). As the two protagonists begin their struggle, there is a brief fanfare, then Ex. 12 is heard and gradually turns into the full-fledged fugal theme of "Pursuit."

With the chase sequence that follows, there is an obvious parallel to a similar scene in *THE NAKED CITY*. As in that earlier score, Rózsa resorts to fugal counterpoint, an obvious but effective textural choice. The fugue theme itself (Ex. 17) is a derivative of Ex. 12, with a prominent tritone placed in the middle and given a strong agogic accent. The Ripper theme and other motives also form part of this sequence, which is organized as follows:

1. Three statements of fugal theme.
2. Example 4 twice on trumpets.
3. Ripper theme (including development).
4. Slight lull in rhythmic activity (Ex. 12) and in camera motion, with brief standoff between characters.
5. Fugue theme returns (twice, second time with tambourine).
6. Ripper theme developed further.
7. Fugue theme (twice, second time against trumpet trill).

The music is completely to the fore in this segment, and even when the camera movement slows down, the music keeps up the excitement. The result is a visceral effect that leaves the audience as breathless as the characters. It is a perfect example of film music used to intensify emotion; imagine the scene without music to appreciate what the composer has added to the total effect.

The next time music is heard is at the revolving restaurant where H.G. and Amy have lunch. The effect is meant to be that of Muzak--just so much musical wallpaper. Meyer wanted *SPELLBOUND* for this sequence but couldn't afford it (see the interview with Rózsa in *Starlog* magazine, Feb. 1980, pp. 47-49). Virtually inaudible on the sound track, and in any case eclipsed by the humorous dialogue, the piece is nevertheless a lovely, almost elegiac, valse triste that is worthy of separate publication (Ex. 18). Although not as affecting as the "Valse crepusculaire" from *PROVIDENCE* (will a waltz for piano and strings be de rigueur in Rózsa scores from now on?), it is a charming piece of "salon music." Only at the very end, during the coda, does it come even slightly forward on the sound track.

We might digress a bit here to list briefly the other instances of source music in *TIME AFTER TIME*:

1. There is a bit of saloon music heard immediately after the Prelude.
2. The Ripper's watch plays "L'aio de Rosto," a folk song from the Auvergne. I am indebted to Page Cook for recognizing the source of this little tune. Using it was Meyer's idea.
3. The chimes of Big Ben make the transition from the Ripper's first murder to the interior of Wells's flat.
4. Church bells toll a knell for H.G.'s wanderings in the city.

Ex. 16



Ex. 17



Ex. 18



5. Five bars of the "Time Machine Waltz" accompany H.G.'s ride up the escalator at the Hyatt Regency.
6. Mozart's Piano Sonata no. 7 (K. 315), second movement, is the record Amy chooses to play while seducing H.G.
7. There is "disco" music at the nightclub where Stevenson picks up his fourth victim.

The "Love Theme from TIME AFTER TIME," happily called not that but "Redwoods" (Ex. 19), is introduced in a wonderful sequence. As Amy and H.G. walk through the woods having their first "serious" discussion and fearing to fully express the growing feeling they have for one another, the music speaks for them in an understated, suggestive way. The principal phrase, aptly characterized by Royal S. Brown as a "sweeping but autumnal tune" (*Fanfare*, Jan./Feb. 1980, p. 186), is announced immediately by the oboe, underscoring H.G.'s Shakespearean line, "O brave new world, that has such people in it!" and other woodwinds sound evocative echoes. When the strings enter on the melody, they are kept low (on the g string?), but in their fifth measure rise to a high point that is warm yet reserved. There are melancholy solos for cello and violin as H.G. concludes, "Lost is what I am." No real development of this theme occurs here; that will not come until the end of the movie when the love of Amy and H.G. is free to bloom. The sudden appearance of movie sound effects that abruptly breaks the mood is similar to the effect at the end of "A Man before His Time."

The next several cues are all short and based on the expected motives. As H.G. and Amy pass unwittingly by a newspaper headline announcing the Ripper's latest crime, the Ripper theme is blared forth (just to make sure the audience doesn't miss the point?), but the music softens to "Redwoods" on a bass clarinet as the soon-to-be lovers continue on their way. Later, after a brief but lovely fragment of "Redwoods" on solo violin and cello (as Amy and H.G. toast each other), shots of the Ripper in two different scenes (driving around in a cab and stalking in a seedy part of town) are underscored by the Ripper theme, with the love scene and Mozart sandwiched between. This particular use of source music, so vastly contrasting with Rózsa's music on either side of it, points up the savage threat of the Ripper in a simple, effective way. The second time the Ripper theme is used here, it is made especially menacing by an orchestration of snarling brass and low strings. Example 17 appears briefly, and the sequence ends with the watch theme as Stevenson spots his next victim. Another short cue follows Amy in her car on the way to work with the coda of "Redwoods" on English horn and other woodwinds; there is a fleeting reference to the Ripper theme as the camera pans up to a shop where Stevenson is buying clothes—just so we keep him in mind.

The music underscoring Amy's encounter with Stevenson at the bank is built entirely on the Ripper theme and Ex. 12. It begins with great effect just as Stevenson realizes Amy has met H.G.; this and other cues indicate that TIME AFTER TIME was "spotted" with great care and creativity; the music is never used haphazardly or without dramatic purpose. Menacing, muted brass play a variant of Ex. 17 against a background of *sul ponticello* tremolos in the strings and a cymbal roll with brushes. An unusual number of trills in this cue adds to the wicked ambience. Stevenson's abrupt and frightening return is made even more startling by a musical "stab" that makes the heart skip a beat. Somewhat later, when H.G. finds a message from Stevenson tucked beneath the door of Amy's apartment, low clarinets sneak in on a version of Ex. 17 followed (ever so logically) by the Ripper theme.

Ex. 19

Largamente e dolce

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole note chord (F#4, A4, C5) and a fermata. The melody then features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), and another triplet of eighth notes (D5, E5, F#5) followed by a quarter note (G5). The middle staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a triplet of eighth notes (F#3, G3, A3) followed by a quarter note (B3). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a quarter note (F#2) followed by a half note (A2).

The second system of musical notation consists of three staves. The top staff continues the melody with a quarter note (G5), a quarter note (F#5), and a quarter note (E5), all under a fermata. The middle staff continues the bass line with a quarter note (B3), a quarter note (A3), and a quarter note (G3), all under a fermata. The bottom staff continues with a quarter note (A2), a quarter note (G2), and a quarter note (F#2).

The third system of musical notation consists of three staves. The top staff continues the melody with a quarter note (D5), a quarter note (C5), and a quarter note (B4), all under a fermata. The middle staff continues the bass line with a quarter note (F#3), a quarter note (E3), and a quarter note (D3), all under a fermata. The bottom staff continues with a quarter note (E2), a quarter note (D2), and a quarter note (C2).

The fourth system of musical notation consists of three staves. The top staff continues the melody with a quarter note (A4), a quarter note (G4), and a quarter note (F#4), all under a fermata. The middle staff continues the bass line with a quarter note (C3), a quarter note (B2), and a quarter note (A2), all under a fermata. The bottom staff continues with a quarter note (G2), a quarter note (F#2), and a quarter note (E2). The system concludes with the word "etc." in each staff.

After H.G.'s announcement that he is 113 years old, the scene changes abruptly to a church tower clock and the camera pans down until we see the Ripper's watch. A mock-solemn cadence intoned by the brass is followed by the watch theme (with pizzicato bass), and then the celli echo the first phrase against muted brass as we catch a brief glimpse of Stevenson.

The only one of the Ripper's on-screen murders to be underscored begins with an ominous development of Ex. 17 as Stevenson enters the victim's apartment and engages her in idle chitchat (Ex. 20). When he takes out his watch, the watch theme is heard for the second time integrated into the score, still against a pizzicato bass background, and for just a fleeting moment it appears that the theme will be developed by the orchestra, since once again the celli echo its first phrase. But no, that is camouflage, a diversion, for the Ripper theme reappears as he prepares to murder the girl. The music builds and completely takes over the sound track; as the victim's blood spurts, the orchestra screams in anguish for her with evocative major-seventh jumps. The camera merely rests on Stevenson's blood-spattered face.

H.G. takes Amy to the museum to prove his story with an actual demonstration of the time machine. The vaporizing motive appears momentarily as she enquires about the key's purpose. Later, still not believing that she has traveled through time, she spots a newspaper and picks it up to see the date. Phrases of the love theme on cor anglais are echoed by bassoon as the music begins quietly and then blossoms into a full-blooded treatment of "Redwoods" in the strings as the date appears on screen and Amy realizes that H.G. is telling the truth. This is the first time that Rózsa cuts loose with the "love theme," and its innate romanticism comes to the surface. Meyer said he wanted something like *Tristan und Isolde* here; see the Meyer interview in the January 1980 issue of *Films and Filming* (pp. 8-15). It could have been a very fulfilling, final statement (just as the story might have ended—openly, of course—here), but the music ceases abruptly as Amy sees something that apparently horrifies her. Meyer says in his interview, "I'm very proud of that cue because I thought it up," but in fact Rózsa might almost be said to have been following the advice Hitchcock gave him regarding SPELLBOUND: "Write music that people are not aware of until it stops." The cor anglais resumes with "Redwoods," but it is now puzzled and unconfident. Example 17 appears in a new form, and as the audience realizes that what has frightened Amy is the news of her own future murder, the music becomes more lowering, with an ominous tritone spewed forth by the horns. (Note: this part of the sequence is not on the record.) To end the sequence as calmly as it began, a sorrowful solo violin plays a variant of "Redwoods" when H.G. tells Amy they must go back to the present time.

An attempt to rescue victim number 4 is foiled by a flat tire on the way to the scene of the murder. A new motive (Ex. 21), based on the tritone, signifies H.G.'s frantic running to find a pay phone. The music then parallels the visual structure with shots of the Ripper and his victim underscored by the Ripper theme, and shots of Amy at the car underscored with variants of Ex. 4, while H.G. makes his phone call to the accompaniment of Ex. 3 (with less eighth-note motion in the texture). H.G. runs back to the car as the music grows and develops very quickly to the point where the lovers realize they are too late to save the girl whose body is now being dragged out of the water, and the horns shriek mockingly with the same howling tritone that signified the horror of her own death in Amy's mind. After a short pause the music resumes with a variant of Ex. 20 as Amy and H.G. leave the scene. Now, for the third time, a cue ends with a solo instrument (in this case a cello) playing a fragment of "Redwoods," aptly enhancing the despair of Amy's words: "I don't want to die."

The score picks up with a variant of the "running" motive (Ex. 22) as H.G. dashes off to buy a gun. Amy remains behind and takes a generous dose of Valium as "Redwoods" played by a solo clarinet helps to lull her into a false sense of security. Cut to H.G. at the pawnshop, where his handling of the weapon is underscored by Ex. 3 and mocking, muted brass, as if to say that Stevenson was right, that violence is catching. Example 21 returns as H.G. heads back to the apartment, and the audience is reminded by the music of the frantic urgency felt by the hero. There is a furious variant of Ex. 20 as hidden policemen suddenly pounce on the unsuspecting H.G., and a development of Ex. 3 rounds off the scene to the accompaniment of H.G.'s unheeded calls to Amy to get out, while the camera closes in on her unlocked door. Somewhat later, as H.G. is led to his cell, we hear Ex. 4 in the strings, cut off by his cry of "Help!"

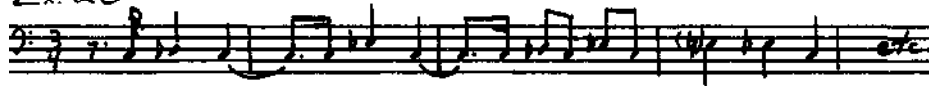
The next musical segment is a kaleidoscope of motives so entwined with the visuals that it is best described in outline form:

Shots of Amy waking up. An ostinato (built around the tritone) with *sul ponticello* strings forms the background to a variant of "Redwoods" on low clarinets. H.G. at the police station. Example 3. Amy packing, then realizing that the doorknob is moving. Example 20.

H.G., in desperation, says, "I'll confess! I'll confess to anything you like!" Example 3.

Stevenson seen standing in the doorway. The Ripper theme. H.G. screams, "I killed them! I killed them all!" Fragment of Ex. 3.

Ex. 20



Ex. 21



Ex. 22



7. Stevenson looking around; Amy hiding in closet; Stevenson flashes knife. Development of Ex. 20.
  8. H.G. begs, "Now please, please send a car to 2340 Francisco." Still further fragments of Ex. 3, ending with resignation.
- (Note: Parts 2, 3, and 4 are omitted from "Nocturnal Visitor" on the record.)

The wonder of it all is that as piecemeal as this looks on paper, it flows with utter naturalness and inevitability in the score. Rózsa is an undisputed master at this kind of tapestry.

The "Dangerous Drive" to the museum is underscored by a climactic development of the motives most associated with the two protagonists: Ex. 3, 4, 12, 17, 20, and (especially) the Ripper theme (Ex. 2). There is kinetic excitement in the music, which is propelled forward against a kaleidoscopic background of shifting and overlapping ostinati. Amy remarks sarcastically, "Good-bye, Herbert," as she drives off with Stevenson holding a knife against her throat, and the music begins. Example 3 appears when H.G. tries to start Amy's car, and then there is a variant of Ex. 4 as he backs out; the chase begins to the accompaniment of still another version of our chameleon motive (Ex. 12, 17, 20). This new variant motive (Ex. 22) is very quick and promises to become the subject of another exciting fugal movement, but unfortunately the music develops in other directions. The Ripper theme is heard in all its glory against motorific eighth notes in the strings as we see Stevenson in the car. In the last part of the sequence, the music literally imitates the action with first the Ripper theme as Amy and Stevenson arrive at the museum and then Ex. 3 as H.G. pulls up behind them. As before, a sound effect (the museum alarm) cuts off the cue.

Amy escapes when Stevenson's watch gets caught on the time machine (I wonder how many people have noticed the symmetrical structure of H.G.'s watch also catching when he arrives in the twentieth century?), and this sets the watch tune in motion. The vaporizing motive is heard, and then there is a crescendo as H.G. "pulls the plug" (so to speak) on Stevenson. Stevenson utters a subdued cry as he disappears, and the music whirls him into infinity with a final statement of his theme, including a little coda made up of the first four notes played by the celli in long note values.

H.G. decides to return to his own time and gets in the time machine. Her fateful decision made, Amy cries, "Herbert, you wait for me," and the violas begin "Redwoods," echoed by the celli. H.G. comes back for her, and the Time Machine theme (with Ex. 8) is heard for the last time as the machine begins its final journey. The concluding narrative appears on-screen to the subdued accompaniment of Ex. 3, and then we reach the score's glorious epilogue: a rapturous, full-blooded rendition of "Redwoods," including extensive development and countermelodies not heard before, in which the horn section of the orchestra plays a prominent part. This is the lush, freewheeling moment we have been waiting for, as if all the pent-up love between H.G. and Amy is finally let out, and the score concludes with an uplifted and joyous feeling.

Part of what motivated me to write this article was my enchantment with a very enjoyable film made even more delightful by my personal interest in the composer. Even if I had found nothing special to marvel at, it would have been worth the hours of listening, watching, thinking, and writing just to add to my own enjoyment of Rózsa's art. But I think that in *TIME AFTER TIME* Rózsa has written a film score that is the measure of all that is great in

him, and though it be modest in its dimensions it does what it should do as well as or better than anything Rózsa has ever written.

I hope that this article has succeeded in doing what it was supposed to do--add to your enjoyment of TIME AFTER TIME. It could not have been written without the patience of John Fitzpatrick, who encouraged me every step of the way, even when I gave him every cause to despair that the article would ever be finished, and the help of my student Greg Kurczynski, who allowed me to watch his video tape of the film and shared some articles from his sci-fi magazines with me. Now I hope that someone else will feel inspired to add to our appreciation of Miklós Rózsa with a similar article on another film. I hasten to assure him or her that the awesome task is worth every minute.

THE SEVENTIES, SEEN FROM EUROPE  
by Alan Hamer and John Fitzpatrick:

The famous, or infamous, "international critics' poll" that we conducted informally for PMS 30 was not meant as a definitive analysis of the 1970s in film music. It was only meant to stimulate thought, which it certainly succeeded in doing. And while there can be no question of committing everyone's ensuing thoughts to print, it does seem worthwhile to make an effort at fair representation for the European wing of the Society, which through various accidents of schedule and distribution was somewhat underrepresented in the original survey. For this experiment in assembling a sort of ad hoc European film music community, Alan Hamer solicited the opinion of all Society members in that part of the world--and received lists from 45 people, nearly half the total under his jurisdiction. Following is a necessarily abbreviated précis of the results.

John Williams's excellent work on some of the biggest and most popular films ever made, Jerry Goldsmith's attainment of complete artistic success, Miklós Rózsa's resurgence with seven film compositions--these are the key factors emphasized by the results of our European members' poll and illustrated by the segregation at the top of Table 1 of three names, the same three names that were similarly singled out by the contributors to PMS 30. The enormous number of films scored by Goldsmith especially is one factor here; more impressive has been the consistently eminent standard of work which has not only complemented significant vehicles like JAWS, PATTON, and PROVIDENCE, but has also frequently bettered such mediocre product as THE FURY and FEDORA.

Another striking result which also confirms the earlier survey is John Scott's high standing here, based entirely on votes for his ANTONY AND CLEOPATRA score, an exquisite jewel which deserves reissue from Polydor. Alfred Newman for AIRPORT was another composer strongly recognized on the strength of, alas, a single effort.

Overall tallies (Table 2) are not dissimilar to those reported in PMS 30, with only Goldsmith's STAR TREK, late in release here, faring significantly better than in the earlier poll. THE GOLDEN VOYAGE OF SINBAD by Rózsa and THE LAST VALLEY by John Barry were also more popular among Europeans, for reasons that can only be guessed at. LAST EMBRACE remains unreleased in the U.K. and thus received but a single vote.

Finally, it is worth noting that only three out of the 54 films cited were not represented by some sort of record album. Plainly, if illogically, commercial record release seems to be a salient factor in the widespread popularity of film scores. The statistic also, however, encourages us to believe that the best scores are being represented on disc. If the 1980s only bring a similar state to our concert programmes, it will be something to look forward to.

Table 1: Total Number of Citations for All Films

<u>Total Citations</u>	<u>Composer</u>
107	Miklós Rózsa
100	John Williams
73	Jerry Goldsmith
26	Bernard Herrmann
17	John Scott
15	John Barry
10	Richard Rodney Bennett
	Georges Delerue
9	Nino Rota
7	Alfred Newman
6	Leonard Rosenman

Also: Maurice Jarre, Alex North, Michel Legrand (5); John Addison, Elmer Bernstein, Ennio Morricone, Philippe Sarde (4); Jerry Fielding, Laurie Johnson, Henry Mancini (3); Frank Cordell, Michael J. Lewis, Michael Small (2).

Table 2: Films Cited Most Frequently

<u>No. of Citations</u>	<u>Title</u>
29	PROVIDENCE
28	THE PRIVATE LIFE OF SHERLOCK HOLMES
26	TIME AFTER TIME
25	STAR WARS
23	CLOSE ENCOUNTERS OF THE THIRD KIND
18	STAR TREK
	THE WIND AND THE LION
17	ANTONY AND CLEOPATRA
16	OBSESSION
15	SUPERMAN
12	FEDORA
10	JAWS
9	PATTON
8	THE GOLDEN VOYAGE OF SINBAD
	THE LAST VALLEY
7	AIRPORT
	THE FURY
	JANE EYRE

CURRENT RECORDS:

Great British Film and T.V. Music (EMI ASP 3797) Marcus  
Dods /City of Birmingham Symphony Orchestra

A disc premiere for CHRISTOPHER COLUMBUS, Sir Arthur Bliss's neglected film classic of the 1940s (alongside MEN OF TWO WORLDS), is the highlight of this somewhat disappointing release. It comes in the form of a ten-minute "tripartita," with the heroic prelude nicely paced by Pops and a typically swaggering march that leaves one pondering just why this truly dramatic composer did not write more for the cinema.

Other selections include Bennett's LADY CAROLINE LAMB and YANKS, Ireland's THE OVERLANDERS (recently recorded in toto by Pavid Measham for Unicorn), Farnon's popular march from the COLPITZ television series, and Walton's sole contribution (alas) retained for THE BATTLE OF BRITAIN. Instead of all these, where are the rarities by Addison, Alwyn, Frankel, Parker, and Vaughan Williams that ought to have been considered for such an album? EMI please note for future anthologies.  
A.H.

LETTERS:

CLIFFORD McCARTY, Topanga, California:

To the William Alwyn filmography (PMS 31) may be added the following documentaries:

1938: FREE TO ROAM  
1941: ARCHITECTS OF ENGLAND  
1942: CROWN OF THE YEAR  
LIFT YOUR HEAD, COMRADE  
RAT PESTRUCTION  
SPRING ON THE FARM  
1943: THE GRASSY SHIRES  
1944: COUNTRY TOWN  
THE GEN (R.A.F. Newsreel)  
A START IN LIFE  
1945: EACH FOR ALL  
WORKER AND WARFRONT  
1948: CITY GOVERNMENT  
ONE MAN'S STORY  
YOUR CHILDREN'S SLEEP  
1949: YOUR CHILDREN'S EYES  
1951: THE PISTANT THAMES  
FESTIVAL IN LONDON

Only one feature was omitted: SATURDAY -ISLAND (U.S.: ISLAND OF PESIRE) (1952)

Three features credited to Alwyn were, I believe, scored by others: 1941: KIPPS and 1942: THE YOUNG MR. PITT (by Louis Levy and Charles Williams); 1955: THE CONSTANT HUSBAND (by Malcolm Arnold).

1943: THERE'S A FUTURE IN IT should have been identified as a documentary .

ROBERT SEELEY, Telford, Shropshire, England:

Many thanks for yet another stimulating and interesting issue of *Pro Musica Sana*. The article and accompanying filmography on William Alwyn were particularly useful, the latter certainly illustrating what a varied career Alwyn has had in films.

Without detracting in any way from the thorough research of Ronald Bohn and James Marshall, may I mention a few points concerning the filmography?

1. Alwyn's contributions to KIPPS and THE YOUNG MR. PITT were un-credited, with Louis Levy receiving a general Music Director credit. I believe Charles Williams also worked without credit on these films.
2. Did Marc Blitzstein also contribute some music (for U.S. release?) to THE TRUE GLORY (1945)?
3. Alwyn's work on MORNING DEPARTURE was uncredited; in fact there were no music credits at all.
4. As far as I can recall, Malcolm Arnold scored THE CONSTANT HUSBAND (1955); so did Alwyn work on additional scenes?
5. Ron Grainer supplied the title music for THE RUNNING MAN (1963), which makes one wonder if Alwyn's piece wasn't considered good enough!

JOSEPH ALTMAN, Brooklyn, New York:

As an addition to the William Alwyn discography appearing in FMS 31, I have a 45rpm recording featuring music from A NIGHT TO REMEMBER. The recording, titled "The Rank Organization Presents Music About the Titanic," includes on side 1 "The Titanic," American folk song sung by John Allison and the Connecticut Folk Singers. On side 2 are "Title Music" and "ship's Orchestral Selection," both by Mr. Alwyn. The record, marked "Non Commercial-Not For Sale," is numbered SP 945 and comes with a picture sleeve showing on the front cover a lifeboat full of passengers with a silhouette of the sinking ship. The back cover has liner notes about William Alwyn and John Allison.

ROBERTO PUGLIESE, Treviso, Italy:

Two important books have recently been published in Italy, *Colonna Sonora* and *Film-Music-Lexicon*, both by film music specialist Ermanno Comuzio. The first is published by II Formichiere, the second by "the Pavia's district."

*Colonna Sonora* is an exploration of the world of sound in cinema (music, dialogue, dubbing, noise). There are plenty of informative technical details, but music is the principal subject. There are examples, discussions of genres, lists of composers by nationality, and tables of the Oscar and *Nastri d'argento* award winners.

*Film-Music-Lexicon* is essentially an alphabetical list of composers from Bojan ADAMIC to Mikhail ZIV (580 in all). For each composer there is a biographical sketch, filmography, and brief critical comment.

## REVERSALS

Being a Page about Some Strange Turns of the Filmusical Wheel of Fortune:

The first item on the National Symphony's pre-Inaugural program was not a patriotic American piece but the extravagant work of an Austrian emigre"—Erich Wolfgang Korngold's KING'S ROW.

More on NAPOLEON (see p. 2). For the London screening Carl Davis provided the live orchestral score. According to the *New York Times* it is Carmine Coppola's New York score that will be recorded to accompany new release prints of the film. The paper also states that only fragments of the original Honegger score still exist.

To the many "might have been" stories about film scoring assignments may be added the following items from recent interviews: STAR WARS producer Garry Kurtz told *Starlog* magazine that he was originally thinking of Miklós Rózsa or Malcolm Arnold before Steven Spielberg suggested John Williams to director George Lucas. From a German broadcast interview, according to Hansjorg Wagner, we learn that Miklós Rózsa was actually approached to do THE TEN COMMANDMENTS, but that M-G-M refused to "loan" his services, thus paving the way for Elmer Bernstein's big break. Bernstein received another golden opportunity years later when Rózsa was not interested in a "comedy-disaster" film called AIRPLANE! Finally, director Robert Aldrich told this story about SODOM AND GOMORRAH to the Australian Film Index, No. 6:

I wanted Dmitri Tiomkin to do the music score. Well, they didn't want to spend the money, and who needs an American composer, etc. But I kept arguing that Tiomkin would be great and finally I wore them down. Tiomkin was signed up and he charged them a fortune! He came over to Rome to look at the picture and he sits down in the cutting-room. We get down to the last reel and I could sense he wasn't totally happy and I came up to him near the end and he said, "I don't buy it." I asked him what he meant. He said, "I don't buy the concept." I said, "What do you mean you don't buy the concept? What don't you like?" He said, "I don't believe she turned to salt." I just sat there and dropped my head. Finally I got up, put on my coat and started out of the room. He said, "Where are you going? What can I do? What can I say? I can't do anything I don't believe in." I asked him, "What the hell would you have me do? Re-shoot it, re-write the Bible? You don't buy the concept! Now how in hell am I going to combat that?" We had a very unpleasant farewell in the cutting-room. Finally I walked out with a few four-letter words. And the funny thing is—like the joke where the guy gives the headwaiter hell and then has to go back to get his briefcase—we both wind up on the same plane to Paris! He sat at one end of the plane and I looked this way and he looked the other. Of course, I was furious, but later, you know, after two or three months, it was a funny. I think it's a riot now, but it wasn't funny then.

[Bulletin: Miklós Rózsa conducts the Detroit Symphony in a film and concert program in August. Details next issue, or contact Mark Koldys.]

NEWS (continued from page 2):

Music Publishers. Andrew Knowles advises us that he will offer a 10-percent discount to MRS members who write to his attention. Addresses:

Alfred A. Kalmus Ltd. 38,  
Eldon Way Paddock Wood  
Tonbridge, Kent TN12 6BE

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In America the concert scores (both Breitkopf und Hartel's and American publications such as the *Three Chinese Poems*) should be ordered from Alexander Broude, Inc. Dean Streit likewise offers a 10-percent discount to MRS members. Address:

Alexander Broude, Inc.  
225 West 57th Street  
New York, NY 10019

Society:

Ronald Bonn's work as production editor has been one of the major factors in the increasingly professional appearance of PMS over the last four years. More than a mere typist, Ron has enhanced every issue with his sense of graphic design and his knowledge of composers and filmographies. Now, of course, he is sharing that knowledge with others through his new publication *MP/TV Music Credits Bulletin* (see PMS 31). With the growth of the *Bulletin* Ron will have to give up his MRS responsibilities around the end of 1981. Therefore we are going to need a typist for PMS—someone who four times a year can sit down with an electric typewriter and produce the final version for the printer. Anyone interested in the job should contact John Fitzpatrick or Alan Hamer.

A new list of MRS tape recordings is enclosed with this issue for those Society members who have requested it.

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