

# *The MIKLOS ROZSA Society*

## "PRO MUSICA SANA"

Honorary President: MIKLOS ROZSA

Directors: John Fitzpatrick & Mark Koldys

VOLUME III. NO. 4

WINTER 1974/75

MRS 12

### NEWS:

Only one live performance to report this time, but it is a curious one. Janos Sebestyén, noted Hungarian organist and friend of Rozsa, has been touring this country, and in Lansing, Michigan he played Kaleidoscope - on a harpsichord! Unfortunately, we found out too late, and no members were able to attend. The London performance of the Tripartita has been postponed until 17 May. The hope is that Christopher Palmer's biography of Dr. Rozsa will finally be in general circulation at that time; first copies have reached the U.S. and we hope to have a review of it soon, (Palmer, by the way, has completed another book, The Composer in Hollywood, which is now in the hands of the University of California (Berkeley) Press; and his program notes for the RCA/Herrmann release have received a "Grammy" award nomination.)

The RCA/Rozsa disc will be out in March along with the UA THIEF/JUNGLE ROOK (in England at least). That company will also be offering a legitimate reissue of THE SEVENTH VOYAGE OF SINBAD to coincide with the film's rerelease this summer. This is the first such challenge to a pirate disc, and it will be interesting to see if the ethics and professional values involved pay off for UA. Ray Harryhausen, by the way, is at work on a new Sinbad film - no composer announced. He has also put out a second edition of his Film Fantasy Scrapbook which includes one new and one familiar photograph of the GOLDEN VOYAGE recording sessions

Due in April is the "Classic Film Scores for Errol Flynn". The Polydor/Rozsa album will be somewhat later, but we can now report its contents in greater detail. KNIGHTS OF THE ROUND TABLE will dominate with over seven minutes. The other major selections will be from THIEF, LOST WEEKEND, NAKED CITY, YOUNG BESS, and DIANE - each over five minutes. There will be no duplication of the Gerhardt record, but the NAKED CITY tracks will be the familiar "Pursuit" and "Epilogue". These same two pieces have also appeared on a pirate disc recently, accompanied by the LUST FOR LIFE Suite and the old Selznick recording of SPELLBOUND. There is also a pirate disc of the Sabu JUNGLE ROOK Suite along with some curious vocal renditions of other Rozsa themes. Back on the legitimate side

Of the fence, English Decca will soon be offering Bernard Herrmann's Shakespearean collection and, in February, Ron Goodwin's recording of what he terms the BEN-HUR Suite. Genesis has released a recording of Korngold's second piano sonata, and Candide yet another rendition of Much Ado About Nothing.

THE MIRACLE, THE BEST YEARS OF OUR LIVES, and THE BAD AND THE BEAUTIFUL have been announced as future recordings from Filmusic Collection. SISTERS has yet to appear from Entr'acte (first pressings reportedly were not up to standard), but their publication is now available. The first issue includes reprints of Film Music Notes articles by Rozsa and Raksin (both to be concluded in issue #2), a brief commentary on SISTERS by Royal S. Brown, and other miscellaneous matters. We thank Main Title for the correction: it was Roy Webb, not Victor Young, who scored the final sequence in THE MAGNIFICENT AMBERSONS.

The New York City Opera's Die Tote Stadt will be unveiled in April, and there is a chance that a recording may soon appear too. At least some freshly recorded excerpts have been played recently on a broadcast tribute to Korngold on WQXR. But the recording of Rozsa's Cello Concerto in Munich ran into problems. It seems that the Bavarian Radio managed to tape the second rehearsal instead of the actual performance.

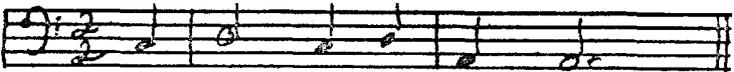
Our spring issue will conclude the lecture begun herein and will also feature the long-awaited Rozsa tapeography (to which any reader who has knowledge of rare recordings is invited to contribute). Finally we would like to recognize in print what has been true in fact for some time: that our third director, responsible for membership rolls and correspondence, is Mary Peatman (Mrs. Fitzpatrick), who is a doctoral candidate specializing in film studies at Indiana University.

\*

A WELCOME NEW CHORAL WORK by Frank DeWald:

Miklos Rozsa's Opus 34, The Twenty-Third Psalm, has just been published by Broude Brothers. It is a brief work (under seven minutes) but contains a lion's share of beautiful moments. It is scored for SATB chorus a cappella. A piano reduction is provided, but there is no suggestion (as in To Everything There is a Season and The Vanities of Life) that it could be used as an accompaniment if needed.

The work can be arbitrarily divided into five broad sections. The generating motive, introduced by the basses is a variant of the opening of The Vanities of Life, Op. 30:

Psalm XXIII:   
The Lord is my shep-herd

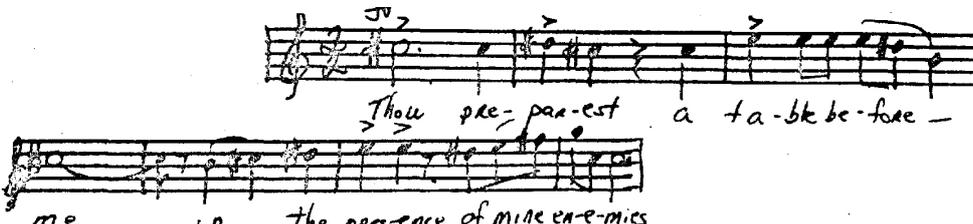
Vanities of Life:   
The word of the preach-er

This motive is developed to a moderate degree throughout the first section, which climaxes on the words "for his name's sake".

A dissonant series of interlocking fourths on the word "Yea" in the upper voices begins the second section, from which the basses take off on "Though I walk through the valley...". This part continues with much canonic imitation until it cadences at "they comfort me" on a major chord.

The third section gets under way with what is essentially a short fugue. The subject:

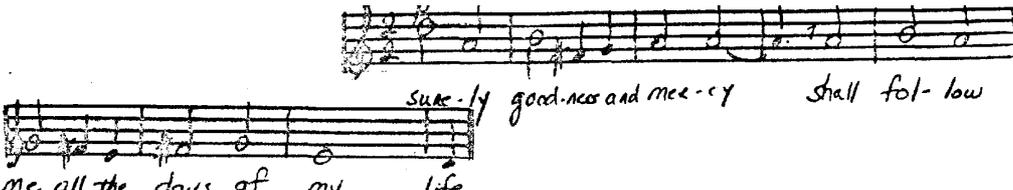
**Allegro Risoluto**



Thou pre-ces-est a ta-ble be-fore -  
me in - the pres-ence of mine en-e-mies

is interesting in that it begins in f# minor but cadences in c minor (at which point and in which key the next entry is made)—a tritone relationship which is quite unexpected and refreshing. There is no development after the final voice (the soprano) has entered, but rather a free, primarily homophonic drive to the closing fortissimo phrase, "my cup runneth over". A subito pp bridge carries into section four, which introduces a new theme in the tenor:

**Andante maestoso**



surely good-ness and mee-ty shall fol-low  
me all the days of my life



Notes) and Films in Review. The 52 articles it contains are divided into the categories of "The Early Days", "Theories and Comments", "Techniques", "Scoring the Dramatic Film", "The Film Spectacle", "Classical Music on the Screen", and "Animated Films and Comedies". Not every article represents the best in filmusic criticism or commentary, but some of them especially those by composers writing about their own works, are nice to have back in print. Lamentably, all of the fine musical examples included in the original articles have been omitted.

This part of Limbacher's book is a thought provoking kaleidoscope of mostly-familiar material, but taken as a whole it doesn't provide much of a perspective, and in fact could leave a reader confused and perplexed. A technique, a composer, a certain score will be praised here, damned there. Some exorbitant claims and half-truths go unqualified or unexplained. There is a need for something to hold the material together (although Limbacher has provided short introductory articles for two of his categories).

Part two is bibliographic in nature. It lists several thousand films, cross-indexed three ways: by title, by year, and by composer. There is also a discography section.

The greater part of Limbacher's effort must have come into this part of the book, but it is only useful insofar as it is accurate, and there is reason to question its accuracy on several counts. There are mistakes evident everywhere. Some films are attributed to the wrong person: THE AFRICAN QUEEN is credited to "Del, Mar", although an article in the first part of the book says it was composed by Allen Gray (Norman Del Mar conducted the Royal Philharmonic Orchestra on the soundtrack). There are inconsistencies: THE TRAP is credited to Ron Grainer in the yearly and composers listings, but to Ron Goodwin in the discography (Goodwin is correct).

Of course in any work of such depth and scope a margin of error is inevitable. But some of Limbacher's listings are curious, to say the least. It seems silly, for example, to credit Gustav Mahler with four scores dating from 1968 to 1972 (DEATH IN VENICE). Richard Strauss is credited with 2001(!!), but not with MUNCHEN. And does anyone really need (or want) to know that The Electric Banana wrote the music for BOB AND DARYL AND TED AND ALEX (sic)?

Limbacher's composers list includes both composers and "musical directors" but no distinction is made between the two, so we find SILK STOCKINGS credited to Andre Previn, although none of his other musicals are listed, And a comparison with Tony Thomas's limited but considerably more accurate listings (Music for the Movies) reveals some surprising omissions: five of Rozsa's early scores (including KNIGHT WITHOUT ARMOUR) are missing, as are five by Bernard

Herrmann and three by Jerry Goldsmith, There are probably many others as well: the Prokofiev and Shostakovich lists are far from complete, and even Korngold's quantitatively modest list is missing three entries (GIVE US THIS NIGHT, THE SEA HAWK, and KING'S ROW).

The discography section of the book is of limited effectiveness. Limbacher has attempted to cover too much ground at the expense of accuracy and practicality. He distinguishes between "complete scores or suites (or albums containing three themes from a film)" and "other versions which are usually single themes only", but otherwise provides the record label and number only. Ergo there is no way to tell if a listing is a soundtrack original, a concert version, or a Ferrante and Teicher "arrangement". This type of listing is not of much use to anyone. A more selective (and perhaps annotated) discography modeled after the one in The Technique of Film Music would be of greater service to the collector.

Certain revisions would make Film Music far more useful and attractive to its potential market. If a second edition could be prepared, it should include editorial comments which would clarify or put in perspective certain points in part one, and improved discography, an annotated bibliography, musical examples, and fewer errors and omissions. Birth and death dates of composers would also be helpful, as would labeling each page of the yearly index with the correct year.

A second edition not being likely to appear soon, however, we must be content with the current effort. Not everyone will be willing (or able) to shell out the formidable price of \$18.50 for Film Music, but as a (flawed) reference book it at least belongs on library shelves. Why not tell your librarian about it?

(Ed. note: Several of our readers have already sent lists of corrections. These are too long to print here but may be of some use to anyone who plans a revision of the book.)

\*

GERHARDT AND HERRMANN by Craig Reardon:

The latest release in the "Classic Film Score" series from RCA is the best in the series. Gerhardt and Korngold finally have come around to recording some of the music of Bernard Herrmann, the most original composer of film music. Although it has been an infernally long wait, the album is ample compensation. Five superb Herrmann scores are sampled, and played with precision under the baton of master Gerhardt,

First we have CITIZEN KANE, perhaps the most inventive fun score ever composed, and a landmark in the art of film music. The recording consists of a new suite assembled from materials not previously culled from the score (i.e., there is none of the music heard in Herrmann's 1943 suite, Welles Raises Kane). All of it is captivating. Curiously, the recording does not always reveal the musical textures with as much clarity as the original film soundtrack; nor do Gerhardt's interpretations quite equal the performances on film under the youthful Herrmann. However, there is no mistaking that a musical genius is represented here, in the rich imagination, craftsmanship, and panache of these excerpts. No composer of film music has ever been able to achieve, on the one hand, the kind of drama conveyed by Herrmann in the Prelude to KANE (not to mention the devastating Finale), and then on the other hand, the quicksilver charm or such interludes as the remarkable "Breakfast," variations, or the exhilarating "Childhood". Whatever the turns of mood on the screen (and in KANE they were mercurial), Herrmann's music reflects them perfectly. Even after two fine suites, there still remains in the score such fascinating music which could be enjoyed separately.

ON DANGEROUS GROUND featured a thrilling, climactic chase, in which a psychopath was chased up an icy incline, only to plunge to his death. As Herrmann interpreted the scene, the killer became the quarry, the hunted, and thus the music is a relentless, terrifying "fox" hunt. And, according to the musical expectations of such a situation, the primary instrumental voice is the hunting horn. Except Herrmann uses eight horns, a far cry from the solo horn heard with most hunts, and far less genteel. What is particularly exciting is the way the horns seem to lose all discipline toward the climax of the piece, and, like a pack of rabid hounds, howl in dissonant, quasi-abandon. The piece has an almost exhausting intensity. Aside from music like this, this film score featured a series of pensive, beautiful variations on a simple motif, played by a solo viola d'amore, designed to depict the growing communion between the embittered protagonist (a policeman) and a young, spiritual blind woman. These also deserve to be recorded, because they represent some of the most sensitive passages in film music.

BENEATH THE 12-MILE REEF was richly scored. It is a long, full score, composed to complement themes of adventure, youthful romance, and lyrical visual splendors. There are some fine extracts on this record. In one particular instance, note how Herrmann achieves a descriptive effect with the utmost economy: an arpeggiated major 7th chord, played by harps, is all that accompanies a diver's descent into the sea. There is also, by contrast, "The Lagoon", a watery scene

scored with lavish musical expression. On screen, its freeform development accompanied the underwater cavorting of two young lovers, and the aquatic beasts they see, including a sea tortoise and a menacing manta ray. The music comments on these, but never crudely. Much enchanting music for the lovers, plus a heroic, different statement of the main theme, and a thrilling scherzo, still remain to be extracted from this colorful score.

HANGOVER SQUARE featured a piano concerto which had both character and style. It still isn't in the form of a genuine concert concerto (which generally unfolds in three distinct movements) but then, neither are any of the dubious film concertos, and Herrmann's is easily the best of these. The dramatic development of the music skillfully reinforced the denouement of the film, with portions of the work hitting visual cues precisely. I do not know if this was achieved by composing the work first and designing the action to fit, or the other way around, with Herrmann assuming the conventional chore of fitting the music to the action. Those who have seen the film know how the concerto, which plays constantly during the last 15 or so minutes of the film, serves its function as a quasi-concert work and as film music. What is remarkable is how beautifully it plays apart from the visual element, and with virtually no reworking by Herrmann, other than a few sectional repetitions. The performance under Gerhardt, with Joaquin Achucarro taking the piano part, is excellent.

WHITE WITCH DOCTOR further serves to display Herrmann's amazing imagination and facility with the craft. The main title offers music much more exciting and outrageous than the sort of thing this type of film generally gets. You can hardly listen to it without leaping around the room. Yet the same material, scaled down for marimbas, becomes playful, gentle, and quietly evocative of the same African locale. This suite includes Herrmann's fascinating musical background of a safari, in which instruments emulate the natural music of the living jungle, and there is also a delicious "Nocturne", which was originally "love music" in the film. Throughout these sensuous passages, the scaling of dynamic effects, the use of rhythm, and the splendid orchestrations are breathtaking and unusual.

Physically, this album upholds the quality of previous releases. The cover is particularly clever in design. Inside, Christopher Palmer's notes are full and well-informed, though one might wish that the candid and articulate composer himself had been interviewed in the notes. In any event, I for one hope that the producers will investigate other Herrmann scores, for he is unique in that he has never written an indifferent or boring score. What is more, his

scores contain very little deadwood; the music always has something to say. I hope such classics as FIVE FINGERS, ANNA AND THE KING OF SIAM, THE KENTUCKIAN, PRINCE OF PLAYERS, THE NAKED AND THE DEAD, THE GHOST AND MRS MUIR, MYSTERIOUS ISLAND, and others, will eventually be recorded.

(Ed. note: Can any reader explain why the newsprint on the album cover is in Latin? Or provide a translation?)

\*

THE RETURN OF A STREETCAR NAMED DESIRE by Ken Sutak:  
(This is the second of a three-part series that began in MRS 9.)

Nothing ever hit like Streetcar. No play, no film, no acting, no dramatic thesis, perhaps not even another title, carried a greater impact prior to its arrival. Nor has that impact been duplicated, let alone surpassed, since.

This is not to say that Streetcar is the greatest work or drama ever to grace the American stage, or screen. It is to say that the artistic event that was Streetcar was unprecedented a quarter century ago and remains unparalleled a quarter century later.

For those of us who can measure all or most of our lives within that quarter century, it's a little difficult to believe. We've grown up with the vast progeny of Streetcar rather than served witness to the social birth of the parent. So it's difficult to conjure the particular cultural and artistic environment which Streetcar invaded and immediately supplemented.

An artistic accretion was inevitable, for pre-Streetcar American culture was an arena dominated by artistic evocation of the hero and artistic analysis of the tinsel commercial success. If the late 19th Century had been stamped by cultural awe of the hero and literary sanction of the puritan ethic as manifested in business enterprise, the first half of the 20th Century embraced a vital shift, The disinherited among the writers took the puritan ethic to task for draining the land and its people of their juices: Fitzgerald, Lewis, and Dos Passos entered the hollows of Gatsby and Babbitt and Big Money and erected limits on the American Dream by detailing the emptiness too often found in the carriage of its extremity. It was for a long time a fierce and biting literary land, yet the movies, for the most part, did not join and offered only tacit sanction. The movies, after all, were run by men who had proved the ethic true by success fully feeding dreams to a ready public. A Welles could cinematically skin a Kane to the bone, but not often, and never again the box office failed to jump.

If the ethic was not to be frontally scarred, the hero was not to be even questioned. For one thing there was no pleasure to be found in such a pursuit; it was also probable that there was no profit in it; and it was even possible that there was no logic in it. For the hero of the land and of the nation's art was not the hero of fable or fantasy (though that one was well-liked), but the peculiar 20th Century hero of Hemingway and Ford and Steinbeck and Hawks, create via artistic imposition of romantic commitment upon realistic enterprise. His roots were unquestionably secure in the experience of the founders, and if the heirs of the founders could embrace the very blood of their ancestry and finally rise to bring a Hitler to bay while the airs and metaphors of an Armageddon encountered settled upon their shoulders, then his destiny appeared irrebuttably blessed. The very greatest of our artists had sought to teach that courage inheres in all humanity not merely as potential but as a necessary characteristic of humanity, and world events had seemed to sanction the thesis as the end of the first half of the century slipped into sight.

It was a great and beautiful idea, and it still is. But if it was the best and most necessary of things to be said about life, it was not all that could be said. The late forties were marked by films, novels, and plays seeking to say something else, yet not knowing quite what else to say in public beyond identifying social problems against which the art of Hemingway or Ford seemed strangely irrelevant. Nothing turned the corner, or even identified the corner, until Tennessee Williams's A Streetcar Named Desire appeared.

Streetcar scared and stretched the cultural nerves toward pains and exhaustions that seemed almost unknown in art and possibly overlooked in life. Williams spoke not for the dispossessed or even the defeated, but for the fragile and the weak for whom courage and commitment are tragically unavailable senses. Streetcar was very much a cry for pity, and to predicate its plea for mercy it sought compassion by brutalizing its heroine and its audience. To work dramatically as play it had absolutely required, and found, the bravest, most loving of artists to fashion its presentation honestly and hauntingly. It was instantly and universally received as one of the greatest plays ever written, possibly the greatest ever written by an American.

Yet considerable temerity was expressed when Streetcar proceeded along that labyrinth of fear, ignorance, and prejudice through which such a play passed into film. The film STREETCAR is a Hollywood movie made by people who had been working in New York, and 1949 Hollywood was an arena guarded by the Breen Office and a production code which today has to be read to be believed. The Breen Office at

first suggested that a film of Streetcar would be completely unacceptable under the code. That suggestion was serious stuff - if unacceptable under the code, the film would be denied a seal and thereby cut off from distribution in most American movie theatres.

Charles Feldman, then an agent but since STREETCAR a notable film producer, decided to make the film notwithstanding the threat of censorship, and he managed to convince Warner Brothers to back him. The New Yorkers went to work, and so did the Breen Office. The Breen Office insisted that STREETCAR could not pass muster as a film unless its heroine, Blanche Du Bois, were presented as a figure no longer in flight from terrors sparked by the suicide of her homosexual husband. More importantly, the Breen Office demanded that the rape of Blanche by her sister's husband - the most vital clement of the drama - be removed from the projected film.

Elia Kazan, the director, and Williams, the screenwriter, were much less concerned about the demand to throw out the references to homosexuality than they were about the insistence that the rape be excised from the drama. As to the former, Kazan preferred to see it go, and Williams reluctantly agreed to Kazan's suggestions that weakness and debility replace it. As to the rape, however, both were incredulous that they should be ordered to throw out the core action of the drama. Williams, who had already acquiesced to a score of minor changes and to one which he viewed as important, was finally outraged enough to answer the Breen Office with a letter which has become something of a classic statement of artistic anguish.

"Streetcar is an extremely and peculiarly moral play," wrote Williams, "in the deepest and truest sense of the term....The rape of Blanche is a pivotal, integral truth in the play, without which the play loses its meaning, which is the ravishment of the tender, the sensitive, the delicate, by the savage and brutal forces of modern society. It is a poetic plea for comprehension.... Please remember, also, that we have already made great concessions which we felt were dangerous, to attitudes which we felt were narrow.... But now we are fighting for what we think is the heart of the play.... We will use every legitimate means that any of us has at his or her disposal to protect the things in this film which we think cannot be sacrificed, since we feel that it contains some very important truths about the world we live in."

Those "truths about the world we live in" barely survived the onslaught of the Breen Office\*, for although the Breen Office yielded on the rape, it had some strong ideas about how the movie-makers were to handle the aftermath of the rape. In the play, Stanley Kowalski escapes punishment for the rape. Stella rejects Blanche's story of the rape and accepts it as the delusion of her now insane sister. As

the play ends, Stella accepts the sensual, and physical, endearments of Stanley as piano and trumpet music of a jazz character suggests Stanley's elemental - and total - triumph.

The Breen Office wanted changes in that scene. The insistence was that Stanley be punished, Moreover, since Kazan had imported his New York composer to Hollywood for the scoring of the film, it was clear to the Breen Office that changes in the scoring would have to be demanded. The old production code said nothing about suggestive music, but the Breen office knew it when they heard it. The scoring of the end of the drama was "carnal"; it had to go, and it went.

It was a first, of sorts; musical scores had been scrapped before, and altered before, and re-written before; but no film score had ever encountered censorship problems before. "Carnal" scoring just wasn't in the cinematic catalog. As was to be seen, nor was very much else within the STREETCAR music. Yet what was left after the incidental musical censorship immediately gave notice that the film music catalog would have to be extended. Alex North had arrived.

No film composer ever hit like North. Ever. He came to the film capital carrying his twin loves of jazz and ballet and his penchant for trumpets, oboes, flutes, and clarinets and his incredible ability to make the softest, most piercingly delicate of commentaries within the high registers of the strings and his instinct for dramatic understatement and his literate insight into the sad and lovely misfits within contemporary drama. He amazed and impressed virtually everyone of musical comprehension who experienced his initial film work. When that first year in the West had ended he found himself regarded as peer by a host of long-established film composers, who immediately accorded him two of the five original scoring Oscar nominations voted for that year - a first for any film composer since the five-score maximum had been set in 1916.

He didn't win, but it didn't matter. He was in company with Newman and Rozsa and Waxman and the experience must have been heady enough. He saw his services being sought again and he saw his first film music (STREETCAR), then some of his children's suites (Little Indian Drum, The City Sings of Michael) being recorded and released on record. Within a year he would be taken under Alfred Newman's wing, there to watch the master himself conduct the most talked about score of 1952 this side of HIGH NOON (VIVA ZAPATA!) and one of the most intricately conceived scores ever composed for a throwaway western actioner (PONY SOLDIER). By the end of that second year he could be reading film reviews crediting the dramatic success of prestigious films to their composer above their director (e.g., Hollis Alpert on ZAPATA).

Yet it was not entirely the newest of worlds. For North was a composer wedded to dramatic concerns almost from the first. As early as 1937 he was scoring documentaries (People of the Cumberlands), and during the war he had scored several OWI films. His work in the theatre stretched through the '40s and included his highly praised contributions to the New York productions of Streetcar and Death of a Salesman years before he served as composer of the film adaptations. He'd written a clarinet revue premiered by Leonard Bernstein and the great Benny Goodman; he'd done a cantata about Nuremberg and composed his first symphony; and he'd done a lot of ballet. Most of his work had originated in New York, and both his intellectual and emotional interest in jazz had been forged in his youth and nurtured in his maturation there, at Juilliard and within the city's preoccupation with jazz experimentation. His closest friends at Juilliard - the three together, in retrospect, the equivalent of a film music Panzer division - had been Jerome Moross and Bernard Herrmann. Moross and Herrmann had left for California, film work, and eventual film music fame, but North remained in the theatre, in New York.

When he did leave, it was at Elia Kazan's request, a request which followed Kazan's insistence at Warner's that North, as opposed to any of the tried and true studio composers, score STREETCAR. North had done some very beautiful, very delicate, very subtle "things" with music for Kazan in the Streetcar and Salesman stage productions, "things" which Williams and Arthur Miller had greatly appreciated, "things" which even the theatre critics had praised. STREETCAR being quite a break with artistic expression in film already, Kazan was determined to have North transfer his theatrical gifts into cinematic terms, terms which were anything but traditional and which established film composers had never had a requisite occasion to employ - even if they would have done so.

What North gave to Kazan and STREETCAR was exactly what Kazan had hoped for - music which approached its functional purposes not only as dramatic evocation and informational device, but also as independent commentary. It was film music of the very highest order, music which shows an audience what is happening when the screen action itself does not always reveal its message or menace, yet music which goes beyond that function and adds its own voice to the comments and cares of other participating artists. It was a confrontation with the materials of masterpiece which itself stood within its medium as a masterpiece. It was the score which had to be written for STREETCAR - music intended to show the bleeding within the film and, with the film, music aimed at the jugular and then the heart of any audience shown the devastation. Finally building to a subjective act in

itself from a base of purely objective musical implications, North's score tore at an audience - it seared the heart and begged compassion of the intellect simultaneously.

For North, perhaps no other musicalization was possible. The composer's body of film work is rich enough today to support the inference that North is a composer for whom love of music is not enough. North is a composer who says things with music when the vehicle necessitates and/or allows commentary. You may write a revue for clarinet and orchestra because you love the clarinet, but you do not write a cantata about Nuremberg unless you have something to say. You may write children's suites and ballets out of love of making music and sharing it with gentle and vibrant spirits, but you do not give thirteen months of your life and the zenith of your musical ability to SPARTACUS unless you share its thesis and goal and elect to be remembered for their presentation, You can alternate the study of symphonies with writing for the best of the jammers in a jazz showdown because it's serious business and pure fun at the same time, hut you do not take your intricate knowledge of both worlds and unite them in one work so as to lacerate, seduce, pain, and finally break the ear and heart of your audience unless you have addressed your intellect to an important truth and have determined to roach with that truth through your own medium the intellects and nerves, visions and comprehensions of your audience. That is the path taken by the best of artists, the election of the brave and committed, for essentially it is the most gentle and loving of gifts offered by Hemingway's brave, and the most necessary and expensive of recognitions implored by Williams's fragile survivors.

The poet would have called it an embrace by blood of beauty. Be that as it may, it was certainly an embrace, and surely an embrace so giving and so rare as to be deservedly cherished, Yet at the peak of the Golden Age of Film Music its direction was so unique and its success so total that the score was not merely cherished but also institutionalized, held forth as a beacon by which the golden agers of film music confronted and merged with a new wave in film music expression. And in the reflective aftermath of those moments of its most decisive cultural impact it seemed to offer more than a hint of being the most important film music event since Bernard Herrmann had implanted what Oscar Levant called "an apprenticeship in insolence" within the musical language of the film art, for it initiated and heralded a new era in film music not with either a whisper or a hang, but with the apotheosis of both.

---

\* A detailed account of the confrontation between the makers of STREETCAR and the Breen Office is provided by Murray

Schumach in The Face on the Cutting Boom Floor, published by William Morrow, 1964 (New York). The emphasis, of course, is on the film, which the author views as the most important movie ever made insofar as the subject of censorship is concerned.

(To be continued...)

\*

MIKLOS ROZSA: LECTURE IN LONDON (Oct. 1972):

(Ed. note: This is the first of two parts. Our thanks once again to Craig Reardon for transcribing the recording.)

The program begins with a film clip from EL CID.

Alan Warner: This afternoon we welcome you to another lecture, and we have with us a very distinguished gentleman. Two weeks ago, Miklos Rozsa took part in the Filmharmonic concert at the Royal Albert Hall, and this afternoon he has come to talk with us about his very long and distinguished career in film music. He's been nominated for over 16 Academy Awards, and on three of these occasions he won the Oscar himself. Ladies and gentlemen, Dr. Miklos Rozsa. (Applause) How did it all start? Did it all start in 1935, back in London?

Miklos Rozsa: It did. I was living at that time in Paris, minding my own business, and had absolutely no idea about films, let alone music in films. But I came to London to write a ballet for the Markova-Dolin company, which played here - and I love London and I stayed here. About a year later, 1936, I read in the papers that a friend of mine, Jacques Feyder, was in London, and I knew him very well from Paris, and I just called him. He lived at the splendid hotel which was opposite Green Park - it does not exist any more - and he said, "Will you please come to my hotel right away, I am in deep trouble". Well, I jumped into a taxi, I ran to the hotel, and I said, "What's the trouble?" And he said, "My laundry. I can't tell them in English what is laundry. They don't know to take it away." Well, my English wasn't quite perfect, but I knew what laundry is, and his laundry was taken away. He said, "Well, let's go have dinner". I said, "I'm sorry, but I have to go to my ballet". And he said, "Can I come with you?" He did, and he said, "Now we're going to celebrate, and I invite you to Gaulino's. And we had supper, and he ordered champagne. He rather liked the champagne - I never drank it before. And, as the evening went on, and the champagne went down M. Feyder's throat, my stock as a composer went up. And at the end of it, Beethoven was somewhere back in a corner, and I was the greatest composer of the world. So he said - and who was I to disagree with him, anyway - "Why don't you write the music for my film?" And I said,

"Well, you're very kind, but I don't write fox trots." And he said, "I don't want fox trots, I want serious music! My wife, Françoise, is coming from Paris, and we'll have lunch tomorrow and talk about it." Well, I took him home. I was sure He'd forgotten the whole thing, but lo and behold, ten in the morning the telephone rang and he said, "Françoise is here; we are expecting you at 1:00 at the hotel for lunch." I was there, 1:00 exactly, sharp, and both were very charming, and they said, "She'll be here any moment", but I didn't know who she was. I didn't dare ask. It was 1:30, 2:00 - no lunch. 2:30, and suddenly a lady and a gentleman came in. The lady was extremely well-dressed - very elegant, very beautiful - and the gentleman was her husband, and they were introduced as Mr. and Mrs. Sieber. Both had a German accent, so I said, "How do you do" with a German accent. And we sat down for lunch and I noticed all the waiters around are looking at us. Now, I knew that my ballet was playing and it was extremely famous in London, but I wasn't used to this kind of attention. I noticed then that they were looking at the lady next to me. Well, suddenly she turned to me and said, "Is my song ready?". And I said, "What, a song?" I didn't know what song! Feyder cued me to respond, so I said, "Oh, the song! Well, it's not ready but I'm working on it." And I turned to Feyder and I said, "Who is she?". And he said to me, stage whisper, "Idiot! Marlene Dietrich!" So I looked at her, and indeed she was! Well, when this was over, Feyder said, "She likes you; now we go to see Mr. Korda". And I say, "Who is Mr. Korda?" He says, "You are a hopeless situation, but for now just shut up, all right?" I said, "All right, that's very easy". We went to the studio and he said, "First we are going to have tea with the brother of Mr. Korda, Vincent Korda. You know him?" I said no. "Well, he used to live in Paris; he was a painter." So we had tea, and Vincent Korda - who is here tonight - was looking at me, his big eyebrows like this. He didn't address one word to me. At the end he said, "Are you a Hungarian?" I said yes, and that was all. Then Feyder said, "Now I'm going in to see Korda; you sit down; be right back." And now, later, he came back and said, "Congratulations, you are engaged." And I said, "Well, how? What did you do?" He said, "Well, I went to see Korda and I said, 'I want Rozsa as my composer!' He said, 'Who's Rozsa?' And I said, 'Who's Rozsa! You mean you don't know? This is the best friend of your brother Vincent! They practically live together in Paris! And Alex Korda said, 'I want Spoliansky.' Feyder said, 'I hate Spoliansky; I don't want him!'" And then Feyder told me, "Who is Spoliansky? I never heard his name before!" Well, anyway, that's how it all started, ladies and gentlemen. The film was KNIGHT WITHOUT ARMOUR, with Marlene

Dietrich and Robert Donat, and I started with Mr. Korda, later Sir Alexander, and he took me to Hollywood – he, rather, exported me to Hollywood in 1940, to finish THE THIEF OF BAGDAD. This is the beginning of my story of my film life.

A.W.: Just going back to KNIGHT WITHOUT ARMOUR, how in fact did you come to terms with scoring a major feature? The first time?

M.R.: Well, to tell you the truth, I had absolutely no idea what to do. I had to write a song for Marlene, which, it's useless to say, was never used in the film. It was never even recorded, but I had to write it, and slowly I bought two books on Tottenham Court Rd. There was an antique shop and there was one German book and one Russian translated into English about the technique of film music. And everything I learned from these books was absolutely wrong! But then, finally, we started and I had long conferences with Muir Mathieson, who had been the musical director for Mr. Korda, and somehow I learned it.

A.W.: Since you got into the Korda part of your career right away, probably we should have a look at our clip from JUNGLE BOOK.

M.R.: I would love that.

Film clip: The closing scenes and end title from JUNGLE BOOK.

A.W.: Those in fact were Vincent Korda sets, weren't they?

M.R.: Yes, I think whatever you have seen here was designed by Mr. Korda, of whom I spoke before. If he is still here, will he please stand up for a moment? I saw him – well, we'll catch him!

A.W.: Moving to the other brother, just how demanding was Alexander Korda?

M.R. Alexander Korda was a great man, and a great man because he knew how to delegate power, He knew very little about music – he was not a musician – but he knew the value of music. And once he trusted somebody, you could do whatever you wanted.

A.W.: Could you briefly describe your days at Denham with Muir Mathieson?

M.R.: Well, it was a wonderful time, because we were both young. We are not young any more – this is the trouble! Muir was conducting and I was writing the music, and Mr. Korda was supervising. For a short episode, I would like to tell you about Mr. Korda, which I think characterizes him very well. I did FOUR FEATHERS for him, which he liked, and he said, "We are going to do a picture called THE THIEF OF BAGDAD, which is an Oriental fantasy, and is all based on music. Would you like to do it?" And of course I was delighted. I was engaged. And about 2 weeks later he told me he was in trouble. He has a director, a German director, and the German director insists on an Austrian opera composer – I can mention his name because he's dead now for a long time, Oscar Straus – to write the music, because

he worked with him on an operetta film in Paris. Korda told me it is very much against his wishes; however, he says to start the film; he has to please his director. He said, "Would you trust me?" I said, "Undoubtedly". So Mr. Straus started to compose music for the film. He was in Vichy, in France, and sending us the music. Well, the music was typical late 19th Century Viennese opera stuff, which did not belong to a THIEF OF BAGDAD. And I couldn't say a word; I was still trusting Mr. Korda. Rut Muir Mathieson, being a hot-headed Scotsman, went around telling everybody the music stinks to high heaven! And one day we are at tea with Mr. Vincent Korda, and he asks us, "How's the music?", and Muir let loose. A day later, we were summoned into the presence of Alexander, and we arrived 10:00 in the morning in the studio, and it was gloom in Denham. A secretary told us, "I don't know what's eating him, but he's certainly not in a good mood. Go right in." Well, we entered practically in the same manner as Louis XVI entered the place with the guillotine. And there was the director of the film, smiling, and Mr. Korda like a Greek god, sitting behind his desk, looking up behind his glasses, and he said, "BOYS!" Now this was already bad, you know - we were very young, but we shouldn't have been addressed as boys. He said, "Boys, I hear you are making criticisms against the music of that great master, Oscar Straus." Well, Muir Mathieson again lost his head and he told him what he thought about that music. And Korda - said, "Wait a minute! Dr. Berger" - that was the director, who is also dead - "is in charge of every artistic question in this picture, and you have to obey! That's all." Well, Dr. Berger smilingly went out, Muir Mathieson, you know, holding his fists like this, went out, and I went last. I was just at the door, when I felt that Mr. Korda was pulling me hack. He said, "How's the music?" I said, "This is operetta music for a Viennese stage." He said, "I know, but there's nothing I can do; he has to go on. However, now you go home, recompose everything, but don't say a word to anybody, not even Muir Mathieson. Promise?" Promise. "When you have it, let me know." Two weeks later, I recomposed the whole stuff. I called him and said, "I have it; do you want to hear it?" He said, "No - I give you an office next to Dr. Berger's. You play your music day and night!" Well, I was there 9:00 in the morning. Three days went by, and I played my music. I knew it by heart, back and forth, and I played it - and loud. Nothing. The fourth day, suddenly the door opened, and there comes Dr. Berger, and he said, "What on earth are you playing?" And I said, "Well, I just had some Ideas for THIEF OF BAGDAD, that's all." "Play it again!" So I played it. Went up and down, said, "Play it again", so I played it again. He said, "Wait, don't leave; I'll be right hack." He ran to Mr. Korda and said he discovered me. He said, "This

is better than Straus's music, at least for the picture", and that's the music he wants. And I had to go to Mr. Korda's office with him, a twinkle in his eyes, and he won the game. Now, this is like a chess player, who knows ahead the steps of his opponent. It was absolutely incredible that this was a plan, you know, to get me in! Not to hurt the man's feelings - and get me in the picture. So, that was the story of THE THIEF OF BAGDAD.

A.W.: I think we ought now to hear the scherzo, which was the Flying Horse sequence.

M.R.: Well, this was just a short sequence. I don't know if you have seen it - I don't know if you are old enough to have seen THE THIEF OF BAGDAD - but there were many fantastic things in it, one of which was a flying horse. There was an old sultan who's presented with a flying horse by a magician, and I wrote a gallop - a very gay, short piece of music - and the picture was done to the music. So, I want to emphasize that when we come to talk later about the aesthetics of motion picture music, sometimes it helps that the music guides, gives ideas, to the men who do the actual visual part of the motion picture. So this is THE THIEF OF BAGDAD, the Flying Horse - with Miles Malleon as the Sultan.

Film clip: THIEF OF BAGDAD, the Flying Horse sequence.

A.W.: You in fact finished that film in America, didn't you?

M.R.: Well, we finished that film in America because an unfortunate incident happened in the meantime; a certain war broke out. Mr. Korda didn't have the money to finish it here, and so they took 5 or 6 key people to finish the film, and that's how I got to Hollywood.

A.W.: And you finished there, what, in 1942?

M.R.: In 1942 he came back to England and he got knighted, mostly for LADY HAMILTON. That was our second film in Hollywood, which became the favorite of Churchill. In fact, he saw it 70 times - 17 times, I'm sorry, quite a difference - and he wept every time at Nelson's death. And somebody told me he was singing my love theme, which I'm very proud of.

A.W.: What happened to you in Hollywood after Korda went back?

M.R.: Nothing good. Mr. Korda came back, and I went to New York, and did a recording of JUNGLE BOOK. This was the first American recording of any film music, in a big album of four big records. This was for RCA, and with Sabu as narrator. Later I recorded the same piece, also for RCA, with a great English actor, Leo Genn, who is here tonight, I am very happy to say. And also I am very happy to say that the album will be reissued in England very soon.

A.W.: Can we come up to 1945, and on to SPELLBOUND? And we're going to look at a clip twice, aren't we?

M.R.:Yes. Now, SPELLBOUND starts a new phase in my film career. You see, Beethoven had three periods in his life. In Hollywood I had four. This is what we call one-upmanship! The first was THE THIEF OF BAGDAD, starting an Oriental period. Then JUNGLE BOOK, and there followed at least 5 to 6 Oriental films. I was an Orientalist in Hollywood. Then, out of nowhere, came SPELLBOUND. This was in 1945. I was asked to see Mr. Selznick. and Mr. Hitchcock. Now, I have to emphasize, if you think that my collaboration with Hitchcock was the same as Mr. Bernard Herrmann, my very distinguished colleague who talked with you some months ago, who worked with him several years, then I must say it was not the same, I saw Mr. Hitchcock once, right at the beginning at this meeting, and I never saw him again in my whole life. I still now, 27 years later, do not know whether he liked my music for SPELLBOUND or not! (Ed. note: He didn't. See Hitchcock by Truffaut.) He never said so. And, there might be a possibility that somebody is going to redo it now with rock and roll; that is the mood! But then it wasn't, and they both told me what they wanted. They wanted first a big sweeping love theme for Ingrid Bergman and Gregory Peck, but Mr. Hitchcock was mostly concerned that he gets a new sound for the paranoia of Peck. This was the first Freudian film. I don't know how many of you have seen this; it's playing on TV sometimes. It was the first film based on the theories of Sigmund Freud, about amnesia, about the subconscious, about paranoia. He wanted to have a new sound. Now everybody wants to have a new sound, but how many new sounds are there around? Now, with electronics there are more, but when I lived in Paris I was once approached by a French pianist and inventor whose name was Martenot, and he invented an instrument which was like a keyboard, and was an electronic instrument based on an instrument invented by a Russian physicist named Alexander Theremin. Mr. Martenot needed repertoire. He gave a concert, and then Honegger, Darius Milhaud, Jacques Ibert, and myself wrote pieces for him. So I knew the instrument, and I tried to use it in THE THIEF OF BAGDAD. And Mr. Korda, who was always for anything new, said, "I don't know what it is, but if you want it, we'll get it". He wrote Mr. Martenot, and he said come to London, to record it. The recording of THE THIEF OF BAGDAD, whatever there was of it, took place from February to March in 1940, at Denham. We wrote to Martenot to please come with his instrument, and he wrote back that he was very sorry, he is at the Maginot Line, defending France! So that was the end of that. Later, I tried with Walter Wanger on a film which was called SUNDOWN, which had some eerie things. He didn't want to hear about it. And now came my great occasion with Mr. Hitchcock. He says he wants a new sound, and I said

"Theremin", and he said, "Good, I know what it is; I love it". Selznick never heard of it, so he said, "I give you one scene" - this is the scene we're going to see now - "write music for it, then we'll record it, and then we'll listen to it, and tell you whether I like this new instrument or not." Let me just play the scene as it is - we'll talk about it later.

Film clip: SPELLBOUND, the sequence with Gregory Peck and the razor.

M.R.: Now let me explain what happens here, Mr. Peck is a man who has amnesia. He doesn't know who he is. He goes to a clinic of psychoanalysts, psychiatrists, and Ingrid Bergman is a psychiatrist. Apparently he committed some crime in his youth, at this point we don't know, which has something to do with the color white, and lines. That's why when he goes to the bathroom, and he starts to shave - I don't know why you shave in the middle, of the night, but he does - and, this is white, he sees the sink is white. And this begins a Freudian complexion of paranoia. He takes the razor. Now he goes through the room of Ingrid Bergman, while she sleeps. He might or he might not kill her. And he comes down and there is a psychiatrist, an old man, waiting for him. This was the scene. Now, musically, I had to tell the audience all this, because I don't think you understood it just looking at that, what happens in the mind of a person. And that's where music comes in, really, in a motion picture, when something can be told to an audience - telegraphed to the audience - which neither action nor words can express. To my mind, music should not illustrate a motion picture, but complete its psychological effect. Music starts where words finish, and all this I have told you now could not have been explained with dialogue. In an old-fashioned sound film, probably in an old-fashioned theatrical way, they could have overacted this. But this is Hitchcock who directs, absolutely under-acted. There are no face contortions, or any kind of histrionics whatsoever. It's calm as anything can be, but the menace is there, and the menace, the strangeness, the paranoia, the amnesia, all has to come from the music, Now may we watch it with music?

Film clip: SPELLBOUND, the same sequence with sound and music.

A.W.: If you only met Hitchcock once, and David O. Selznick was being his elusive self through his secretaries and memos, what were your guidelines?

M.R.: Well, Mr. Selznick was one of the last Hollywood moguls. He knew exactly what he wanted, and he sent memos to everybody. I didn't talk to him again. His secretaries were calling me, but memos arrived practically every second day, telling me exactly what to write. It was a bit embarrassing, because sometimes the memos didn't make musical sense; so I had to translate his ideas into music. Now,

there is a very famous scene in SPELLBOUND when Ingrid Bergman falls in love with Gregory Peck – I don't blame her; he was very young at that time – but they don't know it. She a psychiatrist, he has amnesia, and so forth. He's in a room. Under the door we see a light coming – a very typical Hitchcock touch, very beautiful. Now, I got a memo from Selznick stating, "Be sure to tell the audience that she is in love, when we see the light under the door of Gregory Peck", and then in brackets it said, "cymbals"! Now, I didn't know that every time we see the light, ching! , you know, a crash of cymbals like that. But I didn't dare to ask; I knew what he wanted. Actually, he was not only writing my music; he was orchestrating it! I knew that he wanted to emphasize that here, and the dialogue says it. Peck says something happened. And she, a psychiatrist, says it does not happen that way. But the music has to tell you that it did happen that way, and that's what Selznick wanted. So the music swells up to quite a fortissimo when we see those lights coming under the door, and the whole thing is the love theme which is now quite well-known, since 1945, and here is the first time in my life writing film music not used as background music. Now, it's very often you write or talk about film music as background music; for me, background music is the music in a restaurant. In America, in every lift you hear background music. What I resent most is that in every dentist office there is background music, at least in America, and when the drill starts, you know, you hear a Waldteufel polka! It's rather unusual. But what I resent the most is when I go to my income tax collector. Instead of playing Chopin's Funeral March they play Dvorak's Humoresque! Well, that is background music. It has nothing to do with the happenings; it's in the background. But in motion pictures, I believe in foreground music. I don't think that music is just a sort of salt, a pepper for the cinema cooks that makes the meat tastier, or more palatable, but one of the ingredients – one of the basic elements with which we are building the cinematographic art. That is music. I am very grateful to the late Selznick that he gave me an occasion to bring music to the fore, and I don't think the film suffered for it. Let's see it now.

Film clip: SPELLBOUND, the love scene.

A.W.: Questions?

Q.: Dr. Rozsa, don't you think that music can sometimes be too much? I seem to remember one film called YELLOW SKY. No music at all, and that film stood out. Very marvelous film, dramatic – no music at all. (Ed. note: YELLOW SKY is usually credited to Alfred Newman.)

M.R.: I have not seen that film, so I am unable to tell you.

Q.: Also starred Gregory Peck.

L.R.: Well, when a film – as a matter of fact, Hitchcock once

did a film without music. It was an utter failure, I'm terribly happy to say. Well, yes, there are realistic films where music is superfluous. Music is another dimension against a realistic one. Now, if there is a film - I don't know the film you mentioned, I never saw it, so I don't even know what it's about - where there are no emotions, no drama which has to be brought closer to our consciousness with the power of music, I would say that music is utterly superfluous. And very often I tell producers, when they ask for a scene where I find music cannot add anything, it could only repeat what you see anyway, or would be in the way of the dialogue - don't use music. And so, all I can say is that, yes, there are films, there are scenes, or probably whole films, where absolutely no music is necessary. Probably that film you mentioned was one of them.

Q.: Dr. Rozsa, for the ASPHALT JUNGLE, was it your decision to make your music notable by its absence except under the credits?

M.W.: Well, I cannot answer this question exactly because I - there was no music for the credit titles?

Q.: During the main title, yes; during the rest of the film, very little.

M.R.: Well, very little, yes. Well, it was the decision of Mr. Huston I would say. And at that time I was under contract to Metro-Goldwyn-Mayer, and I just had to do what they asked for. This was one of those films where there was no more music needed. This would actually answer your questions. And there was, I remember it very well - it was such a realistic film, that music would have made it completely unrealistic. For that reason, I am sure, Mr. Huston didn't want more music.

A.W.: On SPELLBOUND, did you work closely with the editor or Mr. Selznick? Do you work from cue sheets?

M.R.: Well, no; with Selznick, or Hitchcock, it worked differently. With Selznick you did not ask to work together - you obeyed. And, I was told, every composer who worked with him was told where, and what kind, of music to put. Then you got a breakdown of the timetable of the whole happenings and you write your music to that. But I did not have a chance to make any suggestions whatsoever, because I never saw the gentleman again.

Q.: (Inaudible).

M.R.: Well, Wagner - let's start there. Wagner was the first who gave the aesthetics of musical drama, the all-comprising work of art, which will be combinations, as he said, of drama, acting, and music in our time, but motion pictures? So, I think the Wagnerian ideal has really been reached in this century. The leitmotif technique is not a bad one. It has been overused. The over-usage of a technique was that everybody gets a theme. There is the man's theme, the girl's theme, the good boy's theme, the bad girl's theme,

you know, and this becomes extremely silly. And especially in Westerns, where the bad theme is always the Indians; the Indians, you know, are the bad Indians, and they get a very nasty theme. There was one picture, STAGECOACH, which was a great film of Mr. Ford, and I still remember, although it's 35 years since I've seen this film, the stagecoach and Indians, the Indians naturally chasing the stagecoach, not vice-versa. And we come to the stagecoach motif, the nice lovely girl inside it, you know, and then the Indians! BUM-bum-bum-bum! And then the nice girl, then the Indians, then the stagecoach - musically it was an absolute hodge-podge, you know, but it had to be the Indian motif, now this motif, now that motif, now this motif. This is nonsense, you know; when you have motifs for ideas in films, that is my ideal. Like, for instance, the motif of paranoia. When, in this very lovely scene, and I don't think anybody else but Hitchcock could have directed it - anyway, the opening of the consciousness, the doors, it's a touch of genius. And after that, he suddenly - you have heard this electronic instrument, the theremin - he sees the white line, and there is a theme. A color, the color of the theremin, and the music create an association that works. So I am against the over-use of leitmotifs. I am actually against the over-use of leitmotifs in the whole Ring of Wagner. He achieved his best in Tristan or Die Meistersinger, where there are just a few themes. But when it comes to about 10 themes, in the Rhine Journey in Siegfried, and you can see that this is that theme, and this - who hears it and who cares? It's the whole music that counts. So I am with you and I am against you.

Q.: To what extent, Dr. Rozsa, did you use an orchestrator for SPELLBOUND?

M.R.: Well, in Hollywood there is usually very little time to write the music. When I came to Hollywood in 1940, and all my music was orchestrated for THE THIEF OF BAGDAD by myself, I was told that I was not allowed to use it. I asked why, and I was told, "Because you are not a working member of the American Musicians' Union". So, as a composer I could be working, but as an orchestrator, not. So I was told that somebody else has to orchestrate my music. Well, I was naturally opposed to that, and I went up to the union and argued as much as I could, and they didn't budge. They said, "Well, all right, you can use your orchestrations but you have to pay a standby fee for another orchestration of our union." Which Mr. Korda had done. It became more and more difficult, and finally, mostly because of the time element involved, and I saw that everybody is using an orchestrator, I found one gentleman who is an excellent musician, and we worked together. Now, working together doesn't mean that I give him

a so-called sketch, or just a piano copy, but what the Italians call "spartita", a condensed score, Instead of writing it out in 32 lines, it was written out in 4 to 6 lines - in other words, all the strings in one line, all the brass in one, woodwinds, and so on. And this has been written out. So I did use an orchestrator for SPELLBOUND, but if this sketch of mine would have been orchestrated by ten different people, I can assure you it would have sounded exactly the same.

(To be continued...)

\*

#### MRSSS DEVELOPMENTS by Mark Koldys:

In answer to numerous requests, this issue includes a listing of all the currently available MRSSS standard tape releases. (See page 26.) There is also a WX series of releases for those interested in Rozsa's total musical output. Details on that series, or answers to any tape-related questions will be supplied to all who write to the appropriate address (see p. 28), but please include a stamped, self-addressed envelope for fastest results.

Several releases are listed with an "a" following the release number. This designation indicates that we have substituted a new, improved recording of the music for the one originally issued. We announced the new version of QUO VADIS? (WM-7e and WM-8e) in MRS 10, but WM-5e, a new recording of THE POWER, is made available here for the first time. THE POWER has never been shown complete on American television, and our earlier release suffered from several cuts, particularly in the climactic montage sequence. This new release is derived from a Canadian telecast and is absolutely uncut. As with all "e" reissues, those who have already spent their money to order and have received the original WM issue can receive the new "e" release without charge, assuming that it is ordered along with one other release. For those who have not ordered WM-5, WM-5e is now available in the same manner as our other issues.

New this quarter is WM-19, which includes New England Symphonette from TIME OUT OF MIND. This performance (a live concert) is the same one available on a pirate disc, but our sound quality is better. The performance of JUNGLE BOOK on the same release is not available elsewhere; it is the most colorfully resplendent realization of this score we have heard. There are a few cuts, and the vocal parts have been eliminated from the songs, but for its superb delineation of Rozsa's orchestral timbres, it is invaluable.

Alex Worth's Rhapsody on WM-20 is a Gershwin-esque three-movement (continued on page 27).

A CATALOGUE OF RECORDINGS AVAILABLE FROM THE MIKLOS ROZSA  
SOCIETY SUBSCRIPTION SERVICE (STANDARD SERIES):

- WM-1: ROZSA: YOUNG BESS (tv recording)  
 WM-3: ROZSA: A TIME TO LOVE AND A TIME TO DIE (lp)  
 WS-3: DELLO JOIO: AIR POWER Philadelphia Orch, Ormandy cond.  
 (lp)  
 WM-4: HERRMANN: VERTIGO (lp)/Berceuse Stokowski cond.  
 (concert)  
 WM-5e: ROZSA: THE POWER (tv)  
 WS-5: NEWMAN: THE GREATEST STORY EVER TOLD Act I part 1  
 music tracks)  
 WM-6: ROZSA: JUNGLE BOOK Suite Sabu (narrator), Rozsa  
 cond./ (78s) A DOUBLE LIFE Suite Hollywood Bowl  
 Orch,  
 cond. Rozsa  
 WS-6: NEWMAN: THE GREATEST STORY EVER TOLD Act I pt, 2  
 (music tracks)  
 WM-7e: ROZSA: QUO VADIS? part 1 (tv)  
 WS-7; NEWMAN: THE GREATEST STORY EVER TOLD Act II (music  
 tracks)  
 WM-8e: ROZSA: QUO VADIS? part 2 (tv)  
 WM-9: ROZSA: SPELLBOUND Suite Selznick Orchestra, Rozsa  
 cond. (78s) THE PRIVATE LIFE OF SHERLOCK  
 HOLMES part 1 (tv)  
 WM-10: ROZSA: THE PRIVATE LIFE OF SHERLOCK HOLMES part 2  
 (tv) ADAM'S RIB (tv)  
 WM-11: ROZSA: THE RED DANUBE (tv)/TO BE OR NOT TO BE (tv)  
 WM-12: AN INTERVIEW WITH MIKLOS ROZSA  
 WM-13: ROZSA: SAHARA (tv)  
 WM-14: ROZSA: BEN-HUR Act I part 1 (tv)  
 WM-15: ROZSA: BEN-HUR Act I part 2 (tv)  
 WM-16: ROZSA: BEN-HUR Act II (tv)  
 WM-17: ROZSA: BEN-HUR Suite Glendale Symphony, cond. Rozsa  
 (broadcast)/ "Tarentella", and "Pursuit" from  
 JUNGLE BOOK (music tracks)/Waltz from MADAM  
 BOVARY Joseph Tura (piano)(lp)/ March from QUO  
 VADIS? Brass Choir(concert)  
 WM-18: HERRMANN: THE BATTLE OF NERETVA (tv)  
 WM-19: ROZSA: New England Symphonette from TIME OUT OF MIND,  
 Hollywood Bowl Orchestra, Rozsa cond.  
 (broadcast)/JUNGLE BOOK Suite Heather Young  
 (narrator), BBC Orchestra cond. Boris Brott  
 (broadcast)  
 WM-20: NORTH: Rhapsody from FOUR GIRLS IN TOWN Andre Previn  
 (piano), Ray Linn (trumpet),  
 Universal-International Orchestra cond. Joseph  
 Gershenson (lp)/SOUTH SEAS ADVENTURE (lp)

concerto with orchestration by the up-and-coming Henry Mancini, in a recording that is somewhat noisy but still listenable. SOUTH SEA ADVENTURE is less typical North, not unlike what one would expect from a travelogue epic. Neither score will go down in history, but both are undeniably interesting, and reveal different facets of the controversial composer.

ANSWERS TO FILMUSIQUIZ #6 by Craig Reardon:

- Ex. 1: "Rawhide" (Dimitri Tiomkin)
- Ex. 2: "Dragnet" (attributed to Rozsa) (note: this example was misleadingly notated;  $\text{♩} = 2/2$ , not  $2/4$ )
- Ex. 3: "Wagon Train" (Jerome Moross)
- Ex. 4: "Dr. Kildare" (Jerry Goldsmith)
- Ex. 5: "Sugarfoot" (Max Steiner)

FILMUSIQUIZ #7 by Frank De Wald and Ed Seymour:

1. Identify this television theme by a noted Broadway composer:



2. In how many films, and in how many different arrangements, did Rozsa use the MADAME BOVARY Waltz? Name the films.
3. In what dramatic film(s) was the composer billed above the title?

\*

LETTERS:

There is a composer of the '40s we forgot. He is Edward Ward, who wrote for Universal most of his brief career. His piano concerto "Lullaby of the Bells", for the 1943 PHANTOM OF THE OPERA, deserves to be heard, for it ranks with those in HANGOVER SQUARE, SPELLBOUND, and NIGHT SONG (Leith Stevens). He has written several pieces for voice and orchestra and has composed, arranged, and adapted vocal music for such films as THE CLIMAX, SUDAN, COBRA WOMAN, ALI BABA AND THE FOURTY THIEVES, etc. A composer in the true sense of the word, he deserves recognition. Let's get our researchers going and see about the recording possibilities.

RON JOHNSON  
Maplewood, MO

THE BATTLE OF NERETVA on TV was shocking. As confused and as patchy as that film was in the theatre (cut-down from an endless Communist version), someone had hacked it up even further for the TV print. The theatrical version opened with a bombing scene and an English prologue, both without music. Then came scenes of fleeing refugees and the main titles. Herrmann's music was introduced at this point, and blended beautifully with what you saw, expressing the misery and national pride of these wretches. Well, all that is gone now. The TV version opens with the bombing, sound effects and all, over which the credits and the music are crudely superimposed. Pretty disgusting.

CRAIG REARDON  
Redondo Beach, CA

I think Rozsa did conduct at least one track of BEN-HUR on records. In comparing the "Victory Parade" on M-G-M S1E1 with the first telecast, I found they were identical (except for some sloppy editing in the film). And the Lion LP contains the same recording. Indeed, the "Parade" has the poorest sound quality on the album precisely because the Rome Symphony never recorded it.

GEORGE KOMAR  
St. Catharine's, Ontario  
(Ed. note: We're skeptical, but what do our readers think?)

MRS DIRECTORY

Editorial and Policy Matters:	John Fitzpatrick
Subscriptions, Back Issues, Inquiries:	Mary Peatman 303 East 8 <sup>th</sup> St. Apt.#12 Bloomington IN 47401

Tape Recordings:	Mark Koldys 7545 Manor Dearborn MI 48126
------------------	--