

PRO MUSICA SANA
QUARTERLY PUBLICATION OF
The Miklós Rózsa Society

Volume V, No. 3

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PMS 19

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Films:

PROVIDENCE, highly controversial and fairly successful in its continuing New York engagement, now goes into national release via Cinema V. Miklós Rózsa's next film is THE PRIVATE FILES OF J. EDGAR HOOVER, produced, written, and directed by Larry Cohen, and composed in Hollywood during February and March. It will be a summer release. Alan Hamer reports below on the London recording sessions for both films.

Concert Works:

The *Three Chinese Poems*, op. 35a, b, and c, are now published by Broude Brothers Ltd. They are also available from Alexander Broude Inc. The first, "Sailing Homeward," was composed at Santa Margherita in 1973. "Swallow, Swallow" and "The Cuckoo" date from 1975 in Hollywood. They are for SATB chorus a cappella.

The *Viola Concerto* is to be orchestrated this summer and will probably not be performed before the fall of 1978. Dr. Rózsa reports that the instrument has even less carrying power than the cello and requires consequently greater care in orchestral balances.

Performances:

(Recent) *Concerto for Strings* at UCLA (MR, cond., Henri Temianka Chamber Orchestra) on 9 Jan. We understand that the playing was good but that the ensemble was somewhat undersized for this large-scale work.

Tema con Variazioni in Pasadena (Alice and Eleanore Schoenfeld, MR, cond., Ambassador Chamber Orchestra) on 5 Dec. 1976.

Piano Concerto in Santa Monica (Albert Dominguez, MR, cond., Santa Monica Symphony) on 27 March. Ronald Bohn, Preston Jones, Craig Reardon, Sidney Balbes, Ken Frazier, and Bernard Seto were present.

THE RED HOUSE *Suite* recently in Athens, Greece, by conductor Charles Gerhardt - reportedly the first live concert for this experienced studio conductor and a great success.

For other recent performances see the reports by Mary Peatman, Mark Koldys, and Alan Hamer below.

(Forthcoming) *Concert Overture, Theme, Variations, and Finale*, SPELLBOUND *Concerto*, and others in Hamilton, Ontario (MR, cond., Hamilton Symphony) on 23 Sept.

Sinfonia Concertante at Royce Hall, UCLA (the Schoenfelds, Mehli Mehta, cond., American Youth Symphony) on June 26th, 8:30 p.m.

Korngold Symphony in Milwaukee (Kenneth Schermerhorn, cond., Milwaukee Symphony) in April and then on the 28th at Carnegie Hall, New York.

MRS member Jack Gallagher's *Variations for Woodwind Quartet* on National Public Radio during the summer.

Recordings:

The RCA Gold Seal Rózsa *Conducts Rózsa* is a best seller in Britain but has not yet been issued domestically. It is available as an import from A-1 Record Finders for \$5 (and from other dealers for much more).

The RCA *String Quartet* has not worked out, but Entr'acte has recorded the *Cello-Piano Duo*, op. 8, and the *Sonata for Two Violins*, op. 15, for fall release.

The PROVIDENCE sound track album is available on French EMI Pathé but has not yet reached this country. Polydor III is now available in England. Polydor I is now directly available in the U.S. on DGG.

The Decca/London BEN-HUR is now scheduled to appear in June. The same forces record QUO VADIS in September in London. Christopher Palmer is now at work on the reconstructions and advises that the record will include sequences not heard in the film.

The RCA Gerhardt "leftovers" disc (Herrmann, Rózsa, Tiomkin) will appear in England in July. There are no other immediate plans for the "Classic Film Score" series.

Despite the many reissues of Rózsa material, two key discs remain unavailable: the RCA SODOM AND GOMORRAH and the Westminster *Concerto for Strings*, etc. Interested members should write to both companies, especially Westminster, which has an extensive reissue program and may not realize the value of its old masters.

Publications:

Christopher Palmer has completed a Bernard Herrmann monograph along the lines of his 1975 Rózsa study. This one will be published in the U.S. by Alexander Broude Inc.

Craig Reardon announces that he and Brad Arrington are compiling an oral history/biography of Herrmann similar to the *Remembering Charles Ives* volume that Herrmann himself contributed to. Interviews with many of the late composer's colleagues and friends have already been secured, and anyone who wishes to contribute further recollections, photographs, or memorabilia is invited to contact Mr. Reardon at 1806 Esplanade / Redondo Beach, CA 90277.

Thousand Eyes, a publication emphasizing current and repertory cinema in New York, now features regular commentary on film music. Its publisher is MRS member Stephen Handzo. Address: 144 Bleeker Street / New York, NY 10012. The Canadian *Take One* also features a film music column now, and of course Derek Elley writes regularly in *Records and Recording*.

L'Association Miklós Rózsa France has published its first regular journal, a large-format, 37-page affair with articles on Rózsa and other contemporary film music subjects. The second issue will focus on PROVIDENCE. It should not be necessary to report on the many splendid birthday tributes to Miklós Rózsa in the recent *Film Music Notebook*. We assume that all members seriously interested in film music support the activities of the Film Music Collection.

Other:

The MRS mourns the passing this month of Eugene Zador at 82 in Hollywood. Zador assisted with the orchestration of most of Rózsa's film scores in Hollywood through the 1960s and was himself the author of many operas and concert works, some of which can be heard on Orion Records.

The Bonn Film Music Weekend is now scheduled for October, 1977.

Elmer Bernstein will conduct a concert in conjunction with the Berlin Film Festival in June or July.

A BIRTHDAY TRIBUTE:

It has been at Dr. Rózsa's own suggestion that our pages have normally been filled with wide-ranging and even sharp-tongued forms of criticism and scholarship rather than the more obvious kind of adulation. But if "to everything there is a season," then this 70th birthday celebration is surely a time to give thanks and honor in more open form for a lifetime's flood of glorious music. To the man who has led that life, we join with Film Music Collection in saying *ad multos annos*. There are, after all, precedents. Ralph Vaughan Williams was nearly 70 when he began a distinguished career in film music (to say nothing of three more symphonies and an opera). Verdi wrote *Otello* and *Falstaff* in his seventies. And Leopold Stokowski, another distinguished musician of April 18th (1882!), is still actively recording in London.

On behalf of all its members, the Society presented Dr. Rózsa with an autograph 1834 letter of Gioacchino Rossini at the Bloomington dinner. We hope the composer who once wrote an opera in a week will be a welcome addition to the extensive collection of the man who has just written two film scores in the last few months. On behalf of the European membership, Alan Hamer also presented Dr. Rózsa with a brass and marble statuette in London. We don't know if there were really shouts of *eljen* ("viva") in the Kennedy Center last October, but the sentiment has been expressed often enough in Bloomington and London and around the world this month.

THE INDIANA UNIVERSITY FILM CONFERENCE by Mary Peatman

The Indiana University Film Conference proved to be a busy and stimulating time for MRS members as well as for film scholars. Taking place from March 31 to April 2, it featured critic Molly Haskell (author of *From Reverence to Rape*) and George Pal (producer of *THE POWER*) in addition to Miklós Rózsa. Several films were screened, including *THE LOST WEEKEND* and *YOUNG BESS*, as well as Abel Gance's ongoing epic, *BONAPARTE AND THE REVOLUTION*, a small part of which was scored by Arthur Honegger. And, last but not least, John Fitzpatrick gave a paper that addressed itself to the sad neglect of the musical aspect of the cinema too often practiced by film scholars. (While members of this society hardly need to be reminded that music matters in films, there are a surprising number of film critics who seem to have forgotten this.)

Dr. Rózsa's talk, the first event on the conference program, centered on the progress of music in films from the beginning of the sound period to the present. Taking an article on the subject he had written in 1942, he elaborated on various aspects of it, implying that the film music scene has taken a turn for the better in the past five years or so (he also noted with pleasure that Jerry Goldsmith, a former student of his, had just won an Academy Award).

Following Rózsa's speech, twenty-year-old cellist Gary Hoffman, a student of Janos Starker, premiered the *Toccata Capricciosa*, written for cello solo in 1974. A demanding piece, it is unmistakably Rózsa in its harmonics and tricky metrics, as well as in its shift between stridently aggressive assertions and quieter moments; another notable quality is its frequent alternation between pizzicato and bowed passages. Cellist Hoffman, though

obviously challenged by the piece ("It's difficult," he says!), handled it brilliantly and with a sensitivity keenly attuned to Rózsa's style of writing. A repeat performance took place on the 14th of April.

John's paper followed. Dr. Rózsa was there to hear it and a second paper on "Structure and Function in the American Musical." Since we hope to be able to print the former in an upcoming issue of PMS, we will withhold further comment on it at this time and proceed to perhaps the most delightful event of the day, a dinner given by the MRS members attending the conference for Dr. Rózsa in honor of his 70th birthday. In addition to the three co-directors, Professor Harry Geduld, Charles Rileigh, Scott Smith, Steve Vertlieb, and Frank and Ingrid DeWald represented the Society, and Gary Hoffman and his friend and sometime accompanist, Irene Walcott, were also there to celebrate the event. The dinner lasted over three hours, most of which time was taken up with tales of Dr. Rózsa's (did you know that Gian Carlo Menotti almost scored BEN-HUR? That Rózsa turned down THE 49TH PARALLEL before Vaughan Williams took it up? That Adolf Hitler asked to borrow Rózsa's newspaper in a Bayreuth restaurant?). We concluded the evening by presenting a gift to honor Rózsa's 70th: a letter written by Gioacchino Rossini. As John Fitzpatrick reminded us all, the 70th year has opened new vistas for so many composers; we could wish no less for our honored guest.

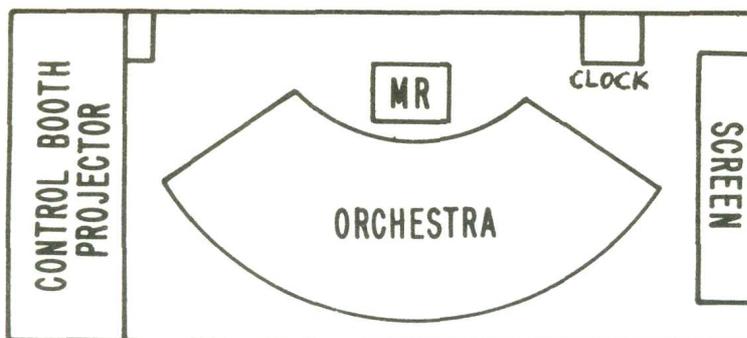
LONDON REPORT by Alan Hamer:

London for the past few months has seemed like the Rózsa recording capital of the world, and one result is that I have been privileged to witness a unique series of major sessions in the city where MR began his film scoring career forty years ago.

PROVIDENCE was safely "in the can" by Friday, the 26th of November, after 3½ sessions. Director Alain Resnais had planned for 6 but had reduced this to 5 when Dr. Rózsa insisted that he needed much less time with the proficient "National Philharmonic" players. In fact, fewer than 4 sessions were needed, and the scheduling and prepayment of a fifth was the only apparent problem in the smooth first collaboration of Rózsa and Resnais.

PROVIDENCE is a beautifully lyrical score containing quiet, pastoral episodes, some heavy "despairing" passages, and a couple of agitated, nervous, rhythmic scenes - all, needless to say, complementing the visuals to perfection. The underlying feeling throughout is mystery: suspenseful, tense, apprehensive. The plot of the film seemed as mysterious as the music, but it was fascinating to watch Rózsa at work. Before him was a medium-sized symphony orchestra of 50 to 60, including three trumpets, three trombones, four horns, tuba, a dozen woodwinds, harp, three percussion, and strings. However, this number diminished as the sessions went on, and by Friday morning there were no trumpets and only two horns, eight woodwinds, one percussion, and fewer strings.

At one end of the studio was a large screen on which the excerpts were projected as soon as Rózsa was satisfied that the orchestra had grasped the music. Most scenes were recorded in two or three takes on the average. The time element was all-important, so not only was there a stop clock to Rózsa's left, but also the seconds were superimposed on the screen as a guide. Rózsa had to look to his left to see the screen, which he thought



slightly strange, but he soon got used to it, and the sessions went smoothly indeed. There was far less tension evident than at *BEN-HUR*, due to the difference of time available, of course. Alain Resnais was present for all sessions along with several other *mesdames* and *messieurs* and he several times expressed satisfaction with what Rózsa had written. Christopher Palmer, too, was hovering everywhere as Rózsa's "right-hand man." For the last two-and-a-half weeks before the first session, Rózsa had been sending his score page by page to Palmer from Paris, and the latter had been helping to orchestrate it and employing his two copyists to prepare orchestra parts. Rózsa makes copious notes on how he wishes the orchestra to be employed, but there was much work to be done in a short time in London in order to meet the deadline of the 25th.

The first scene to be recorded was titled "Dead City" and had Claude (Dirk Bogarde) driving his car for about a minute and stopping in front of a circular building as an old man is carried out in a wheelchair to a waiting ambulance. Claude then enters a room in the building and the sequence ends, having lasted three minutes. Heavy brass mirror his worried expression and accentuate the overall feeling of sadness and despair throughout the scene. After the "picture rehearsal," Rózsa asked Resnais to come forward and be introduced to the orchestra, and following some brief comments in French between composer and director, Rózsa humorously translated, "he likes it!"

After a half-hour's preparation, the scene was recorded to a reshooting of the picture, but after Rózsa had retired to the control room to listen to the playback, a second take was considered necessary. The entire process took 45 minutes, but as the sessions progressed, most scenes took far less time to be completed. One of Rózsa's asides during the morning session, "so far this is a pianissimo picture," aptly reflects much of the music for *PROVIDENCE*, a soft, suspenseful essay in the art of movie scoring. The film itself is obviously "low-key," and its score seems appropriate.

The same venue, Olympic Sound Studios, S.W. London, became the site of the eighth in Elmer Bernstein's unique Film Music Collection series on 15 and 16 January. When the original *THIEF OF BAGDAD Suite* appeared on RCA, Edward Connor expressed great disappointment with what had been omitted from the score: Abu's song, Jaffar's leitmotif, the storm at sea, the genie, flight of the genie, Temple of the Goddess of the Dawn, and final sequence (*Films in Review*, March, 1958). Nearly twenty years later, a recording has been made of all these excerpts and many more. I attended two of the sessions when the Royal Philharmonic was confidently conducted by Bernstein. This orchestra, which included only three horns but an extra harp and percussionist, maintained a splendidly disciplined approach. They were careful not to overstress detail, yet warm enough in sound to heighten many delights of this oh, so magical score.

The first rehearsal began with the conductor announcing the film, its composer, and the fact that "this score contains a lot of notes; in fact, today you are getting paid by the note!" The first sequence to be mastered was "The Djinn" - uncorked to the accompaniment of a bass drum roll and

other assorted percussion. "The Skeleton Room" not surprisingly took the longest time to perfect for recording (55 minutes - 2 complete "takes"). It has been abbreviated by axing the unoriginal, Oriental sounds as Abu enters the Temple and the experiments with echoes, which are fun in the film but could make for tedious home listening. The fight with the spider and capture of the All-Seeing Eye were vividly recreated and will undoubtedly be a highlight of the recording. Others are the "Storm," "Sultan's Toys," and "Fanfares for the Princess" - a 1¼ minute brass extravaganza, which was successfully completed in a mere 12 minutes. The "Procession of the Princess" and the "Silvermaid's Dance," although scheduled for recording, were omitted simply because there was more than sufficient material for the album without them. Another familiar *Suite* movement that did survive was the "Flying Horse," but in a new setting preceded by the frolics of the Sultan's toys. This interesting amalgamation made it necessary to set both newly-reconstructed and *Suite* parts (on loan for the occasion) together and for players to read on from one to the other.

"The Sailor's Song" was recorded on Saturday afternoon, well sung by baritone Bruce Ogston. He was in an anteroom between the studio and the control booth, and his voice track was made simultaneously with that of the orchestra. The other two singers, Powell Jones and Phyllis Cannan, both attended the Sunday morning (16th) session, as did the Saltarello Choir to complete their contributions to nearly half the tracks on the record. Parts of the orchestra were also required on Sunday for the *scène d'amour* by the pool and "Golden Tent" scene that Rózsa had specially revised for this recording. The reconstructions had been meticulously accomplished by Christopher Palmer from a piano score, with only a tape of the film for guidance. The results speak for themselves.

As at the BEN-HUR sessions last September, there was a noticeable shortage of time, but, summing up the good-humored tension evident in both conductor and players, the final words are from Elmer Bernstein. In response to a horn player who'd evidently seen the film and was asking after the first "Storm at Sea" rehearsal, "are the lightning flashes muted?" - he jibed, "we've been having lightning flashes all day; which ones do you mean?"

I hope Mr. Connor agrees with me: this ought to be the film music album of the decade. I am proud of London's association with the creation and now recreation of a masterpiece.

Less than 3 months later, yet another film score has been recorded in London. Entitled THE PRIVATE FILES OF J. EDGAR HOOVER and directed by Larry Cohen, the movie stars Broderick Crawford (at the age of 67) in the title role, supported by such veteran players as Celeste Holm, Dan Dailey, and Jose Ferrer. Much of Hoover's life is covered, from the early days of the F.B.I, to the years that witnessed the deaths of the Kennedy brothers and Martin Luther King. When asked of his initial reaction to the film, Dr. Rózsa admitted that he felt his music could hearten the quasi-documentary story, and he added that Cohen gave him an almost "free rein" - unlike Alain Resnais, who indicated to his composer how he imagined certain scenes of PROVIDENCE should be scored.

The four sessions on 6th and 7th April took place at Anvil Studios, Denham, where THE PRIVATE LIFE OF SHERLOCK HOLMES had been recorded in 1970 and where Rózsa had begun his film career more than forty years earlier. Veteran producer Eric Tomlinson was in the control booth, and, as for PROVIDENCE, the National Philharmonic was led by Sidney Sax. The

invaluable Christopher Palmer had once again been busy before the sessions completing orchestrations within a very short space of time.

As in the Mark Hellinger (and other) gangster films Rózsa scored in the late '40s, HOOVER's accompaniment is often biting and harsh, recalling the well known marking for Walton's 1st Symphony (2nd movement): *presto, con malizia*. But his "humanizing" of this film is often deeply and heart-rendingly apparent, nowhere more so than in the scene called "Temptation," as Hoover, alone, listens to and ponders a tape recording, contemplating his next move. The scoring here is disturbingly effective, recalling Don Birnam's torment as he trudges along 3rd Avenue, but even more anguished and mind-probing.

Rózsa had written around fifty minutes of music, including several dance tunes scored for a smaller "combo," which are utilized as source music in bars and nightclubs. He mentioned after the sessions that although these had been orchestrated to blend into different periods of Hoover's life, he had been struck by their basic, overall similarity. He went on to say that in the days of large studios, such material would have been readily available from their libraries, but of course nowadays they have to be individually composed.

Larry Cohen was present throughout all the sessions, and other visitors were Charles Gerhardt, Elaine Stritch, Gordon Gray (Polydor Records), and Derek Elley (*Records and Recording*), who, incidentally, has written an informative 70th birthday tribute in the April edition and another article in the May and June numbers of *Films and Filming*. Everyone was in total agreement that Rózsa's latest score was a winner, not least the director, who appeared to be highly delighted with the results. For previous films he had enrolled the services of Bernard Herrmann (*IT'S ALIVE*) and Frank Cordell (*GOD TOLD ME TO*) amongst others; undoubtedly he realizes the worth of talented composers who can enhance visual appeal and effectiveness no end. In his score for HOOVER, Rózsa has achieved the perfect blend.

In concluding this report, I am happy to be able to mention a veritable feast of 70th birthday celebrations in London. Amongst interviews ("Open House" and "Kaleidoscope" on the 15th) and a portrait by Christopher Palmer ("Music Weekly" on the 17th) for BBC Radio, there has been a birthday concert performance of the *Violin Concerto* at Fairfield Halls, Croydon, on the 16th, leading up to a BBC Radio 3 broadcast on the 18th itself of the *Hungarian Serenade*, *The Vanities of Life*, and the *Tripartita*, given by the BBC Concert Orchestra, conductor Ashley Lawrence, and the BBC Singers, conductor Brian Wright. Rózsa had admitted in an interview before the Croydon concert that on asking soloist Ralph Holmes if he had known the Heifetz recording, the violinist had replied he did not. At this Rózsa told him, "Good. You play it the way you feel it." And Holmes did just that, giving a more than competent performance, but marred by sluggish accompaniment from the R.P.O. under the direction of Walter Susskind.

The opening, impassioned allegro was well judged, however, and a sparkling cadenza demonstrated the soloist's obvious feel for Rózsa's music. There were aspects of the playing with which it was still not wholly possible to reconcile oneself - the brilliant but taxing finale was the least successful in terms of disciplined ensemble - but nevertheless the fire of the music blazed through to the end. The large audience responded long and loud, especially following the composer's presence on the platform. At a party for Dr. Rózsa given by the orchestra in the interval, he admitted having enjoyed the performance. It was certainly a fitting 70th birthday tribute; we look forward to even more celebrations in 1982.

PIANO CONCERTO IN MILWAUKEE by Mark Koldys:

On January 8 and 9, 1977, the Milwaukee Symphony Orchestra, under the direction of music director Kenneth Schermerhorn, performed that city's premiere of Miklós Rózsa's *Concerto for Piano and Orchestra*, with guest soloist Leonard Pennario. The occasion drew MRS members from several proximate localities; among those in attendance were John Fitzpatrick, Mary Peatman, Charles Rileigh, Daniel and Cheryl Guenzel, and this writer.

The most impressive aspect of the performance was the virtuosity displayed by Pennario. Astonishing digital accuracy plus a no-holds-barred approach to the interpretation of this demanding composition made Pennario's execution of the rigorously difficult piano part galvanically exciting. More importantly, this dynamic impetuosity was balanced with an appropriately shaded restraint for those passages in the work, which called more for lyricism than bravado. The pianist's tone was extremely lovely in these lyrical passages, even more so, in fact, than in the now-classic Philadelphia performance; clearly Pennario has refined and polished his view of this work to a fine edge, and that maturation of concept was in evidence throughout the Milwaukee performances.

This is not to say the presentations were without flaw, however, particularly the first of the two, during which the orchestral accompaniment at times seemed ill-focused and imperfectly synchronized. I can recall a performance of a Liszt concerto that sounded as if Pennario were trying to race conductor Alexander Gibson to the finish line – and won! – and while this first Rózsa collaboration between the pianist and conductor Schermerhorn was hardly that disorganized, there were enough rough moments to take the edge off the performance.

Whatever the reasons for the disunity on January 8, that disunity was much less in evidence on January 9, when the orchestra acquitted itself excellently. Mr. Schermerhorn's other contributions to the program (a rather sleepy Mendelssohn *Italian Symphony* and an unatmospheric *La Mer*) did not suggest that he has yet attained maturity as a major interpreter, but like many conductors who do not impress in the symphonic repertoire, he proved to be a most sympathetic accompanist. The fusion of piano and orchestra in this second performance was memorable – possibly the finest documentation the work has received since its Philadelphia premiere.

Pennario and Schermerhorn used a revised edition of the score, incorporating small cuts in each of the three movements made by the composer to bring the work down to a more practicable* length. While one mourns the loss of any Rózsa music, it must be admitted that the tighter organization that results from these deletions has its advantages. These advantages were not apparent to the critic of the *Milwaukee Journal*, however, who apparently found the piece too modern for his ears, writing that there was "hardly a tonic or a dominant harmony to be heard" in the score! This degree of musical illiteracy was fortunately not to be found among the members of the audience, who greeted the work with genuine enthusiasm.

* And recordable: the hope is to fit this work onto a single side and to couple it with the *Cello Concerto*. The Munich studio recording and the recent Santa Monica performance also incorporated the same cuts.

PUBLISHED SCORES:

What follows is a list, with prices, of the Rózsa scores available from Alexander Broude Inc., 225 W. 57th St., NY, NY 10019. We are happy to announce that Dean Streit of Alexander Broude has donated a sizable number of these scores to the MRS library, and we wish to express our thanks here for his generosity. We hope that by publishing this list we might interest people in making more thorough studies of Rózsa's music for the concert hall than they might otherwise. Please note that not all the scores are of the price range of THE JUNGLE BOOK! A 10% discount is available to any MRS member who brings his affiliation to the attention of Dean Streit; New York members should add the appropriate sales tax.

A couple of points: a study score is a miniaturized photographic reproduction of the complete score (all parts). A reduction is a full-sized (big print) score, but while the solo part (voice, piano, violin, etc.) is maintained in its entirety, the orchestral parts are arranged for the piano. This enables one to perform, for instance, the *Violin Concerto* with the piano as well as with an orchestra; it also makes rehearsals for the violinist a lot easier: he need not assemble an entire orchestra for a run-through; all he needs is a good pianist.

<u>OPUS</u>	<u>TITLE</u>	<u>PRICE</u>
1	Trio-Serenade, for string trio (rev. 1974)..set of parts	- *
2	Quintet, F minor, for piano & strings.....set of parts	\$16.00
3	Rhapsody, for cello & orchestra. Reduction: cello & piano	- *
4	Variations on a Hungarian Peasant Song, for violin & piano	7.00
5	North Hungarian Peasant Songs & Dances, violin & orch. Reduction: violin & piano.....	6.50
7	Duo, for violin & piano.....	8.50
8	Duo, for cello & piano.....	8.50
12	6 Bagatelles, for piano.....	5.00
13a	Theme, Variations & Finale, for orchestra (rev. 1943) Study score.....	6.00
14	3 Hungarian Sketches, for orchestra.....Study score	6.00
15a	Sonata, for 2 Violins (rev. 1973)	15.50
17	Concerto, for string orchestra (1943).....Study score	10.00
18a	Lullaby, for women's chorus a cappella.....	.30
18b	Madrigal of Spring, for women's chorus a cappella.....	.30
19	Kaleidoscope; version for piano solo.....	1.50
20	Sonata, for piano solo.....	5.00
21	To Everything There is a Season (Ecclesiastes III, 1-8); motet for 8-part mixed chorus with organ ad lib.....	1.50
22	String quartet (1950).....Study score Set of parts	in prep. 19.50
23a	The Vintner's Daughter (La Fille du Vigneron): 12 variations on a French folksong, for orchestra....	17.50
23b	as above) Version for piano solo.....	3.00
24	Concerto, for violin and orchestra.....Study score (as above) Reduction: violin & piano.....	8.50 10.50
25	Hungarian Serenade, for small orchestra.....Study score	4.50
27	Sonatina, for clarinet solo.....	3.00
28	Notturmo Ungherese, for orchestra.....Study score	4.50
29	Sinfonia Concertante, for violin, cello & orchestraStudy score (as above) Reduction: violin, cello & piano.....	8.50 25.00

OPUS	TITLE	PRICE
29a	Tema con variazioni, for violin, cello & chamber orch. (after Op. 29). Reduction.....	\$10.50
30	The Vanities of Life (Ecclesiastes I, 1-18), 4-part Mixed chorus with organ ad lib.....	3.00
31	Concerto, for piano & orchestra.....Study score	10.50
	(as above) Reduction: 2 pianos, 4 hands..... each	17.50
32	Concerto, for cello & orchestra.....Study score	10.00
	(as above) Reduction: cello & piano.....	25.00
33	Tripartita, for orchestra.....Study score	21.00
34	The Twenty-Third Psalm (The Lord is my Shepherd), 4-part mixed chorus a cappella.....	90
35	Three Chinese Poems50
	a)	.70
	b)	.70
	c)	.70
-	Festive Flourish.....Study score	5.00
-	The Jungle Book Suite, for narrator and orchestra (1942) Study score	20.00
-	Lullaby from The Jungle Book, for 4-part mixed chorus a cappella.....	.40

Prices subject to change without notice

* Available only in photocopy at present.

THE FILMS OF MIKLÓS RÓZSA – CHECKLIST, TAPEOGRAPHY, AND COMMENTARY by John Fitzpatrick and Mark Koldys:

Introduction

In issues 3 and 6 we presented a complete discography of the works of Miklós Rózsa for concert hall and sound track, respectively. Much has happened in these areas since 1972/73, and Ronald Bonn and Frank de Wald are presently at work on the massive project of revision and updating for a future issue.

PMS 14 offered a "tapeography" to supplement the earlier lists with a number of even more treasured items that have never been offered for public sale. Here, too, there have been some major developments to be reported another time.

What has been left out of all these surveys, however, is something so basic that many readers have failed even to notice its absence: the lowly "TV tape." (We use the term loosely here to refer to any recording of the final, mixed sound track, even one that may have been made in a theater or from a 16mm projector.) The TV tape is basic for more than one reason. First, anyone can make such a copy: the best-known films are freely telecast for everyone's benefit. There can be no question of the idiotic and anti-musical "collector" mentality that mars the contemporary film music scene. You cannot hold a TV tape over someone for snob appeal or

sell it for \$200; you may learn something from it. The TV tape is also basic for a more important reason: it is virtually the only practical means of seriously studying the art of film music, which, like it or not, is the art of joining music to the other aural and visual components of the cinematic montage. Records can help us appreciate the music itself, and we join with Miklós Rózsa and most of our readers in holding (against some modern film makers and scholars) that the music ought normally to be good music and capable sometimes of standing on its own. But any recording that separates film music from its context is like an opera without voices or a sculpture out of its setting. The new result may be beautiful or useful for study; it may even be a necessity when the original context is damaged – as in fact most sound tracks are damaged by poor sound, careless editing, and improper dubbing. But it is not the thing itself; it is not properly filmusic (to use Frank de Wald's distinction) at all. For that you must go to the film itself, visuals and all. And, unless you have a video recorder or a 16mm projector, the TV tape is the only practical substitute.

For the admirer of Miklós Rózsa, the natural desire to study his film music translates into the possibility of collecting every note of it on tape. In no other field is this such an attainable goal. Only a fraction of the film music is on records, and some of the concert music has never been published or performed, let alone recorded. But every Rózsa film (so far as we know) still exists, and most of them are telecast from time to time. The problem is catching up with them and making the best possible recording under the circumstances. To the second point Mark Koldys addresses himself below. The first concerns all of us.

Many members of the MRS have announced their intention to record every single Rózsa score. To the best of our knowledge, no one has yet succeeded in that task. Some, perhaps, have done better than we have (of the 91 films, we have seen and/or recorded 74 in one form or another). But if there are such fortunate members they have not yet written of their achievement or produced the tapes. So we advance our present effort as only a first step. We hope that the appearance of a standardized checklist in print will stimulate other recordists to catalogue their own collections in like fashion and to provide us and each other with the "missing links" that stand in the way of a complete MRS archive.

Our goal is to assemble a single, accessible collection of all the Rózsa film music in the highest state of completeness and sonic fidelity. But, as Mark Koldys explains, American television practices place certain obstacles in the way of such a project. Even when we overcome these, limitations remain. For one thing, most telecasts originate with 16mm prints, which are themselves limited in fidelity. Only rarely have we been able to tape directly from a 35mm print. This is an area where members with access to theatrical equipment can help us. And for all the CinemaScope and 70mm films (which means most of the works from 1954 on) there is the additional possibility of taping from the magnetic, stereophonic soundtracks attached to the best theatrical prints. Here we have had no success at all; again we look to our members for support. There is a special incentive in this last case: stereophonic prints keep the music, dialogue, and effects on separate tracks, thus affording the opportunity to copy the music separately. Needless to say, work in this field deserves the highest priority.

For all of these shortcomings, however, our tape collection still has its uses. But a comprehensive description of every single item would be an

To even as precise a scheme as this, however, we must add qualifications. "Completeness" is always a problem in film study. If one is familiar with the originally released version of the film, knows its official running time (we recommend Leonard Maltin's *TV Movies* for this), and is alert to the presence or absence of cuts in the TV version, then one is qualified, presumably, to judge the completeness of the tape. But obviously there are many films for which we can make no such claim. The uncertainty factor figures in most of our ratings.

Authenticity can be as troublesome as completeness. Because the Rózsa style is so unmistakable our work is often easy. The juke box tunes in *THE ASPHALT JUNGLE*, the Tchaikovsky record in *THE POWER* (mistakenly attributed to Borodin in PMS 8) – these clearly have nothing to do with Rózsa and we have had no qualms about excising them from our tapes. But what about more subtle cases? – the *Swan Lake* excerpts (straight and rearranged) in *THE PRIVATE LIFE OF SHERLOCK HOLMES*, the use of "Blind Flight" in portions of *MEN OF THE FIGHTING LADY* other than that for which it was composed, the evocative use of Schubert and Verdi in *DOUBLE INDEMNITY* and *THE LOST WEEKEND* or Donizetti in *MADAME BOVARY*? Different cases have inspired different solutions, but the music clearly ought to be preserved somewhere. Occasionally we have simply erred. The radio hillbilly music in *THE POWER* we dismissed as of little interest – until William Gray pointed out that it actually derived from *WOMAN OF THE TOWN*. So on the balance we have tried for a cautious approach in order to preserve any music of value.

Sound quality in our tape collection is rated as follows:

- A. Theater quality. Noiseless, clear, extended in frequency and dynamic range. The best TV tapes are as good as what you hear in most theaters.
- B. Good TV quality. Clear but with some noise or limitation in range.
- C. Average TV quality. There may be some interference or distortion.
- D. Noise or distortion unpleasantly intrusive.
- F. Almost unlistenable.

Our standards are based on the demanding recording techniques that Mark Koldys describes elsewhere and probably represent the best sound quality currently obtainable from television. What some would consider a "good" TV tape (or 16mm projector tape) might only rate a C by our standards. On the other hand, we have formed these standards in the absence of magnetic or even the best 35mm optical tracks. A good, stereophonic example of the former would probably rate an AAA, and the appearance of large numbers of these might force us to revise our categories. But for the moment this is only a hope.

The remaining information consists of a star rating and a descriptive commentary for each film we have seen, whether or not we have it on tape. Therefore most of what follows concerns the music itself and is admittedly subjective. This commentary is not offered with delusions of grandeur: we do not imagine that any reader of this journal needs to be told by us whether *BEN-HUR* is a good film score. Rather we offer our remarks to stimulate discussion and to test accepted opinion.

We have a more practical purpose as well. Old films have a way of being shown at 3:00 A.M. or in a revival theater miles away. Some viewers, including ourselves, are just fanatical enough to make the effort any time an unfamiliar Rózsa title is shown. Others may not be able to, and it is for their benefit that we have tried to prepare a guide to the lesser known works. After all, we tend to forget the curious position of a

listener who has just "discovered" Rózsa – or any other composer. Even now, after Christopher Palmer's book and five years of PMS, he or she cannot simply look up a discussion of the film scores and try to decide which ones might be of interest. No such comprehensive treatment yet exists. So, if a newcomer has just discovered a THIEF OF BAGDAD or a BEN-HUR, he may not know where to turn next. Some titles will appeal because they have been recorded several times and mentioned in articles or liner notes. Others may have an Academy Award or nomination to recommend them. A few titles will attract the eye because they are film classics in their own right. But all of these methods produce only a handful of films. What about the rest? We know of one young man who had rushed through a dozen famous Rózsa films and couldn't contain his hunger for more. How, he asked, did we know that even greater musical treasures did not lie buried under such forgotten titles as THE RED DANUBE or THE GREEN COCKATOO? For that matter, how did we know that CREST OF THE WAVE wasn't the greatest of all Rózsa's works? Well, we didn't know at the time (it was 1968) because we had never seen the films and because no one had written a word about their music. We don't have all the answers now either, but at least we can fill in some of the blank spots on the map. We still don't know if THE GREEN COCKATOO is a masterpiece, but we can confidently point the way toward the almost forgotten glories of THE RED DANUBE or KISS THE BLOOD OFF MY HANDS. And we can assure young readers that CREST OF THE WAVE is not the heart and soul of Rózsa's oeuvre.

We are just confident enough to believe that this service may be valuable. After all, only five years ago YOUNG BESS was a totally forgotten work. No one who had written on Rózsa to that time had a word to say about it – not Ken Doeckel, not Page Cook, not *Film Music Notes*, not even Rózsa himself. Today it is one of his best-loved scores, in part because a couple of people wrote about it in 1972. We hope we can multiply such instances in 1977.

Our "star system" is borrowed from Leonard Maltin's *TV Movies* (mentioned above) as a convenient ready reference point. It should be emphasized that we seek to evaluate the music's contribution to the film, not its potential merit for recording or concert purposes. Also, the ratings are confined to Miklós Rózsa's own body of work. TIP ON A DEAD JOCKEY may be a mediocre effort for the man who wrote BEN-HUR; for some other composers it would crown a career.

We remind our readers that this project is a true collaboration. In most cases the ratings and comments reflect both of our opinions via a certain amount of averaging and compromise. Thus a three-star rating most often means that we are essentially in agreement. But it may also mean that we split four versus two. Furthermore, a few titles were known to only one of us. Obviously, it is extremely difficult for a film score to get a four-star rating under our system. That so many have done so is a testimony to our shared respect for some of the greatest works in film music. Not, of course, that we take our own opinion too seriously. We aim to stimulate, not squelch, further discussion. We have been hard on some of the scores mentioned here (but not so hard as Dr. Rózsa himself, who once said he found "more than half" of his films embarrassing to him). But nothing would delight us more than to get in response a thorough defense of the merits of DARK WATERS or GREEN FIRE. A few short articles like that would more than repay all the work we have put into this one.

CHECKLIST

1937

KNIGHT WITHOUT ARMOUR *½ 2 B
MR's first film score is interesting primarily as an historic document. It is thematically bland and fits the visuals clumsily. But there is evidence of the genius that was to shine in later films.

THUNDER IN THE CITY
Not seen.

THE SQUEAKER [MURDER ON DIAMOND ROW]
Not seen.

1938

FOUR DARK HOURS [RACE GANG, THE GREEN COCKATOO] Not seen.

THE DIVORCE OF LADY X Bomb 1 C
There is one pleasant aubade, but for the most part the winds just chatter away as noisily and pointlessly as the characters in this inane comedy. The fidelity of the sonics is high except for a perpetual wow.

THE FOUR FEATHERS **½ 1 B
Lacks the sure touch of later masterpieces but contains several first-rate sequences of masterful development that rise above the melodic material.

THE SPY IN BLACK [U-BOAT 29] 5 C-
Not seen. Tape contains several intriguing, agitated episodes.

TEN DAYS IN PARIS [MISSING TEN DAYS, SPY IN THE PANTRY] Not seen.

1940

ON THE NIGHT OF THE FIRE [THE FUGITIVE] Not seen.

THE THIEF OF BAGDAD ***½ 2 C-
Gloriously lyrical, exotic, exuberant, thrilling. Lacks only the highest sort of formal mastery, but so perfectly in tune with the film that one rarely notices this or any other lack.

1941

THAT HAMILTON WOMAN [LADY HAMILTON] *** 1 B+
Film and score are sentimental favorites in many unlikely quarters (Winston Churchill, Andrew Sarris). If THIEF represents the "jelling" of MR's "oriental" style, this score achieves the same goal in a more seriously dramatic context. The characteristic Rózsa sound is fully formed, and the love theme is especially apt.

LYDIA *** 3 C
Lovely, tuneful, old-fashioned, romantic score. Much of it is based on simple and/or familiar melodic material, but the Rózsa style always comes through. The pseudo-Tchaikovsky piano concerto is a highlight.

NEW WINE
Not seen. Schubert biography.

SUNDOWN
Not seen

1942

RUDYARD KIPLING'S JUNGLE BOOK [THE JUNGLE BOOK] *** 3 D
Almost the equal of THIEF in color and invention, but less striking today in the film, perhaps because most of the music has been so well captured in the suite.

JACARÉ [JACARÉ-KILLER OF THE AMAZON] **½ 2 F
South American documentary and musical little brother of the above. Frank Buck's incessant and poorly spoken narration doesn't help.

TO BE OR NOT TO BE ** 1 A
MR scored only one sequence, the parachute drop into Poland, when director Lubitsch insisted that Werner Heymann's contribution wouldn't do. Composed one afternoon at the studio, the music is suitably dynamic but of insufficient length or relation to the rest of the film to make much of an impression.

1943

FIVE GRAVES TO CAIRO **½ 1 A-
The brutal, vigorous opening announces a new Rózsa film style. The modest amount of music that follows is effective but hardly on the same level.

SO PROUDLY WE HAIL **
Some attractive themes and even a variation on the appropriate phrase of our national anthem.

SAHARA *** 1 A-
In the FIVE GRAVES vein, but MR makes his limited array of three distinctive themes go a long way. Highly effective in context.

WOMAN OF THE TOWN **½ 2 A-
An attractive love theme, attractively used, highlights an otherwise skillful though not extraordinarily inspired score.

1944

THE HOUR BEFORE THE DAWN **½
Typical mid-forties Rózsa for a drama of a pacifist in wartime England.

DOUBLE INDEMNITY ***½ 2
Terse, understated, and brilliant, if you can accept the empty "love" theme for the two soulless protagonists.

DARK WATERS **
Typical forties melodramatics. Reasonably effective in context.

THE MAN IN HALF MOON STREET
Not seen.

1945

A SONG TO REMEMBER **½
Romanticized Chopin biography

BLOOD ON THE SUN **½ 1 A
Above average for the period. Some of the pseudo-Orientalisms are very attractive.

THE LOST WEEKEND **** 1 B+
Incredibly passionate, violent music added to an already powerful drama produces a still stronger effect. One of MR's own favorites and almost certainly his pre-MGM masterpiece. Only the love music sometimes lacks inspiration.

SPELLBOUND *** 1
In the same vein as the above, it is both more obvious and more colorful. The themes are among MR's best known.

KISS THE BLOOD OFF MY HANDS [BLOOD ON MY HANDS] ***½ 3 C
Typical forties Rózsa, but handled with exceptional passion and involvement for this offbeat story of love among fugitives in the London underworld.

CRISS CROSS ***
Fiendishly violent prelude. Otherwise fairly conventional and sparse treatment.

1949

THE BRIBE
Not seen.

COMMAND DECISION *** 1 A
Unique in one respect: after an MGM fanfare, the music disappears under the sound of airplane engines only to emerge suddenly at the producer's credit. The rest of the scoring is mostly restrained and under the dialogue, but it is always thoughtful and even builds to a grand finish that anticipates IVANHOE.

MADAME BOVARY **** 2 B-
A stunning shift in style for Rózsa to something simpler in texture and more romantic in feeling. At the same time there is an actual gain in orchestral color without the benefit of earlier orientalisms. A masterpiece that transcends a good (if exceedingly un-Flaubertian) film.

THE RED DANUBE ***½ 1 A
From the ridiculous to the sublime. The script required the use of "Row, Row, Row Your Boat" as a principal leitmotif, and at one point Rózsa even combines this contrapuntally with "The Blue Danube"! But the brutal deportation scene offers some of the most powerful, and the delicate love scene some of the most tender, moments in all the film music. Then the finale disappoints with yet another rendition (this time choral) of the song.

EAST SIDE, WEST SIDE *½ 1 A-
Mostly as turgid as the film itself (one theme is merely whistled), this curious score comes alive only in the powerful build-up for the end credits.

ADAM'S RIB ** 2 C
Probably MR's best try at scoring a comedy. One serious moment is scored well; much of the rest of the score consists of variations on a minor Cole Porter tune.

1950

THE ASPHALT JUNGLE ***½ 2 C+
With its terse opening and unique quiet close, the score could be a masterpiece of understatement. Some may consider that the limitation of music to these two scenes is a harmful and artificial imposition.

CRISIS Bomb
The emphasis is on Vicente Gomez' solo guitar, and there is little that is distinctively Rózsa in the score.

THE MINIVER STORY
Not seen. Adaptation of Herbert Stothart!

1951

QUO VADIS **** 1 C+
Not as subtly integrated as the later historical scores, but, as everyone should know, overwhelming in its beauty, authenticity, and invention.

THE LIGHT TOUCH

Not seen. Another comedy.

1952

IVANHOE

***½ 2 B+

Historical materials here are fully welded to MR's dramatic power. Eloquent and colorful from start to finish, the score makes a great effort to transcend a mediocre film and usually succeeds—except perhaps in the confusingly developed and awkwardly edited battle scene.

PLYMOUTH ADVENTURE

***½ 2 B+

As beautiful as the above and more subtle and original in its efforts to transcend a plodding script. Some viewers do not respond to the psalm setting, however.

1953

THE STORY OF THREE LOVES

**** 2 A-

The only Rózsa scoring of consequence is in the second sequence. Here the delicate themes and careful balancing of visual and sonic elements make for a truly inspired artistic whole that is beautiful and deeply moving.

JULIUS CAESAR

*** 2 B

A return to the "sterner stuff" of the forties in some ways. Unfailingly eloquent in its great climaxes, perhaps less satisfying in its (deliberately) underplayed incidental music.

YOUNG BESS

**** 2 B

Another masterpiece, this time a gentle one, in the effortless historical style of IVANHOE and PLYMOUTH ADVENTURE.

ALL THE BROTHERS WERE VALIANT

*** 1 B+

Gloriously colorful orchestral depictions of the open sea and whaling ships, but the South Seas melodramatics that follow are less memorable and sometimes even clichéd.

KNIGHTS OF THE ROUND TABLE

**½ 3 A-

The equal of the other historical scores in thematic invention. Sadly, none of the great melodies, by turns noble, tender, and exciting, gets the development it deserves due to time limitations on the composer.

1954

BEAU BRUMMEL

** 1 A-

MR scored the credits and final sequences when Richard Addinsell's contribution was deemed inadequate. The uneven results do not make much of an impression.

MEN OF THE FIGHTING LADY [PANTHER SQUADRON]

***½ 1 A-

The only original sequence is the special tone poem, "Blind Flight," which not only succeeds as music in its own right but also makes the sequence suspenseful and exhilarating. One of the longest continuous musical scorings in a dramatic film.

SEAGULLS OVER SORRENTO [CREST OF THE WAVE]

Bomb 1 A-

Easily the dullest film ever assigned to MR to score, and quite possibly the composer's dullest score.

VALLEY OF THE KINGS

*** 1 A-

Color and drama above and beyond the demands of this simple melodrama. Outstanding is the thrilling prelude with its Arab-Western counterpoint.

1959

THE WORLD, THE FLESH, AND THE DEVIL **½ 2 B
MR was slightly "miscast" for this after-the-bomb story, and his massive sonorities sometimes clash with the barren emotions and deserted landscapes of the film. But at its best, as in the striking, urgent forward motion of the main theme, the music does reflect the psychological power and anguish of the situation admirably.

BEN-HUR **** 1 A-
Incomparable: MR's greatest achievement.

1961

KING OF KINGS *** 1 C
The seemingly endless profusion of powerful themes burns with the same fire as MR's very best work, but, even so, the too predictable and too loud recurrences of the Christ theme often threaten to overwhelm this confused and poorly edited film. MR's compassion and faith can be heard throughout, however.

EL CID ***½ 2 C+
Even more color, drama, and variety than on the excellent record, though not quite as highly polished and not ideally dubbed or edited here.

1963

SODOM AND GOMORRAH *** 1 B+
As with A TIME TO LOVE, the record is the sound track, or most of it. The film rarely rises to the level of its incredibly fierce and varied music, so the final effect here is of untamed power rather than formal perfection.

THE V.I.P.s ** I
Attractive melodies, but too loud and thick for the story. An overdone steak where a souffle was called for.

1968

THE POWER ***½ 1 A
Every composer has written at least one "virtuoso" work; this is MR's. Phantasmagorically colorful, rhythmic, intricate, and fascinating.

THE GREEN BERETS **½ 1 A+
Once you get past Barry Sadler's boring ballad (which continues well into the first scene only to stop in mid-sentence!), there is an effective martial theme, a lovely, delicate motif for the Vietnamese orphan, and some of MR's most colorful orchestration.

1970

THE PRIVATE LIFE OF SHERLOCK HOLMES *** 1 A-
Much more than a set of variations on the *Violin Concerto*. Some of the other thematic material is almost as interesting, and all of it is superbly used here.

1974

THE GOLDEN VOYAGE OF SINBAD *** 1 A
An abundance of melody and color, but not everything is developed with the same degree of inspiration. The chief failings are the execrable performance of the "Rome Symphony" and the poor dubbing and editing.

1977

PROVIDENCE

**½

The opening and finale rise to genuine tragic eloquence. Elsewhere some terse dramatic understatements and some lovely pastoral episodes are undermined by the film's peculiar editing style.

THE SECRET FILE OF J. EDGAR HOOVER

Not seen.

Supplement: The Overtures

It was a splendid, and now almost forgotten, characteristic of prestigious film productions to commence with a musical overture even before the curtain rose on the film itself. Intermezzi and post-curtain epilogues also graced a number of sound tracks. This music was normally heard at reserved-seat, "road show" presentations. Though printed on the sound track for second run and even some 16mm presentations, the music was often amputated by impatient projectionists. On television, of course, the music is never heard at all. The new medium often compounds this felony by chopping off the "intermission" title as well, which usually means the truncation of an act I finale that may be the highlight of a score. This whole sorry subject will be treated by Wolfgang and Volker Hannemann in a future issue. Here we merely intend to document our efforts to preserve Miklós Rózsa's work in this field. Six titles are known to be involved:

QUO VADIS: We have no information concerning any overture or intermezzo. We do, however, have the magnificent epilogue on a tape of C- quality. It is a noble polyphonic treatment of the "Lygia" theme, which goes far beyond the simple modality of the film version and almost anticipates the "Romanza" movement of the Suite.

JULIUS CAESAR: It was the custom of the time for the overture to be performed on screen by the studio orchestra in what amounted to a preliminary short subject. Unfortunately, the studio's music director decided he would prefer to conduct a piece by Tchaikovsky instead. While the title chosen, *Capriccio Italien*, does have a certain loony relevance to the plot of JULIUS CAESAR, it meant that the Rózsa overture was never even recorded. The Polydor and RCA versions set to appear this year will therefore be our first chance to hear this long-lost music.

BEN-HUR: The long overture is quite different from the disc version and has a beautiful hushed close: B-. The intermezzo (C) is merely a truncated version of the same music with a sudden, loud close on the *anno domini* motif. The complex act I finale is one of MR's greatest dramatic inspirations and is preserved on a tape of B quality.

KING OF KINGS: Overture, intermezzo, and (presumably) act I finale. We have never heard this music, but we hope to acquire a tape of it soon.

EL CID: We have not preserved the overture or intermezzo, but as these items are closely duplicated on the disc version, their loss is insignificant. The act I finale has unfortunately been missing from all TV and 16mm prints we have seen. This is a pity: showing EL CID without an intermission creates a particularly insane cut and should never be

tolerated. There is no epilogue but rather an extended final development of the love theme just as on the record. Unfortunately, it is here sung by a chorus to one of those insipid lyrics that Paul Francis Webster used to provide. Something about a falcon and a dove falling in love. This is why the picture received an Academy nomination for "best song"! Our tape is of F quality, which at least has the virtue of rendering the words unintelligible.

SODOM AND GOMORRAH: The magnificent overture, intermezzo, and epilogue might have been lost forever when the film failed to get a road show release. Fortunately, the RCA record preserves all three. The act I finale does seem to be lost, however, as the obvious musical climax is aborted in the released version by a particularly awkward cut.

Supplement; The Directors

Most readers know that Miklós Rózsa has enjoyed a long collaboration with Billy Wilder, but how many realize that Richard Thorpe directed as many Rózsa titles? James Marshall recently compiled a list of every director MR has worked with. It is too long to print here, but the following condensation of all multiple instances and some of the most notable singles should offer some interest. Note that some of the directors are "notable" (or notorious) for things other than directing motion pictures. Note also that "worked with" may be an exaggeration: under the studio system, producers or music directors often had more input, and MR never even met Douglas Sirk on A TIME TO LOVE.

<u>No.of</u> <u>Films/Director</u>	<u>Titles of Films</u>
5 Zoltan Korda	THE FOUR FEATHERS, THE JUNGLE BOOK, SAHARA, THE MACOMBER AFFAIR, A WOMAN'S VENGEANCE
4 Billy Wilder	FIVE GRAVES TO CAIRO, DOUBLE INDEMNITY, THE LOST WEEKEND, THE PRIVATE LIFE OF SHERLOCK HOLMES
4 Richard Thorpe	IVANHOE, ALL THE BROTHERS WERE VALIANT, KNIGHTS OF THE ROUND TABLE, TIP ON A DEAD JOCKEY
4 Vincente Minnelli	MADAME BOVARY, THE STORY OF THREE LOVES [one episode], LUST FOR LIFE, THE SEVENTH SIN [replaced by Ronald Neame]
3 Tim Whelan	THE DIVORCE OF LADY X, TEN DAYS IN PARIS, THE THIEF OF BAGDAD [co-dir.]
3 Robert Siodmak	THE KILLERS, TIME OUT OF MIND, CRISS CROSS
3 George Cukor	A DOUBLE LIFE, ADAM'S RIB, BHOWANI JUNCTION
3 Mervyn LeRoy	EAST SIDE WEST SIDE, QUO VADIS, THE GREEN BERETS [co-dir.]
3 Richard Brooks	CRISIS, THE LIGHT TOUCH, SOMETHING OF VALUE
3 Andrew Marton	MEN OF THE FIGHTING LADY,. GREEN FIRE, BEN- HUR [second unit]

<u>No.of</u> <u>Films/Director</u>	<u>Titles of Films</u>
2 Michael Powell	THE SPY IN BLACK, THE THIEF OF BAGDAD [co-dir.]
2 Andre de Toth	DARK WATERS, THE OTHER LOVE
2 Fritz Lang	SECRET BEYOND THE DOOR, MOONFLEET
2 Robert Z. Leonard	THE BRIBE, THE KING'S THIEF
2 George Sidney	THE RED DANUBE, YOUNG BESS
2 Jules Dassin	BRUTE FORCE, THE NAKED CITY
2 Anthony Mann	QUO VADIS [burning of Rome], EL CID

Notable Singles

Jacques Feyder (KNIGHT WITHOUT ARMOUR), William Cameron Menzies (FOUR DARK HOURS), Alexander Korda (THAT HAMILTON WOMAN), Julien Duvivier (LYDIA), Frank Buck (JACAR&), Ernst Lubitsch (TO BE OR NOT TO BE), Alfred Hitchcock (SPELLBOUND), Lewis Milestone (THE STRANGE LOVE OF MARTHA IVERS), John Huston (THE ASPHALT JUNGLE), Clarence Brown (PLYMOUTH ADVENTURE), Joseph L. Mankiewicz (JULIUS CAESAR), Robert Wise (TRIBUTE TO A BAD MAN), William Wyler (BEN-HUR), Nicholas Ray (KING OF KINGS), Robert Aldrich (SODOM AND GOMORRAH [co-dir.]), Sergio Leone (SODOM AND GOMORRAH [co-dir.]), John Wayne (THE GREEN BERETS), Alain Resnais (PROVIDENCE).

TECHNIQUES OF TV TAPING by Mark Koldys:

Few sources of musical "raw material" are as widely available to the film music fan as are "TV tapes." Every day, somewhere in the world, a Rózsa film is telecast. It only remains for the would-be recordist to know how best to preserve the music he seeks to enshrine.

Our first consideration is the broadcast itself: what you see listed in your *TV Guide* is not always what you get. Network censors make brutal cuts in films merely to squeeze them into arbitrary time slots, and network transmission lines destroy some bass and much treble response of even optical film tracks. So, whenever possible, tape from an unedited telecast of local origin. Most late shows (without specific deadlines for their end) that originate locally present films complete. As for telecasts at other hours, where the schedule is more rigid, one must first determine the running time of the film (from Leonard Maltin's *TV Movies*) and compare that with the length of the time slot allotted. Allowing for commercials (about 7 minutes per half-hour), it is easily determined if the film can be shown uncut (although even a cut telecast is worth taping, for reasons to be explained later). The rule favoring local telecasts cannot be too strongly stated: films like *THE POWER* and *BEN-HUR* have never been shown uncut on American network television (no matter what they claim!), and their sound quality has suffered by the 5000 Hz upper limit of network lines.

The most obvious way to tape a TV program is from the TV. The easiest way is via the set's earphone jack (if it has one) or the loudspeaker (if it is accessible). There is a way to tap the audio line ahead of the volume control, but only a serviceman should attempt that connection; frankly,

it is not worth the time or the shock hazard. Any decent TV set will give good quality sound from the earphone or loudspeaker tap. But for those who want superior sound, there are devices to receive TV audio only, which offer less noise, less distortion, and better fidelity when properly hooked up. These range from \$15 transistor radios to deluxe \$150 gizmos. Even the least expensive of these will give high-fidelity results if it is tapped ahead of its volume control; since these are generally battery-operated, there is no shock hazard. The signal is sent to the mic input of the recording system. This is a tricky procedure, and requires a little experience, but can generally be accomplished with a little trial and error. One "TV radio" is the General Electric, notable for the fact that it gives good sound via its earphone jack without the need for this special tap. It also has the added attraction of running on either battery or AC power, the former offering slightly better performance. It is as noise-free as any TV sound receiver one is likely to find and offers better sound quality than generally available from the TV set.

The GE receives VHF stations only, as do most of these "TV radio" units. RCA used to make a "braille television" that received UHF stations, but the units were very unreliable and invariably developed a severe hum after a few weeks' use. The only high-quality audio device for UHF is the Rhoades "Tele-tuner," which sells for \$159.95, making it the Rolls Royce of TV audio receivers. A number of them, however, have needed to be recalled; it took us four different shipments and over a year of frustration, angry phone calls (long distance, yet), and threatening letters to get this uncooperative company to finally send one that didn't have parts rattling around inside and actually worked! It appears to be constructed out of no more than \$40 worth of parts, inelegantly lumped into an ugly metal box. But the sound quality is the best of any TV audio receiver—and it does receive the UHF channels. The Rhoades people have just started displaying their unit at area hi-fi shows, so perhaps" the bugs that afflicted the first units have been worked out.

From the source, whatever it may be, the signal is fed to a tape. Open reel, where available, is preferable to cassettes. Tape the entire film, commercials and all, at 3¾ ips; you will edit it down to taste later. Use Dolby if available. Once this master tape is made, you are ready to equalize and edit. Virtually every film needs some boosting of the lower and middle upper frequencies (4000-9000 Hz). Anything above 10,000 Hz can be filtered out—there's nothing there but noise anyhow. Conversely, the middle frequencies can stand a bit of attenuation. This equalization is the key to high-fidelity TV tapes; Pioneer, BSR, JVC, Soundcraftsman, and others all make multi-band units that perform this service well. (Remember, Dolby tapes must be decoded before you can tinker with their frequency response.) Use your own ear and loudspeakers (earphones will distort frequency balances) to judge the amounts of equalization necessary.

To edit the tape, it is only necessary to re-record it onto a second machine, eliminating the unwanted segments. You must decide how much you want to retain—do you just want the sequences with music, or the entire film minus only the commercials, or something in between the two extremes? (I tend toward the first of the three.) Since the master tape was made at 3¾ ips, it is easy to pass over non-musical sequences by playing the tape at 7½ ips, reverting to the proper speed when one hears a musical segment beginning, and then transferring that segment to the second tape. Those who have made their master on a cassette obviously do not have this option, as cassettes have only one speed.

All of this assumes the recordist has two tape machines available. Those who have only one are at a severe disadvantage. Either they must edit their tapes by cutting and splicing them (which restricts the recordings to only one pass on each reel of tape and is virtually impossible for cassette tapes), or they must attempt to edit as the original is recorded. Unless one knows a film backwards and forwards, it is impossible to tell in advance when music is going to start, so one is forced to tape the entire film. And since it is often impossible to tell when a commercial break will end, parts of the film are often missed there, too. And with only one machine, any equalization of the tape must be done as the recording is being made, with no opportunity to go back and correct imbalances set by error. Clearly, two separate tape machines are *de rigeur* in the business of making TV tapes.

Fine points in the art of TV taping become apparent with experience. Since commercials and station breaks often lose bits of music in the shuffle, tapes of two separate showings of the film are very helpful. The breaks rarely come in the same way twice, and bits missing from one showing are present in the other; thus a single, complete tape can be assembled. Skill in putting together a single piece of music from different chunks comes only with practice, though tape machines with "punch-in" record (you can, while the tape is in motion, go directly from "play" into "record" without stopping the tape) make the process much easier. Where a few measures are missing and not available on a second tape, they can often be found in a musically parallel passage somewhere earlier or later in the film. Grafted into the spot you lack, they are indistinguishable from the "real thing." And when the station's engineer lops off the end of a reel of film too abruptly, an artificial reverberation unit can help restore some of the naturalness to the cut-off of sound.

In the tapes released by the MRSSS we have followed the above techniques to present TV tapes that are, in our opinion, the equal of any and the superior of most. With one exception, each is absolutely complete and uncut. The same technology is available to the film music fan who has the inclination and the patience to apply it.

Aesthetic Considerations by John Fitzpatrick:

Mark Koldys' technical wizardry with TV tapes speaks for itself, and many readers have long since discovered its benefits. But when he claims that the decision of what to preserve on tape is a matter of merely personal preference, he parts company from me. We have conducted a friendly debate on the subject for some time, and the aesthetic implications of the matter are such that it might well be shared with our readers.

If the music is the thing for you, then of course any unscored sequence must be considered excess baggage to be discarded from your tape at the first opportunity. But some of us also value film music as a form of music drama. And in this kind of drama the music exists in time and in relation to a larger whole. To isolate it from its context is to rob it of part of its meaning. The visual part of that context is necessarily lost in a TV tape; the aural context does not have to be. The thing to remember is that a piece of film music does not merely comment on the action and the speech it accompanies: it also relates to what has gone before and to what comes after. Some examples will show what I mean.

During the "Procession to Calvary" sequence in BEN-HUR, the viewer's nerves and emotions are assaulted by several minutes of continuous, loud,

powerful music. The sudden silence at the end of the sequence has, under the circumstances, an indescribably eerie effect. And even more powerful are the sounds that finally do fill the void: the three hammer blows and the lowering of the cross into place. Then the music begins again in a different vein. It is easy to see what is going on here. The music, which is quite powerful in its own right, also acts as a "frame" to emphasize the importance of what would otherwise be a series of utterly unremarkable sounds. The music gives meaning to the silence and vice versa. To delete the telling pause and preserve the music alone would be to destroy the brilliant effect that the filmmakers worked so hard to create.

Such "framing" devices are common in film music, but a good score relates to its context in other ways as well. When Terry Malloy bursts into Edie's apartment in *ON THE WATERFRONT*, he is accompanied by a tremendous Leonard Bernstein crescendo that suddenly stops without warning at the moment of greatest tension. The tension is thus artfully transferred to the encounter that follows -- and utterly broken if you cut away from the sound track at this point. What precedes a piece of music also matters. In *THE GHOST AND MRS. MUIR* the heroine makes a tragic discovery during the course of a quiet conversation with another woman. Her emotion is suddenly conveyed to us by the passionate outburst for strings known as "Sorrow," whose meaning depends almost entirely on the dialogue that has preceded it. Furthermore, one of the most artful things about this passage is the way it begins. Bernard Herrmann's greatest asset as a film composer was his impeccable sense of timing: he literally takes our breath away in this scene by sweeping in at exactly the right split-second interval following Mrs. Fairley's last words. To cut those words and concentrate only on the music is to destroy a brilliantly Grafted relationship of music and sound. But the "music only" recordist does something more than this: he creates a different and false relationship instead. He invariably juxtaposes each segment with the immediately preceding piece of music, which in this case happens to be a lighthearted scherzo. This procedure makes about as much sense as juxtaposing Hamlet's "To be or not to be" with the comedy of the players and deserves as little to be tolerated.

It should be clear by now that I like to see the integrity of the sound track preserved. But "how?" is a difficult question. The purist will insist on recording the entire film. He will also soon discover that he never listens to his tapes. The number of films that can survive on tape without editing is desperately small because what is called for is a rare combination: a good, extensive musical score and a literate, even talky, script. *WUTHERING HEIGHTS*, *THE THIEF OF BAGDAD*, *CITIZEN KANE*, and *THE LOST WEEKEND* are among the very few examples that spring to mind. *BEN-HUR* might work without the chariot race. But even as fine, literate, and beautifully scored a film as *THE NUN'S STORY* becomes incredibly dull on tape; there is just too much important visual information missing.

But if completeness is impractical, then we have to edit. And I don't have any fixed guidelines for how to do it. In the final analysis Mark Koldys is right: it is a matter of personal preference. What I have tried to suggest here is that all films, not just a few classics, deserve careful treatment if they are to be preserved and studied as examples of musical drama.

Reply by Mark Koldys:

I cannot disagree with John Fitzpatrick's assertion that film music "relates to what has gone before and to what comes after." But from this it does not necessarily follow that TV tapes should make an attempt to convey the "context" of the music's function within the film. It is quite true that the silences before or after a piece of music, or the timing of its entrance, are all part of the film musician's accomplishment, but so are the relationships of the musical sequences to the visuals--and these are lost on any audio tape. And silences are not merely of import when they follow a musical sequence: it is a part of the composer's art to know when not to score a sequence, and thus a long segment with no music whatsoever has import not only in relation to the balance of the rest of the score but also as an artistic decision made by the composer.

If these considerations are to be preserved in a TV tape, the only way to do so is to tape the entire film, unedited. This is, as John Fitzpatrick points out, unsatisfying as a listening experience. The inescapable conclusion is that the only tape that will satisfy the requirements of preservation of all these subtleties is a video tape of the entire film, which is beyond the scope of this discussion.

My settlement of this dilemma acknowledges that the only way to judge film music in context is to see and hear the entire film; no audio tape, especially one edited in any fashion, can convey the necessary effect. That being the case, the TV tape must be seen as a documentation of the music, shorn of its context, standing alone. When viewed in this fashion, the TV tape should hold non-musical sequences to the bare minimum, concerning itself with dialogue lead-ins, etc., only in extraordinary situations. In this way the music itself can be judged, analyzed, and studied like Grieg's *Peer Gynt* or Mendelssohn's *Midsummer Night's Dream*. Our concern is no longer with the way the music fits the story for which it was written, but with its intrinsic worth as a musical composition. For it is ultimately this question that determines the permanence of the film score in the serious musical repertoire.

UCLA/FILMEX "FILMUSIC" COURSE by Ronald Bohn:

In February and March, UCLA Extension in conjunction with FILMEX (Los Angeles Film Exposition) offered the course "Filmusic: Does the Music Make the Movie?" -- made possible in part by a grant from RCA Records. Author and record-producer Tony Thomas was coordinator of the course, and he also acted as moderator. To be as succinct as possible, I've chronologically outlined each of the classes (listing the general theme of each class, guest speakers present, and film clips shown or special material presented), and following this outline, I've made some overall observations.

SECTION A (held at the Writer's Guild Theatre):

February 16: What's the Score?

The series opened with a rare Paramount short, made in '37, of Victor Young scoring WELLS FARGO. Then: David Raksin (introducing the apartment sequence from LAURA); Ernest Gold (the San Francisco sequence from ON THE BEACH); Fred Karlin (a chase sequence from LEADBELLY); Elmer Bernstein (the Ina Balin-Paul Newman "farewell" scene from FROM THE TERRACE). The class

ended with the homecoming sequence from THE BEST YEARS OF OUR LIVES (introduced by Raksin--Hugo Friedhofer did not attend).

February 23: The Light Touch - Scoring Comedies

George Duning ("Moonglow" dance sequence from PICNIC and the last reel from THE NOTORIOUS LANDLADY); John Addison (opening credits from SLEUTH and the train chase from THE SEVEN PER CENT SOLUTION); Bronislaw Kaper (the ballet from THE GLASS SLIPPER; Mr. Kaper also played his AUNTIE MAME theme on the piano); Henry Mancini (a clip from the first reel from BREAKFAST AT TIFFANY'S and the long opening credits from HATARI!).

March 2: Drama, Fantasy, and Horror

David Raksin spoke on Bernard Herrmann, then introduced the main titles from SISTERS, following which he introduced the main titles from WHATEVER HAPPENED TO HELEN? Then: Hans J. Salter (first reel from FRANKENSTEIN MEETS THE WOLFMAN and last reel from SON OF DRACULA); Jerry Fielding (main titles from THE MECHANIC and the death of Miss Jessel from THE NIGHTCOMERS); Leonard Rosenman (fifth reel from FANTASTIC VOYAGE and the first reel from BENEATH THE PLANET OF THE APES); Jerry Goldsmith (sequence from LOGAN'S RUN where the two principals think they have found "Sanctuary" and the sequence from THE OMEN where Gregory Peck confronts the priest, who tells him about the child being the "Son of the Devil," and subsequent death of the priest).

March 9: Adventure

This class opened with an excerpt from THE JUNGLE BOOK (the storyteller describing the beasts of the jungle); then Dr. Rózsa spoke for about 10 minutes. (He was due for a rehearsal in Santa Monica and was on a very tight schedule.) Following his departure, the first reel from IVANHOE was screened. Next, Rudy Behlmer discussed music from silent movies. (An excerpt from the '31 reissue of BEN-HUR ['25] was screened, which had synchronized sound effects and music from the original Axt and Mendoza score; and the cyclone sequence from STEAMBOAT BILL, JR., with optical track added by Blackhawk Pictures of music played by Gaylord Carter on a Wurlitzer, was also shown). David Shire (last reel from SKIN GAME and main titles from THE HINDENBURG; also, a demonstration by Mr. Shire at the piano of his theme from THE CONVERSATION and, with Polly Jo Baker, the Vocalise that had been written for, but not used in, THE HINDENBURG). Section A ended with John Barry (the helicopter chase from YOU ONLY LIVE TWICE and the sacrificial scene from de Laurentiis's KING KONG).

SECTION B (held at the Plitts Theatres in Century City).

March 12: Musicals; A Historical Look

Speaker: Albert Johnson. Commentary on, and clips from, such films as LOVE ME TONIGHT, GOLD DIGGERS series, FLYING DOWN TO RIO, SWINGTIME, CABIN IN THE SKY, ORCHESTRA WIVES, SINGIN' IN THE RAIN, Previn's "Ring Around the Rosie" ballet from INVITATION TO THE DANCE, "Cool" from WEST SIDE STORY, "Mack the Black" from THE PIRATE, and Liza Minnelli singing the title song from CABARET.

March 15: Sing a Song of Hollywood

This session opened with a rare '30s Warner Bros, short, CALLING ALL GIRLS. Then John Green spoke, and he acted as co-moderator for the balance of this program. Sammy Fain played and sang a medley of his songs ("By a Waterfall," "Secret Love," "Love is a Many Splendored Thing," etc.) and introduced the opening sequence from CALAMITY JANE. Then: Arthur Hamilton ("Sing Me a Rainbow" from PETE KELLY'S BLUES, sung by Peggy Lee): Gene de

Paul (first reel from SEVEN BRIDES FOR SEVEN BROTHERS); Richard and Robert Sherman (main titles from CHITTY CHITTY BANG BANG); Alan and Marilyn Bergman (main titles from THE WAY WE WERE). The session concluded with a 1934 Warner Bros, promotional short, HARRY WARREN - AMERICA'S FOREMOST COMPOSER (Warren was ill and unable to attend).

March 19 (2 p.m.):

Film historian Miles Kreuger was to have had a special program on this date, titled *That Couldn't Be Her Voice - Musical Dubbing*. However, he was unable to get to the West Coast, so two documentary films were substituted: HOLLYWOOD'S MUSICAL MOODS and the BMI film, THE SCORE.

March 19 (4:30 p.m.): The American Sound - Jazz and Contemporary Music

This session opened with the main titles from NOT WITH MY WIFE, YOU DON'T (John Williams had just returned from England and was unable to attend). Fred Steiner next introduced the opening sequence from THE WILD ONE (Leith Stevens) and, after this, the main titles from A WALK ON THE WILD SIDE (Elmer Bernstein). Then: Henry Mancini (main titles from EXPERIMENT IN TERROR); John Mandel (first reel from POINT BLANK); Lalo Schifrin (battle of the ants from THE HELLSTROM CHRONICLE); Alex North (scene where Brando is led away as a prisoner in VIVA ZAPATA! and the final scene from DEATH OF A SALESMAN).

March 20: Television Scoring

[Note: The TV Union forbids any material prepared for television to be screened theatrically. Hence most of the clips that Tony Thomas had originally planned to use were unavailable.] Harry Sukman (first reel from WELCOME TO HARD TIMES); John Cacavas (final sequence of the TV version of FRIENDLY PERSUASION [some of Tiomkin's music was incorporated]; the landing sequence from AIRPORT '75); John Parker (segment from an ALONG CAME BRONSON episode); Walter Scharf (two episodes from Cousteau television specials).

March 22: The Grand Finale

A tribute to Max Steiner, Alfred Newman, and Erich Wolfgang Korngold. Alfred Newman ("Street Scene" prologue from HOW TO MARRY A MILLIONAIRE; the first vision from THE SONG OF BERNADETTE; final reel from CAPTAIN FROM CASTILE). Special guest Ken Darby discussed his work with Alfred Newman and played a tape of Newman's original "Hallelujah Chorus," which George Stevens did not use in THE GREATEST STORY EVER TOLD. Max Steiner (last reel of KING KONG; last reel of THE BIG SLEEP; the first reel of GONE WITH THE WIND). Rudy Behlmer discussed Selznick, Steiner, and the making of GWTW. Erich Wolfgang Korngold (the battle in the forest from THE ADVENTURES OF ROBIN HOOD; main titles and last reel from KINGS ROW).

As can be seen from the above, a separate article could have been written on almost any one of the individual classes. It was obvious that those attending were all serious students of either films or film music, and there was a great deal of excitement and enthusiasm generated throughout the course. Certainly, each one of the composers and other special guests had much to offer; some of them stand out in my memory as excellent public speakers who got interesting and vivid ideas across with regard to scoring (viz., David Raksin, Jerry Fielding, Leonard Rosenman, Elmer Bernstein, John Parker, and Henry Mancini [who came up with the one-liner, "What's a nice song like you doing in a movie like this?"]). It was unfortunate that Dr. Rózsa, with his years of teaching experience at USC, was able to attend so briefly; but his innate charm and bright sense of humor prevailed, even though he was on a very hectic and demanding schedule.

Neither the acoustics nor the P.A. system was very good in the Writers Guild Theatre (Section A classes) and soft-spoken individuals or those with pronounced accents were frequently difficult to understand. Despite this, there was much interaction between the guest speakers and the audience, with questions and answers following film clips. The Section B sessions (at the Plitts Theatres) were more highly structured; scheduling was tighter, time was shorter, and there was less interaction. Probably the main criticism I have about the course is that there was such a surfeit of material, and so many guest speakers, only a very superficial approach could be given. (I would have preferred a complete evening with one composer, screening one film *in toto* and then analyzing the music for that film and discussing the composer's complete career.) The psychological uses of film music were dealt with only peripherally; and the fact that music can assume a point of view in a film (just as much as the screenplay or the cinematography) was not discussed at all.

I was particularly impressed by the very pragmatic attitude of all of the film music composers who spoke. When Tony Thomas asked John Barry if he hadn't felt slightly intimidated about scoring the new KING KONG, Barry replied, "No. Not at all," that he was glad to have gotten the job.

Although I was a bit disappointed at the superficial treatment (after all, you can't tell much about a film score from a brief clip), I have talked to several people who attended the classes (who are not film music buffs but are interested in film), and they have mentioned how much the course has helped them to appreciate the scoring of a film more and that they've also become much more aware of what is happening musically on the screen.

Tony Thomas was an excellent moderator, never imposing his own personality on the sessions and yet asking questions that would channel the discussions into interesting directions. I understand that he is currently at work on a new film music book, which will be based on direct dialogue with composers; undoubtedly, much of the material from the Filmusic course will be included in the book itself (since the sessions were taped). Certainly, when it is published, the book will be of interest to all MRS members.

CURRENT SCORES:

("First Hearings" by our members; not meant to preclude the possibility of a full review in the future.)

Note: The composer Dana Kaproff to whom I referred in the last issue is not a *nom-du-cinema* for Elmer Bernstein, but is a real live individual. Alan Hamer informs me that he is a 23-year-old protege of Mr. Bernstein's and "very talented," as his music makes obvious. M.K.

Nino Rota: FELLINI'S CASANOVA

An interesting, extended score; and not the "Fellini" Rota we're accustomed to, although there are echoes. Some thick orchestrating (including portions of an operatic ensemble and one runaway organ sequence that is more reminiscent visually of Ken Russell than Fellini) as well as lighter touches; also, one distinct echo of THE GODFATHER. M.P.

John Williams: BLACK SUNDAY.

Background scoring is sparse when this film needs it most: during the lengthy sequences of painstaking detection that make up its first half. When the action begins to pick up, however, so does the score, with a particularly interesting fugal sequence as security men are dispatched to various areas in the Super Bowl. The music is predominantly dissonant in character, making the final pages (a post-preview afterthought) an even more welcome triumphant peroration of major tonalities. M.K.

Jerry Goldsmith: TWILIGHT'S LAST GLEAMING.

For this cheaply produced and incredible thriller, J.G. has provided a thoughtful, incisive score, much in the manner of IN HARM'S WAY and parts of LOGAN'S RUN. Because distracting visual effects and talky monologues dominate, the burden falls upon Goldsmith to sustain suspense throughout the film. This he does most convincingly, particularly during the sequences involving the arming of missiles, where the militaristic snare drum motifs become an obligato of sinister significance. But Goldsmith really has done enough of this sort of film for a while. M.K.

Jerry Goldsmith: THE CASSANDRA CROSSING.

Only the action scenes of this idiotic rolling disaster seem to have inspired the composer to effective use of the driving, Stravinskyan rhythms that he and John Williams have been so fond of lately. The germs get some odd percussive sounds, which, though fragmented, are considerably more effective than anything the characters receive - or deserve. J.F.

John Barry: KING KONG.

The dark opening sequences set the mood at least as effectively as Steiner's original, but Barry's lack of developmental skills soon shows through. His inspiration has worn thin by the time Kong arrives, and the music declines into pastiche and parody thereafter. J.F.

Maurice Jaubert: SMALL CHANGE.

A device that was thin to start with in L'HISTOIRE D'ADELE H. is here rendered utterly pointless by brevity and fragmentation. Why not revive a real Jaubert score instead? J.F.

Television:

Much work of considerable subtlety and charm has been done in this medium by Laurence Rosenthal, whose telefilm THE YOUNG PIONEERS' CHRISTMAS contains one of his most delicately shaded scores. Jerrold Immel, whose writing is stylistically similar to Goldsmith's, was also impressive in his music for the mini-series HOW THE WEST WAS WON (not to be confused with the theatrical film scored by Newman), which featured a particularly stirring main theme. And viewers of McMILLAN were recently treated to the experience of seeing Martha Raye ostensibly watching an "old movie on the late show" as the love theme from A TIME TO LOVE AND A TIME TO DIE wafted from the on-screen television set! M.K.

Gerald Fried and Quincy Jones: ROOTS

Jones struck a jazzy and (to me) wrong note in the opening episode, but the bulk of the 12-hour film was fairly well scored by Fried with occasionally moving variations on a simple theme. Unfortunately, Jones seems to be getting the lion's share of the publicity and the recording. J.F.

CURRENT RECORDS:

Jerry Fielding: THE NIGHTCOMERS (Citadel CT-JF-1)

The score for this little-distributed film makes an unusual listening experience for one who has not viewed the movie itself. Stylistically it seems to jump entire centuries, and there is no outstanding melodic inspiration on which to establish any musical continuity. Still, it contains some interesting and even lovely passages, although at least one of the former is recognizable as an almost direct "steal" from this composer's television series McMILLAN AND WIFE. (This is hardly Fielding's most blatant self-plagiarism: he once used the same music for the main title of the film THE BLACK BIRD that he used as background scoring for the TV series THE NIGHT STALKER!) M.K.

Laurence Rosenthal: THE RETURN OF A MAN CALLED HORSE (United Artists UA LA-692-G).

Interesting, uneven Western score from a composer to whom the same adjectives might be applied. The main theme is both attractive and memorable, especially in the "New Life" closing scenes, and "The Buffalo Hunt" is exciting and vibrant. But superimposed Indian chanting on certain tracks adds nothing and should have been left out. A.H.

ANSWERS TO FILMUSIQUIZ by Jeffrey Dane:

- (1) Bernard Herrmann: MARNIE
- (2) Miklós Rózsa: THE FOUR FEATHERS
- (3) Bernard Herrmann: THE DAY THE EARTH STOOD STILL
- (4) Bernard Herrmann: NORTH BY NORTHWEST

LETTERS:

FRANK DE WALD, East Lansing, Michigan:

My compliments on PMS 17! From sheer looks it is the best issue so far. Ronald Bohn deserves all our thanks. John Fitzpatrick's "More Notes on YOUNG BESS" were not self-indulgent; they were perceptive and enlightening. Something curious has struck me about the love theme, by the way: it is actually a single, very long phrase. Palmer's words (actually referring to Raksin's THE BAD AND THE BEAUTIFUL) might apply: an "enormous melodic sentence ... a paragraph of glorious sensuousness and elevation." To see what I mean, imagine trying to end it anywhere in the middle - it cannot be done. It is a marvel of musical construction. I can now go down on record as one who disagrees with John Fitzpatrick's statement in PMS 1; it is one of Rózsa's most beautiful melodies!

Quotable quotes department: "It was his duty to compose whatever the studio commanded, and the works he composed would become the studio's property; he was not to distribute extra copies of them or to allow other people to have copies of them without the studio's permission, and he was not allowed to compose music for anyone else unless he were given permission to do so." Although this could very well have been lifted from

a biography of a film composer, it is actually from H. C. Robbins Landon's book, *Haydn!* (You must substitute "the prince" - Paul Anton Esterhazy - for "the studio" for the correct quotation.) In spite of the limitations of his contract, Haydn managed to write a few good pieces (and at least one of his symphonies is based on incidental music he wrote for a play - as per Vaughan Williams' Seventh)!

JAMES PAVELEK, Concord, California:

As artist for the Max Steiner Music Society, I am happy to report that while the publication of the newsletters has ceased, an annual for 1977 is forthcoming, possibly for July. It will include a portrait tribute to Waxman, an analysis of Steiner's film scores for the RKO Katherine Hepburn films (also illustrated), and a review of the KING KONG disc.

MIKE SNELL, New York, N.Y.:

Thanks for your "Tiomkin Reconsidered" article. Although I can share the consensus view that some of this composer's impact on film music was perhaps dubious, I feel strongly that there is far too much merit in many of his works to easily write him off. Seeing LOST HORIZON recently, I was left with little doubt that it endures not only as a "fantasy film" score *per se*, but also for the full yet subtle effects of its formal composition (the "cortege" sequence is brilliant, as it not only gives spectacle to the funeral but also encompasses the emotional tension as Wyatt vainly pursues Colman). No doubt some critics hold that Tiomkin subsequently declined, but that sort of assessment seems a bit too removed from the truth. Looking at two of his films from 1939, it becomes apparent that he is no simple, "one approach" composer. For Capra's MR. SMITH GOES TO WASHINGTON, his overall tone is appropriately unobtrusive, and yet the score manages to encompass crucial conversations as well as colorful montages. In contrast, his score for Hawks' ONLY ANGELS HAVE WINGS offers only one soft, sympathetic "commentative" cue *per se*, with the rest of the score devoted to colorful, exotic, Latin Americana that establishes the overall atmosphere rather than delineating individual characters or incidents. On the one hand, neither score is spectacular in the sense that LOST HORIZON is. On the other, both are just as obviously devoid of any "bombast" or "excessive sentimentality" that some critics attribute to Tiomkin. Maybe he did get bogged down in later years, but even so, it's sad the way some commentators seem to have written him off without more deeply exploring his work. In any case, your article ought to provoke the renewed, more open-minded type of critical examination that this enigmatic, talented composer deserves.

MARK ANDRES, North Berwick, Maine:

A small correction regarding Tom DeMary's review of the limited edition pressing of Louis and Bebe Barren's FORBIDDEN PLANET. This is not a new recording, as stated, but rather the original tracks for the film. The composers had to fight MGM red tape for months just to get permission to release their own record. One of the record's mail order distributors has said that Planet Records is considering releasing recordings of other science fiction film soundtracks. (Two logical candidates would be the original tracks of Herrmann's THE DAY THE EARTH STOOD STILL [with theremin] and FAHRENHEIT 451. We can only hope.)

CRAIG REARDON, Redondo Beach, California:

The UCLA/Filmex lectures here featured nearly every prominent living Hollywood composer, and there were tributes to Herrmann (much too superficial), Steiner, Newman, and Korngold. Not Waxman, strangely enough . . . he was forsaken. And he was one of the finest, the very finest.

WILLIAM GRAY, Ermington, N.S.W, Australia:

As you probably know, when Dr. Rózsa was at Universal in the '40s, there were some imitations of his style by the Universal staff composers of the time. There was also some outright use of his music. CATTLE DRIVE, a Joel McCrea western (and uncredited remake of CAPTAINS COURAGEOUS) has some of the music from BRUTE FORCE in one scene and also another piece of Rózsa which I didn't identify at the time. The end titles of CALAMITY JANE AND SAM BASS are from A DOUBLE LIFE. And Rózsa's style was copied completely for JOHNNY STOOL PIGEON, credited to Milton Schwarzwald.

[Ed. note: The use of existing tracks was common at Paramount, too, and on more distinguished films. Clifford McCarty advises that a lot of Rózsa was used in MINISTRY OF FEAR (credited to Victor Young) and that the DOUBLE INDEMNITY finale was used to close the largely unscored DETECTIVE STORY. Since the practice was routine and since the studios were within their rights, the matter seems only marginally interesting today. But the systematic imitation of a composer's style is new to us and would be a welcome subject for an article.]

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