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NEWS [July, 1977]

Performances:

Miklós Rózsa conducts the Hamilton Philharmonic in an all-Rózsa program on 23 and 24 September. Season tickets are on sale now, and subscribers get preference in Hamilton's Great Hall; individual tickets will not be released until September and will sell for \$7.50, \$6.50, and \$5.50. For information, write: Hamilton Philharmonic Orchestra, Hamilton Place, Hamilton, Ontario L8P 1H3, Canada. Telephone: 1-416-526-8800.

The same week Dr. Rózsa speaks, with slides and film clips, at the Ontario Science Center in Toronto. For information, write: Ontario Film Institute, 770 Don Mills Road, Don Mills, Ontario M3C 1T3, Canada. Telephone: 1-416-429-4100.

Members interested in attending either event should also contact Mark Koldys.

Elmer Bernstein conducts the Royal Philharmonic in a concert of film music on 10 October in London. The program will include several selections by Rózsa, a suite from Bronislau Kaper's *MUTINY ON THE BOUNTY*, and other works. Baritone Bruce Ogston will be a soloist.

, David Raksin and Elmer Bernstein were to have conducted a film music program with the Baltimore Symphony in July, but the project fell through, partly because of a lack of publicity. News of the concert reached us too late for inclusion in PMS 19, and we ask organizers of similar events to keep us and other film music journals posted well in advance.

Records:

Polydor III is now available in this country: 2383 440. The Decca/London BEN-HUR and the RCA "leftovers" disc, both available in England, will be released here soon. We remind readers that the MRS does not sell records. American members have reported good service from A-1 Record Finders and a number of other mail order firms. In England or France we suggest that you seek advice from Alan Hamer or Bertrand Borie.

Cellist Jeffrey Solow will add the newly revised *Toccatto Capricciosa*, op. 37, to Entr'acte's fall disc that will also include op. 8 and op. 15. The original version was "too damn long," says the composer.

RCA no longer owns the rights to *SODOM AND GOMORRAH*. Also, Westminster should still be pressed about the old WST 14035.

Starlog, a science-fiction-oriented magazine, announces that it will be issuing recordings of film scores from sci-fi films. The first release will be Ferde Grofé's unusual score for *ROCKETSHIP X-M*. Specifics are promised in their October issue (#9), which goes on sale 1 Sept. 1977.

Publications:

The French *Positif* 189 (Jan., 1977) featured a long, illustrated essay-interview on Miklós Rózsa. There was also a piece on Bernard Herrmann in *Positif* 187. Derek Elley's two-part interview with Rózsa (*Films and Filming*, May and June, 1977) is longer still and exceptionally interesting. Elley plans to interview Elmer Bernstein, Alex North, Maurice Jarre, and others in future issues.

American Film now features a film music column by various guest writers.

Other:

THE PRIVATE FILES OF J. EDGAR HOOVER is still set for summer release to the best of our knowledge. No word on a sound track album yet.

David Colon hopes to organize a Rózsa conference at the United Church of Christ, Bronx, New York, on 10 September. There would be performances of several of the chamber works, refreshments, and lectures by various scholars. Contact Mr. Colon at 750 East 163rd St., Apt. 3D, Bronx, New York 10456. Telephone: 212-299-0089.

DIRECTOR'S REPORT:

PMS 19 and its accompanying directory, with their 44 pages, strained the resources of the Society as well as the patience of members with the long delay. The present brief issue is an attempt to remedy both problems. Until there is another large jump in membership, an addition to our staff, and/or a dues increase, future issues will have to follow the present model.

Not that we lack room for improvement. Two of the Society's original focal points—the concert music and the music of other composers—have been neglected lately. Material on both of these subjects is urgently sought. A reader reproached us recently for being "anti-Friedhofer." Nonsense. We would love to publish an intelligent analysis of that composer's (or any other's) work. But someone will have to write it first.

For the present, however, there is a more urgent problem. Two of the Directors, having now earned their doctorates at Indiana University, would normally move on to university teaching positions. Because these are in short supply in America right now, they are instead moving on to uncertain positions and locations as of 10 August. The lack of reliable employment and a steady address poses certain obvious problems for the administration of MRS affairs. *Therefore, our Bloomington operations are hereby suspended until further notice. Please do not attempt to correspond with us except in an emergency. Renewal notices are not being sent to members whose subscriptions expire with this issue. Some time, we hope around early fall, we will announce new addresses and the resumption of operations in a Supplement (PMS 20A) to be mailed to all members. Renewals will not fall due until after that supplement. Please do not attempt any routine correspondence with the Bloomington office until then. Mark Koldys and Alan Hamer, whose operations will continue as usual, can provide information in special cases.*

Your kind observance of the above will help us avoid lost correspondence and plan a better, continued PMS for the fall. Thank you for your cooperation.

GOLDSMITH/SCHAFFNER/HEMINGWAY by Gregg Stevens:

Franklin J. Schaffner's very personal film of Hemingway's *Islands in the Stream* gains great support from one of Jerry Goldsmith's finest scores. Personal relationships have always been scored rather glibly by Goldsmith but here, perhaps due as much to the score as to the powerful story and acting, all the cinematic elements are fused into a film that, for all its faults, is honest and moving.

The score opens with an heraldic three-note figure representing, I suppose, the harsh fury of the sea. This leads into the main theme that, of itself (and especially in the titles music), is a trifle banal.

With the exception of THE TROUBLE WITH ANGELS, I don't think Goldsmith has ever composed a very good lyrical theme, and this one is like his others (PAPILLON main theme, "love themes" from THE SAND PEBBLES, THE CHAIRMAN, QB VII, THE BLUE MAX, THE OMEN, LOGAN'S RUN), yet its development throughout the film's 110 minutes ultimately moves. For Thomas Hudson's (George C. Scott) reunion with his sons, and later with his first wife (Claire Bloom), this melody is alternately gentle, touching, heart-rending, and melancholic. As a leitmotif it is used rather freely throughout the film and is only clearly identified with Hudson ("Hudson's Theme," I suppose) as he makes progress toward some understanding of his life.

As usual, the action scenes are the ones that really spark Goldsmith's creativity. For the attack of the shark, the marlin fishing expedition, and the refugee-"running" sequences, there is much of the "dazzling Goldsmithian dissonance" that is the single most characteristic and exciting element of his style. If one listens closely there are two brief intimations of John Williams--part of the shark music and a short reference to the "Out to Sea" motif, both from JAWS. But the difference here is that Goldsmith is, in the first scene, chilling where Williams was obvious and telegraphic; in the second scene all the pent-up emotion and conflict are unleashed in a glorious release that is exciting and invigorating where Williams was merely trite and derivative.

Don't be put off by the predominantly negative reviews of the film. I found it a sensitive recollection of a past when values and ideals were simple and easy to evaluate (if simple-minded and fundamentally faulty) and when courage and endurance were tests of will and determination and spirit that shaped character. One can fault some of the plotting, the discontinuous, episodic structure, and the poor photography, but Schaffner's skill with his actors (particularly Scott, Bloom, David Hemmings, and the three boys) and his ability to present intimate, emotional character interactions make the film genuine and true. With a score that works for and with the film, ISLANDS IN THE STREAM offers a memorable movie and music experience.

The titles (my own) of the musical selections and their approximate timings are: Main Title (The Bahamas, 1940) 3:06 / The Boys :51 / Apprehension :58 / Tommy, Andy, and Davy :39 / Pillow Fight and Davy's Hate :38 / Spearfishing--The Hammerhead 2:54 / Afraid 1:43 / Torpedoed Freighter :32 / Moonlight and Lanterns :46 / Fishl--He'll Show Papa 6:07 / The Real Fight--I Love You, Davy 4:18 / Parting--Rutledge--The Letter ("I love the sea") 6:14 / The Woman--Your Way 3:02 / Elegy for Tommy :40 / The Journey 2:22 / The Pursuit--A Good Man 4:39 / It Is All True--End Titles 5:10.

STAR WARS by Mark Koldys:

We have had occasion to note in the pages of PMS the welcome trend toward a more serious form of film music; although this trend is hardly a universal one, there have been numerous examples in recent years that bear out the contention that film music is improving. But even the most optimistic may never have expected the phenomenon of a sweepingly symphonic

score, with its roots more in the '40s than the '70s, being released in a *two-disc* album, and the album subsequently soaring up the best-seller charts, approaching the million-sales mark. And many would be even more surprised to find the composer of this work to be Mr. John Williams, whose career, though one with a number of successes, cannot be called consistent. And yet all this *has* come together, in the form of what may well be the most popular film in history, STAR WARS, an open-hearted evocation of many of the most pleasantly familiar conventions of "the movies," with a cinematic virtuosity that reveals new skills in director-writer George Lucas.

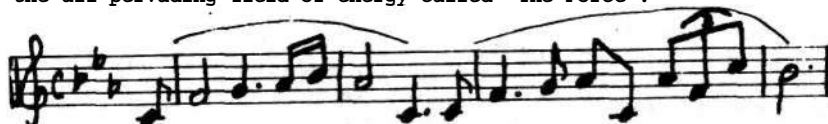
Williams's score is an impressive achievement, its surging, dramatic character at times reminiscent of Korngold, but tempered with the harmonic and melodic freedom of, say, Stravinsky. The composer relies heavily on leitmotifs, and all are apposite. The young hero Luke Skywalker is represented by a vibrant, masculine theme, which, with its wide leaps and rhythmic pattern, is similar in conception, if not in sound, to Rózsa's theme for Ben-Hur:



The Princess Leia receives the most romantic music in the score, described by the composer as a "fairy-tale-type princess melody":



Ben (Obi-Wan) Kenobi's theme also doubles as a thematic representation of the all-pervading field of energy called "The Force":



Also assigned individual motivic cues are Lord Darth Vader, the Jawa people, and the ultimate weapon, the Death Star.

Although Williams's leitmotifs are clearly associated with their characters, they are used freely in the film. Often Williams scores scenes with themes of characters who are not prominently involved, or even present at the time; this is done not only to utilize the specific sound of a theme where its musical character would better fit a scene, but also to provide additional layers of significance to the musical commentary. For example, early in the film, as Luke watches the sunset, thinking about leaving the desert planet of Tatooine, the soundtrack plays a vibrant string orchestra variation of Ben Kenobi's theme, and he hasn't even appeared in the film yet! The result is not only that the minor-mode character of this theme gives the scene a sense of melancholy that Luke's theme would have overlooked, but also that the Ben Kenobi theme acquires a broader significance, perhaps as a representation of the benevolent influence of "The Force." The most effective use of this technique occurs in a

later sequence, which is the dramatic high point of the score, and one of the most effective scenes in the entire film, thanks (at least in part) to Williams's music. Ben Kenobi is fighting a duel with villain Lord Vader; Ben deliberately loses the duel, diverting attention from the heroes boarding their spaceship to escape. Just before Ben is struck down, his theme is played softly on French horn. As he is killed, Luke cries out "No!" and there is a brief ray-gun battle before the ship makes good its escape. From Luke's cry through the battle, Williams scores this scene not with the agitato music one might expect, but rather with an emotional, full-orchestra rendition of Princess Leia's theme that is electrifyingly moving. Thus the music reflects not so much the on-screen action but rather the emotions of the characters at that moment. Of all the characters, the Princess is the least involved in this scene, yet her theme is undeniably "right" in this context. Williams explains: "I felt the Princess's theme had the most sweeping melody of all the themes in the score. This wildly romantic music in this tragic setting represents Luke's and the Princess's reaction to leaving Ben behind."

The score's effectiveness is not limited to these two scenes. From the opening legend to the final throne room scene (a visual recreation of a sequence from TRIUMPH OF THE WILL), for which Williams provides a melody of true Elgarian pomp, the score is a marvel of invention, melody, and timing. Those in Los Angeles, San Francisco, and New York see STAR WARS in a multiple-channel 70mm version that uses the Dolby system to bring the cinematic sonics to a new state-of-the-art. Some other cities receive a 35mm Dolby-processed two-channel optical print that also presents the score in stereophonic sound and with admirable clarity. Now, however, 20th Century-Fox has released standard 35mm monophonic-sound prints; the interested filmgoer should attempt to hear the score in one of the two stereophonic versions noted above to fully appreciate the impact of STAR WARS.

For those as excited about this work as I am, 20th Century-Fox records has released a generous two-disc set (listed at only \$8.95) that contains 74 of the score's 90 minutes of music, including some not used in the final cut of the film. John Fitzpatrick complains elsewhere in this issue about the practice of rearranging the order of sound track selections for "better listening," but there can be no complaints about how composer John Williams has edited STAR WARS for records. The phonograph is a different medium, after all, and the sequence of a film may not be ideal for a discs in the case of STAR WARS, all selecting, combining, and rearranging was done by the composer himself, with the result that STAR WARS on disc sustains interest throughout its four sides.

(There is so much chronological alteration—one band contains music from at least half a dozen scenes—that enumeration of the changes is beyond the scope of this commentary.) The extensive annotations by the composer delineate the origins of most of what is heard, the London Symphony plays up a storm, and the recordings are impeccable in sound and processing. 20th Century 2T-541 should be an essential acquisition for the collector who wants a flawless representation of what is the odds-on favorite for Oscar-winning score of the year.

"SOME FUN AND ADVENTURE AT LAST"--BERNSTEIN'S THIEF OF BAGDAD
by Preston Neal Jones:

The only major problem with Elmer Bernstein's recording of THE THIEF OF BAGDAD is that Miklós Rózsa wrote too much good music for the original score. Although no timings are offered, there are at least forty minutes of music here, and, even at that, another album's worth of beautiful material has been left out. To my thinking, Rózsa's score comprises so many gems that the decision of what to include and what to leave out becomes virtually arbitrary--no matter what might be excluded, whatever would remain could not help but shine--and so it is with this record.

THIEF, perhaps the most generously melodic film score until Rózsa's own BEN-HUR, presented a formidable challenge to those who had to shrink this djinn-sized opus into bottle size for a single disc. One of the questions to be considered was whether to incorporate material from the previously recorded suites or to concentrate solely on never-recorded selections. The former course was followed, at the cost of ignoring many of the unrecorded treasures, but, it must be admitted, to the overall advantage of the album. To have entirely avoided suite selections would have crippled some of the new material. The "Sailor's Song," for instance, would not have been nearly as effective without the surrounding "Harbor Scene," and it is wonderful to hear these two pieces restored to their proper interrelation on this record. What Bernstein's album offers, therefore, is neither a rehash of the suite nor an all-out attempt to present the previously unrecorded material, but rather a Readers Digest Condensed Books version that admirably conveys, within its obvious limitation of time, the overall flavor of Rózsa's early masterwork. The disc offers at least a little, and in some cases a lot, of every mood to be found in the original score. (Every mood, that is, save one: Rózsa's inimitable Oriental/Hungarian melancholy, as exemplified by such sequences as the blind Prince and the harem, the bittersweet reunion of the lovers, and, best of all, the Princess and her father in the desolate garden.)

The first band gets off to a slightly uneven start due to the sudden volume drop when the fanfare gives way to an overly distant chorus. But after a few measures, both chorus and orchestra gain new vigor, and Bernstein conducts the remainder of the record with assurance and expertise. (Despite this temporary lapse with the chorus, Bernstein and engineer Keith Grant seem to have mastered the miking problems that affected the choral/orchestral balance on the WUTHERING HEIGHTS album.) Occasionally, an orchestral imbalance will obscure an important melodic element, but for the most part Bernstein guides his players in a performance that splendidly captures the sound and spirit of the original sound track.

Among the vocal soloists, I give highest marks to Bruce Ogston, whose superlative rendition, strong, yet lyrical, of the "Sailor's Song" recreates the magic of this thrilling, unusual opening to the 1940 film. Phyllis Cannan fares less well, I feel, with the love song, although her performance is technically adequate. I much prefer the simple purity of the film's Adelaide Hall to Caiman's slightly mannered diction and forced projection. The beauty of Rózsa's melody comes through, but not the feeling; the listener is never quite able to lean into the song and relax with it as was the case with the original version, which is a pity, since Bernstein's handling of the instrumental and choral support is just right. Least successful in the singing department, however, is Powell Jones, whose interpretation of Abu's song could most charitably be called ill-advised. He sounds as if his voice would have served just fine had

he done the song simply and straightforwardly—or, as Palmer's liner notes put it, artlessly—but either Jones or Bernstein elected to have the song delivered with an attempt at characterization. This might not have been so bad in itself if only they had chosen the correct characterization, but here they strayed way off course. Abu is supposed to be a boy, not a fruitcake, and Jones's hokey, effeminate mannerisms rob the song of its charm and are the one serious performance flaw on the record.

The "Horsemen's Fanfare," which Palmer calls "an extended alarum," is actually a contracted one as it is heard here, and it represents the only editorial decision, apart from the absence of melancholy, with which I feel justified in quibbling. In its original, untruncated form, this selection is tremendously stirring, and on this disc it is all right, so far as it goes, but by removing the very heart of it, Bernstein makes its appearance here pointless. The listening time is so short that it would have been preferable to have dispensed with the piece entirely and allowed the Prince's imperial fanfare its full length at the conclusion of "The Chase." Better one complete fanfare than two half-hearted condensations, especially since the Prince's fanfare has such a marvelously weighty build to a climax in its original form.

Far more judicious is the editing of band 5, which, though it eliminates the first orchestral statement of the Princess's theme, contains so much that has never been recorded before, from the beautiful song itself to that tiny transition for solo violin, which adds so much to the love scene yet which has always been excised hitherto. Here, in fact, is where Bernstein the romantic really shines. He brings to the recapitulations of the Princess's theme the poignant sense of urgency that has not been duplicated, by either Rózsa or Gerhardt, since the 1940 sound track.

"The Sultan's Toys" segues perfectly into the flying horse's "Galop" (see PMS 19 for Alan Hamer's account of the economically adroit maneuvering involved). This band works so well, it seems a shame that there was no room to proceed with the exultant statement of the Sultan's theme that crowns the flight in the complete score. "The Storm" and "The Seashore" also receive fine performances. Interestingly, the "cut" between the two, which Palmer describes as a savage climax that "yields to a sudden calm," sounds very cinematic on the record, yet that is not how the actual film's transition was handled. On the screen, the final strains of the storm music slowed down to an elongating tempo and, like the scene itself, faded out completely; then, after a beat, the seashore music began with the next scene's fade-in. The record's "cut" technique, however, is no less effective in its own right.

The uncorking and recorking of "The Djinn" is another example of sensitive editing that, coupled with strong orchestral playing, evokes the essence of one of the film's musical-dramatic highlights. (Some day it would be fascinating to hear the never-used "Djinn's Song," intended for Ingram, an underrated actor who gave one of THIEF'S best performances. Does a copy of the song still exist?) The choral/orchestral treatment of the Djinn's flight is musically and sonically marvelous, doing full justice to this majestic portion of the score. The lengthy temple sequence is also stunningly realized. Here is music that was heard unobserved by dialogue on the sound track, yet never sounded quite as powerful as it does here under the auspices of modern recording techniques. All in all, this is a mind-engulfing *tour de force* by Bernstein and company, marred only by that moment in the last few bars when a few crucial notes from the brass are drowned out by the ensemble (as the music describes the descent into the canyon).

"The Golden Tent" also impresses more than in 1940, mostly because the dialogue, of necessity, took precedence over Rózsa's exquisite vocalise. Heard by itself, this music is something of a revelation in its gentle textures, which would not sound out of place in the Christmas season. The final band, like the record itself, engages in abridgement yet manages through a fine orchestral reading to communicate the marvels inherent in the music. As the chorus carries Abu and his carpet toward, as he puts it, "some fun and adventure at last," the listener knows that that is exactly what he has received in full measure from this recreation of Rózsa's magical score.

Still more treasure remains for those adventurous enough to unearth it, and it is to be hoped that this is not the final word from THIEF on discs. In addition to some of the unrecorded passages mentioned above, there is the happy scene as Abu the dog entertains the citizenry, the pastorate as Abu shares his dreams of the sea with his fellow prisoner the Prince, the malevolence as the magician blinds the Prince and conjures Abu into a canine, the joyous surge when the Prince regains his sight, and so many, many more (to say nothing of the portions deleted from the sequences recorded by Bernstein). Since, as Bernstein has written, THIEF has been his membership's most requested score, perhaps he waited this long to record it so that he could utilize the kind of orchestra and chorus he did not have at his disposal during the Filmmusic Collection's first years. Should he have waited still longer, until such time as his budget might have also permitted the double album this score actually deserves? I, for one, am deeply grateful for the present wonder Bernstein has wrought within his current resources. Is this record, as Alan Hamer predicted in PMS 19, "the film music album of the decade"? Well, it certainly is one of them. And some day, perhaps on "the other side of time," the score will be recorded in what the old Sultan would call "the most complete completion," and then we shall have one for the ages.

PROVIDENCE I--THE FILM by Mary Peatman:

Before I embark on PROVIDENCE proper, I feel that a few words about its director--including my own prejudices--are in order. The films of Alain Resnais are not easy to get along with. I myself am deeply impressed with some of them: I would defend HIROSHIMA MON AMOUR (his first feature, 1959) as perhaps one of the best ten or even five films ever made, and I think STAVISKY... is brilliant. Yet there are problems, too. LAST YEAR AT MARIENBAD, valuable as an exploration into the potentials of cinematic narrative, strikes me nonetheless as a limited experiment, and to my way of thinking, JE T'AIME JE T'AIME is simply bad. I also have doubts about his ever becoming a favorite of MRS members. I know of some who like him, but not too many. This is understandable: all but one of his films are in French, accessible to an American audience only through subtitles, themselves a nuisance, and his narrative structure is always very taxing. But what must be understood is that the coming together of Resnais with Miklós Rózsa is an important event, even if neither produced his best work. It also constitutes a dramatic shift in Rózsa's output--an excursion into a murkier stream of consciousness than ever Sinbad sailed.

A major point that must be understood about Resnais is one too often neglected by critics: he is acutely attuned to music. He virtually thinks

in musical terms; and this, plus his deep love and affinity for the comic strip, forms a good part of the basis for his peculiar editing style. Modestly labeling himself a *metteur-en-scene* as opposed to an *auteur* (he says he leans heavily on his writers, and there is no arguing the influence of such individuals as Alain Robbe-Grillet and Marguerite Duras on his films), he has an uncanny ear for the right composer as well, frequently sitting down with him and indicating quite specific thoughts about the relationship of the music to the visuals. Though his musical training itself is not extensive, he does have an excellent ear as well as eye, and many of his films attest to this fact. It is unfortunate that more has not been written on this aspect of Resnais' work (although Henri Colpi has contributed a fine essay on the music for *HIROSHIMA MON AMOUR* [mostly scored by Giovanni Fusco, not Georges Delerue]—see *Defense et illustration de la musique dans le film*). Just to name other Resnais collaborators is enough to cause raised eyebrows: Darius Milhaud (*GAUGUIN*, a short), Hanns Eisler (*NIGHT AND FOG*, also a short), Hans Werner Henze (*MURIEL OU LE TEMPS D'UN RETOUR*), and most recently, Stephen Sondheim (*STAVISKY...*). Fusco scored one other film, *LA GUERRE EST FINIE*, and *MARIENBAD* contains heavy, almost non-stop organ music by Francis Seyrig, an obscure French composer whose only other work in film that I know of is Robert Bresson's *LE PROCES DE JEANNE D'ARC*. Finally, mention might be made of Maurice Jarre's score for *TOUTE LA MÊMOIRE DU MONDE*, a documentary about the Bibliothèque Nationale made in 1956, before Jarre was known in this country. *STAVISKY...* went over very well with the critics and Resnais enthusiasts—it was a marvelous treat to get after a five-year wait—and Sondheim's score was a *tour de force*. It should be mentioned that Sondheim was considered for *PROVIDENCE* as well, but since he was busy elsewhere at the time, Rózsa was brought into the picture instead.

Before leaving *STAVISKY...*, I think it important to give the following insight into Resnais' working methods with Sondheim on that film: "I knew all of [his] music; but the deeper I got into the Stavisky, the more I knew [it] was perfect. . . . To give you an idea how important [it] was to me, when writing the shooting script I conceived certain key scenes rhythmically, in terms of his music. And on the first day of shooting, I had my tape recorder handy, with key passages of *A Little Night Music* constantly in my ear. In view of such working methods, it is hardly surprising to learn that Resnais also knew Rózsa's works.

PROVIDENCE is a dark film in every sense of the word except *film noir*: it is not a crime drama. It is very moody, and most of it is not only set at night but involves nocturnal or otherwise "dark" visions: in a forest; in a stadium under a very disturbing sky, a deep twilight gray that, while clearly artificially produced by filters and lenses, is nonetheless frightening. And all the while we are crawling around in a sick man's brain. Rózsa's job, as Resnais specified to him, was to capture and reflect this mood, and Rózsa did just that. In his own words, this was "anti-BEN-HUR." Not until the very end, in an extraordinary shift of mood, does the atmosphere clear, and even that doesn't last.

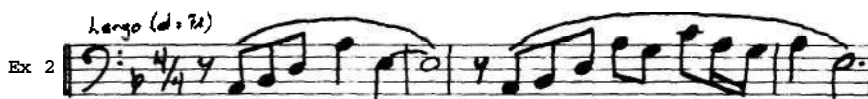
As the credits roll against a black background, the music throbs in what could best be described as a funereal overture, slow, steady, repressed, and in a minor key. Low-pitched brass and percussion maintain the march figure in the bass; the melody is carried by winds and strings. A brief "B" passage momentarily diverts us from this weighty opening, but soon the main motif returns, carrying the passage to a pianissimo conclusion. The theme deserves to be quoted in full:

Ex 1



There are superficial resemblances to music Rózsa wrote for the mortal wounding of Henri II in *DIANE*, as people have noticed. While the melody is different, the harmonic texture and the instrumentation, plus the heavy consistent pulse, all bear close comparison. The "Providence" motif, as I will call it, is central to this score in a way that the funeral music from *DIANE* is not, however; it recurs often in the film, serving to remind us even in the more cheerful moments that death is at hand.

Following the title music, a quiet statement is heard on the clarinet:



The film opens with a shot of the house that serves as the main setting of the story: it is here that our writer, dying of cancer of the bowels, is spending his last days, alone except for his valet. A closeup focuses on a sign marked "Providence," and then the camera wanders about the grounds, prowling around in a manner reminiscent—as critics have remarked—of the opening shots of *CITIZEN KANE*. Above all, the atmosphere is dark; it is night. As the camera completes its tour the "Providence" theme recurs; we cut to a closeup of a hand reaching out for a glass of wine and missing it, knocking it to the floor—an interesting extension of the *KANE* idea. The music ends, and we hear John Gielgud's voice speak the first words, energetic if annoyed at the clumsiness of his accident: "Damn, damn, damn. Damn!" And with that the lines are drawn: the battle commences between inexorable death and Clive Langhans alternately humorous and anguished attempts to cope.

A brief shot of a helicopter is accompanied by music vaguely reminiscent of a passage from *THE GOLDEN VOYAGE OF SINBAD* (appropriately enough for the homunculus) involving a trilling figure in the treble supported by minor seventh arpeggios. Then we are in a forest; dim shadows of men move in the middle distance, hunched, shifting quickly from one trunk to another as in guerilla maneuvers. Strident chords build up a jagged, throbbing bass counterpoint to the melody, carried by a bassoon, which swells, recedes, and then swells again. Gun shots ring out, close by, then more distant. A low, almost electronic-sounding chord is held under the shots, gradually fading. Moodwise, there has been some echo here of a moment in *THE GREEN BERETS* (the soldiers are in fact wearing berets), although close examination of the two passages shows the comparison to be superficial.

A cut puts us in a courtroom where Claude Langham (Dirk Boqarde) circles a man on a witness stand (David Warner). As the "facts" unfold, we gather that the defendant put to death a wounded old man out of pity.

We shift abruptly back to the forest to see the victim, hair on his face and hands, cowering. The music, absent in the previous courtroom shots, comes in simultaneously--the melodic line without the heavy chords that broke it up previously;



again it ceases (having lasted only 15 seconds) as we return to the courtroom. Mention is made of an army patrol, of the fact that the man was a werewolf. Back very briefly to the forest: the "werewolf" groans, "Please," an expression of agony that will be echoed later by Clive himself in his pain. In the courtroom again, the interrogation proceeds; the music is silent. Back to the woods. Music--a new fragment, although related in mood to what has preceded--is heard, lasting again only 15 seconds..



Then back to the courtroom: as the defendant repeats an assertion that he was "confused" (the lines are literally duplicated, not merely restated), this material is repeated, this time rising in volume and drowning out the defendant's statement as the camera focuses for the first time on Sonia (Ellen Burstyn), shown sitting in the visitors' gallery of the courtroom. By now we are beginning to be confused; what in fact is happening is that we are in the mind of Clive, who is creating scenes, whether consciously or through dreams we are not always sure.

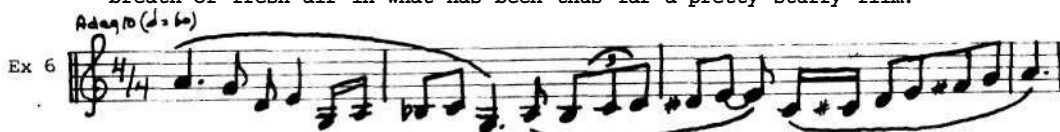
Already in these dovetailed scenes we get a good sense of the problems inherent in this strange match of composer and director. Rózsa's talents are best displayed in films in which he is able to develop a theme: twist it, turn it on itself; changing an innocuous bit into sharp irony or angry outcry as the case requires. Unfortunately, Resnais' editing style, these quick, seemingly unmotivated shifts back and forth from scene to scene, go against the Rózsa grain. Indeed, it is in this first series of shots that we face the major drawback of the team, and it is as well to get the issue out of the way here and now. Rózsa simply doesn't have the chance to sink his teeth into the action; he barely gets started when the camera cuts him off. The problem, while not universal in the film, is nevertheless quite prominent and occasionally quite frustrating.

The trial ended, people leave the courtroom. Clive gives a commentary as his daughter-in-law Sonia comes down the courthouse steps to the accompaniment of a variation of the "Providence" theme (Ex. 1). As a man approaches her Clive becomes impatient at his presence, and his reaction reminds us that we are in his writer's mind. A discussion ensues, behind which the music continues, although for a time it is so low as to be almost inaudible. As they leave, the "Providence" theme comes through unadulterated and continues at the same low volume, although clearer. Frustratingly, it does not seem to be serving any purpose here; one cannot even justify it as a vehicle for setting the mood. Finally we are left with only Clive's lusty monologue, the first of many.

Example 2 returns, followed by a new and disturbing motif that we will gradually come to associate with Clive's fear of death:



He speaks of that fear here; then, after a brief return of Ex. 2, a bridge (reminiscent of a transitional phrase in the "Way to the Cross" music from KING OF KINGS) leads into a totally new mood: no longer minor and deadly but rather in a major key, quiet and gentle in the clarinet, our first breath of fresh air in what has been thus far a pretty stuffy film.



We have seen Sonia and the defendant, Kevin Woodford, enter her house, a seemingly innocuous act thrown away by Clive's ever-present commentary: "That's right, children, go in, go in." It becomes clear that Clive sees a chance for a sexual transgression between his daughter-in-law and her husband's courtroom victim coming, and he is charmed in a vulgar sort of way into thinking it through. But it is not to be: Kevin, asserting his independence from that manipulative mind, will have none of it. The music maintains the mood, though, until Clive asks "But what about the tyrannical lawyer himself?"; then it is gone.

In the course of the rambling conversation that ensues, Kevin remarks depressingly about the effects on the lunar astronauts of their experiences, "lurching around on a lump of frozen rock" with "God's eye watching." The "Providence" motif enters, again low-dubbed, followed by the introduction of a new theme, one strikingly reminiscent of a motif from SAHARA.



Kevin's remarks, though not extended, convey a mood of desolation and a sense of hopeless abandonment. Sonia tries to undercut it by expressing concern about her husband's return, but the depressing mood persists until Clive remarks on his own deteriorating condition. The music has lasted a fair length of time (1'31"), although dubbed too low to be satisfactorily discerned; fortunately this passage is on the disc (side B, band 3).

New if related material is introduced, somewhat reminiscent of Ben-Hur's theme,



associated, I believe, with Claude, usually in his more belligerent moments. It is heard briefly if harshly at first; then, after a time it

recurs, developing into rich variants and creating a buildup of tension, partly through an increase in volume but more importantly through a series of harmonic shifts upward that are strikingly suggestive of pain. Claude has gone off to meet an old flame (again we are in Clive's mind; we've seen him create this character, played by Elaine Stritch, a short while before); the shots of him driving in his car contain the only views of Providence, RI, in the film. Stopped at a light, he watches as an old man tries to get across the street in front of him and falls (the werewolf again? we wonder uneasily). The music halts as we shift abruptly to Clive in his bed; he takes care of a personal matter and then we are back at the light. A siren is the first natural sound we have heard in the scene. As it dies into the distance the music resumes, this time a variant of the "Providence" theme; the car starts forward again. Now Clive begins to comment on potential sexual problems of the forthcoming encounter (and again, off balance, we sense they are *his* worries, not Claude's, despite the fact that it is Claude who is going to the meeting). The music, a complex development of the prelude material, Ex. 8, and hints of the bridge elements heard earlier (the whole creates a mixture of funereal tragedy and intense, almost painful passion—echoes of KING OF KINGS again), ebbs and flows as Clive falls silent. The car continues on its way, finally pulling up to the entrance of a building. The camera follows Claude as he joins, on foot, a group to watch an old man being carried out in a wheelchair to a waiting ambulance; a closer look reveals him to be a (the?) werewolf. This has been the longest musical passage in the film so far (almost three minutes—see "La Ville morte" on the disc); taken together with the previous passage (before Clive's interruption—"La Rue" on the disc), it makes for a substantial bit of development, an exception to the rule in this score. It remains low-keyed and slow, yet the tensions are there, hinting at a nagging fear that in this instance takes the form of the werewolf. Disturbing too is the absence of actual sound with the sole exception of the siren, itself cloaked in a kind of aural fog (there has clearly been manipulation of sounds, and voices, at several points in this film). Everything in the scene seems to move in slow motion, and the music gives us the feeling of being trapped. Surely one of the best passages in the film.

Clive's efforts to bring Helen (Elaine Stritch) and Claude together lead him to think about his dead wife, not as an emissary or victim of death now, but rather as a pleasant companion of times past, and for a moment the music relaxes into its brightest mood thus far, echoing the passage that accompanied Sonia's and Kevin's arrival at Claude's house earlier (Ex. 4, which I have labeled "Sonia/Helen/Molly"). The statement does not last, though; again we return to arpeggios based on minor thirds as Helen remarks, in answer to Claude's observation that she "looks well": "I'm dying." The music shifts, introducing new material.

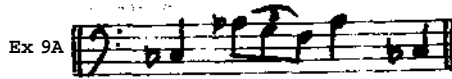


although for a time it is almost impossible to make out behind Stritch's voice. As Clive's monologue takes over (he speaks—almost in the authorial voice of Resnais himself—of the issue of style as feeling or lack thereof), a bridge leads us back into the return of Ex. 6, Molly/Helen's theme, but it soon disintegrates into unresolved sevenths. It is abruptly

cut—literally in mid-phrase—as Kevin's "brother," the notorious "footballer" whom Clive can never seem to cope with in his scheme of things, barges into the room, clearly an unwelcome sight to his creator.

Example 7 is heard, which soon leads into the "Fear of Death" material (Ex. 5) as Clive battles with dark visions. His cry, "You can't have my wife," seems to be spoken out of a natural despair over the loss of a close relation, but we shortly learn that the situation is more complex: Molly had committed suicide when faced with the fact that she had terminal cancer. Abruptly the tense music ceases. We return to the quieter melody of Ex. 6 as we cut back to Helen and Claude and she observes: "Do I resemble your mother?" But a further brief (15") appearance of the theme, gentle as it is, strikes one as incongruous when set against the bitter series of exchanges and comments that ensue.

A set of eerie chords is followed by a variant of Ex. 9:



None of the staccato material here, but rather slow, low, and tortuous music that well conveys Clive's anxieties. The material is worked through briefly as Clive calls, hesitant, on Helen and Molly (a strange "error" for him to make, this), then mutters that the pain will overtake him in the end. The mood is reinforced visually as well: we are among the bleachers of a darkened stadium, where several people, including Helen/Molly, lie or sit; the darkness is of the eerie sort seen before an on-coming storm, and in the distance one can hear dull explosions.

At a more relaxed moment Clive pours whiskey for himself. We see Sonia with Woodford (and again a parallel is drawn with Molly—this time on account of the long white gloves Burstyn wears). The "Providence" motif is heard, moving into variations very low-dubbed; finally the slow largo motif that has a kinship with SAHARA (a theme I have difficulty identifying with any character or situation—any ideas from our readers?) comes through as he watches a scene he is creating: Kevin and Sonia talk about Claude's mother's suicide. Not atypically, though, the passage does not seem to go anywhere.

The "sextet," which serves both as background accompaniment for a social gathering and as a commentary on the scene, is a unified piece, again one of the few in the film. Of interest is how the music works here: at first a counterpoint seems to exist between it as "dinner atmospherics" and the conversation it sets off, which we soon gather is anything but light. There is more talk of death and dying, and not in a pleasant fashion, although the formalities of courtesy are maintained. But then one realizes that the theme of this "dinner music" is in fact the "Providence" funereal dirge, albeit in a lighter vein and in waltz time, and the nature of this get-together becomes almost unbearable.

A quiet but intense discussion between Sonia and Woodford—they are seated on a woodpile—is accompanied by a lovely reflective fragment first on the bassoon, then the oboe. It begins to move as we shift to Clive's dark thoughts on Molly and death; the low, disturbingly dark swelling and receding of the woodwinds of Ex. 5 murmur behind Clive's own repressed voice, to cease as Clive dissolves into tears. Again there is the sound of muted, distant explosions; Claude's motif (Ex. 8), jagged and insistent, comes back, gradually moving up in pitch; yet it is too brief (126") to gain a foothold.

Three further fragmented appearances of this motif occur, each only a few seconds (the disc combines all four snippets into one band--see "Poursuite"). Each marks a confrontation between various members of the "quartet" (with Stritch at one point playing the "role" of Molly). The last time the music recurs we are back in the forest, and this time it is Woodford's turn to become the victimized werewolf, with Claude as executioner and Sonia as an appalled witness. The execution itself occurs in silence, but then the "Fear of Death" material, this time fulfilled, enters one last time as the camera moves into a closeup of the shaken Sonia.

From this dismal nadir the film takes an abrupt turn, and the change is so startling as to seem more unreal than all that has gone before. We get the impression that the day has finally dawned; after his rough night, Clive is seated on the front lawn awaiting Sonia and Claude, his legitimate child, as well as Woodford, his "baby bastard" as he calls him (it is only at this point that we learn that Claude and Kevin are half-brothers). All three shortly arrive, gathering to celebrate the author's 78th birthday. The day is magnificent: the greens captured here are so vivid as to seem to be straight out of Oz's Emerald City, and even the dogs are happy, romping over the countryside in gay abandon. One cannot envision a shadow here, and at first all is idyllic--right down to Rózsa's music, which is responding much as it did to lighter moments in LUST FOR LIFE: it is buoyant, joyful, and refreshingly lively, letting itself go as it never dared in that stuffy world of Clive's dreams.



It is brief, however--regretfully so, as it has been so badly needed; and the conversation that ensues introduces the first hints of returning darkness. Clive mentions, so briefly as to pass almost unnoticed, his wife's suicide; he also mentions Bangkok as a good place for Sonia to pack off her husband if she has had enough of him. We have heard this one before, although earlier it was Claude who wanted to send Kevin off, and the lawyer was quite grim; thus it is startling to hear it now from Clive, and so amicably put. Sonia manages to end the depressing discussion with a flippancy, however, and the theme returns, staying with us a bit longer than before and developing more extensively.

But the talk gets heavier. Clive and Claude wrangle over Molly's death, and it becomes quite clear that Clive is not only bitter but disgusted as well. The son's attempts to reassure him are to no avail, though they do encourage us in our belief that the Claude we have seen till now has been a creation of his father's mind and not the actual individual. As they move to the lunch table that is set up on the lawn, a quiet but more extended statement (d'42") is heard on the oboe (with a harp accompaniment), mostly in a major key but more unsettled than the previous fragments--a nice passage that, like the one to follow, failed to find its way onto the disc. Finally, as Resnais takes us on a 360° tour of the grounds, we hear a gentle variant of Ex. 2, in clarinet and bassoon. This time the music does get some chance to work itself out, and it does so in a beautiful way as the camera turns; until, at the very end of the pan, we realize that, the sun has vanished and the key is major no longer.

Now the discussion is much cooler all around, political and stubborn. The closeness that initiated the reunion is gone and a shadow has crept

inexorably over the scene. Clive, knowing his time to be running out, finally dismisses his guests formally, bidding them leave at once. AS they do so, a variant of Ex. 2 is heard again, soon replaced, however, by a slow and legato treatment of Ex. 8 (the only one in the film--the resemblances to portions of BEN-HUR are particularly striking here) as Claude departs. When Sonia and, finally, Kevin follow, Sonia/Molly's theme is also heard, and finally a return of Ex. 7 leads into the "Providence" material as Clive remarks: "I think . . . there's time for just one more"

The end credit music lets out the stops a bit. There is good solid development here of both some of the more solemn material of the score and the lighter touches as well, especially Sonia/Molly's theme. But it is Providence's funeral march that finally escorts us out of the theater.

Long and perhaps tedious though this analysis might seem, yet I cannot consider it conclusive. I have several unanswered questions, among which some of the most prominent center around the relationship between Rózsa and Resnais. For instance, when Rózsa wrote such music as the cheerful, birdlike melody that suggests the beauty of the day (Ex. 10), did he write the fragments as we have them in the film (in two parts, each less than a minute)? Or did he write a single longer passage, which was subsequently divided up by Resnais (or someone else) and then put into the scene? The same question applies to the series of four fragments of Claude's theme, which we find unified into one band on the disc. Again, how were these composed? The score involves so much that is alien to Rózsa's usual approach that I cannot help wondering about these points.³ I also wonder about Rózsa's (or anybody's) ability to understand some of the events in the story--some of them are quite obscure, to understate the case--and what he did with moments he failed to comprehend (did he just decide not to score them?). Certainly he could ask Resnais, as in fact I know he did, but an author can be maddeningly obscure about the "meaning" of his creation, and this might be especially true of a director so engrossed in the workings of the unconscious mind as Resnais. Finally, in what shape was the print that Rózsa used? How close to its present, final form? Again, while this question could be asked of any composer assigned to any film, I feel the issue is particularly crucial here because of Resnais' unorthodox editing style.

The fragmentary quality of so much of the music, plus the nature of the film itself (for which Resnais requested of Rózsa a "five o'clock in the morning" mood) and the definite limitations created by a short timetable have all contributed to a less than ideal Rózsa score. What I must also admit is that I find this film a big disappointment from Resnais, despite an absolutely top-notch performance by John Gielgud. Nevertheless, there are moments to cherish in both score and film, one of the latter's best qualities being the marvelous bits of humor in the dialogue, a fact that isn't reflected in either the music or this essay. I will also say that as I have gone deeper into the intricacies of PROVIDENCE I have come to like it more and more.

¹Jorge Semprun, Stavisky... [screenplay], trans. Sabine Destree (New York: The Viking Press, 1975), p. 161.

²When we mentioned this resemblance to Dr. Rózsa, he replied that "from that score [THE GREEN BERETS] I remember not one note."

In fact there are examples from other Rózsa films as well. Witness the music for Messala's death: on the record there is a full ABA development (Friendship-Messala-Friendship) which in the film is represented only by fragments from the opening and closing; there is also an instance from THE GOLDEN VOYAGE OF SINBAD in which a full passage on the disc, "The Destiny," gets very short shrift in the film. How do these things happen? Whose intentions are represented? Are Rózsa's violated? Regrettably, since Dr. Rózsa tends not to see his films or listen to the discs, he is not the person to ask (we've tried!). There is need for research in this area; perhaps our best sources are music editors of the films or their directors; or perhaps the record producers or musical advisors-Christopher Palmer's name immediately comes to mind.

PROVIDENCE II--THE RECORD by John Fitzpatrick:
(French EMI Pathe 2C 066-14406)

If you thought the film was confusing, just wait until you hear this record. And if you thought GOLDEN VOYAGE was a botched album, you are only beginning to appreciate all the musical mayhem and misinformation that producer Philippe Dussart has crammed into a stingy 35 minutes here.

It has become fashionable in recent years to juggle the sequence of sound track albums in the interest of "better listening." In theory the idea is reasonable. Deprived of its cinematic structure, film music very probably does require some rearrangement to give it a sense of musical structure. In practice, however, decisions of this sort are rarely made with enough intelligence to make the changes worthwhile. Witness last year's THE OMEN sound track. The only guiding principle seems to have been alternation--fast, slow, fast; horrific, peaceful, horrific; etc. The principle has its validity (e.g., in the classical symphony), but it is by no means universal in music, especially dramatic music, as even a brief study of Stravinsky ballets or Strauss tone poems will immediately reveal. In THE OMEN the principle actually works against the tightening coils of apprehension that are the score's principal merit. The whole project was made to seem as trivial on records as "The Piper Dreams."

In PROVIDENCE Well, I have no idea what principles, if any, misguided the producer or editor here. Simple annotation will have to take the place of criticism in the face of such chaos if we are to comprehend the music at all--particularly now that spotty distribution has kept most readers from even seeing the picture. My-guide throughout has been Mary Peatman's analysis of the score, without which the whole project would still be incomprehensible. I follow here the sequence of the film, which, while it may not be ideal, is vastly preferable to the one M. Dussart (or whoever) has concocted. Numbers in parentheses indicate the sequence on the album.

Generique (Main Titles, A2): An eloquent statement of somber passion, and proof positive that Rozsa's thematic invention can rise to the occasion on even the shortest schedule.

Feuillages (Foliage, A3): Not the opening track-in on the tree-shrouded Providence mansion as might be supposed from title and placement, although the opening of the sequence does recapitulate some of that material. Rather, this music brings Sonia and Kevin into the former's home with not a tree in sight.

Kevin et Sonia (B3): Continuation of this scene through Kevin's "astronaut" speech.

La Rue (The Street, B7): Claude's drive to a rendezvous with Helen through the mysterious streets of a city that is partly European and partly Providence, Rhode Island.

La Ville morte (The Dead City, B4): A direct continuation of the above following one of the elder Langham's authorial interruptions. The misplacement of this powerful development on the record strikes me as the surest evidence that the editing has been done for capricious rather than musical reasons,

Helen (B5): The rendezvous, the music elegantly oblivious of several hilarious visual gags in the scene as if to lend support to Langham/Resnais' comments on style.

Sonia et le Saint Suaire (Sonia and the Holy Shroud, A6): Neither Sonia nor the Holy Shroud have anything to do with this music, which, rather, accompanies another conversation between Claude and Helen. In fact, there is no shroud in the film at all, unless the title refers to one of the public buildings glimpsed in the background in some other scene.

Le Jardin publique (The Public Garden, B6): Sonia and Kevin's meeting in a park. Again the music seems oblivious to some most peculiar dialogue. The opening motif here is the only glimpse the album affords of Rozsa's transformation of the "foliage" music (Ex. 2) into the pastoral splendor of the "daylight" world. This omission is particularly unfortunate since the final statement during a nostalgic pan around the grounds near the close of the film is the score's most beautiful moment.

Valse crepusculaire (Twilight Waltz, A1 and/or A7): The dinner party, dubbed so dimly in the film that one can scarcely be sure which version is being used. The solo version's limpid melancholy makes it the preferable choice for separate listening. The "sextet" is nothing like the polyphonic treatment Rózsa could have composed given adequate time but merely, as recorded here, an addition of some distantly miked strings to the background.

Desenchantement (Disillusion, B2): Kevin and Sonia's listless final conversation as danger closes in and Langham speaks of "losing control" to his nightmare visions.

Poursuite (Pursuit, A4): An extremely unconvincing pastiche of four separate cues from the late moments of Langham's frenzied imaginings.

Final (B8): Quiet music leads the major characters out of the grounds and out of the film. There is a surprising drift into the BEN-HUR finale for Claude's exit. Then the Providence theme accompanies Clive Langham's farewell with a dying fall, the first Rózsa film to end quietly since THE ASPHALT JUNGLE.

Providence (End Titles, B1): As with the earlier film, however, Rozsa chooses to build to a more theatrical conclusion in his epilogue. One may or may not like the approach, but surely it is irresponsible to destroy it as M. Dussart seems to have done here. The epilogue follows the finale without skipping a beat in the film and is surely integral (as in MADAME BOVARY) rather than an irrelevant afterthought (as in THE THIEF OF BAGDAD).

I could continue to catalogue the sins of commission here. There are, for example, the noisy surfaces and the very clear but much too dry acoustics of the recording. And there are the notes of Alain Lacombe,

which manage to cram an astonishing amount of misinformation into a very small space. (For the record, Miklós Rózsa was not the musical director for MGM, the friend of Alfred Hitchcock and Jules Dassin, or the teacher of John Williams.) But something ought to be said of the sins of omission too. The worst of these is the failure to include the music of the 360° pan around Langham's sunlit grounds. I call this a failure not because the music is the most beautiful in the entire film (a merely personal opinion) but because its omission means that the entire "daylight" aspect of the plot goes unreflected on the record. Instead we get the superfluous extra waltz and another repetitive pastiche sequence (A5), which is not even in the film at all save for the few opening bars that come just before "La Rue." It is all very frustrating.

PROVIDENCE may not be great Rózsa, but it contains the makings of an eloquent, even tragic, fifteen-minute suite. This album offers the distinct pleasure of allowing us to hear most of those elements at full volume and "in the clear." But it will not yield a sensible suite without the help of a tape recorder.

OFF THE BEATEN TRACK:

MALCOLM ARNOLD AND HOBSON'S CHOICE by Alan Hamer: '

The prolific English composer Sir Malcolm Arnold believes a fresh compositional language can only evolve from the stimulating effect of working continuously in different media, and that the attitude of adopting two separate musical languages—one "respectable" for the concert hall and another "commercial" for the cinema—is artificial. He freely admits he writes music for people to understand and enjoy (these days not quite such an obvious sentiment as it sounds), and his good-humored, often extroverted style was well suited to David Lean's 1954 film classic, HOBSON'S CHOICE.

For this light-hearted tale of a north-of-England bootmaker and the love of his daughter for one of the employees, Arnold made effective use of a small orchestra of only two dozen players and was fortunate enough to have worked with Lean from the film's inception. (The two also collaborated on THE SOUND BARRIER ['51] and THE BRIDGE ON THE RIVER KHAI ['57].) The main titles for HOBSON'S CHOICE are accompanied by a jaunty, swaggering theme used often in the film, most effectively as Henry Hobson leaves his shop to saunter along to the local inn. His penchant for liquor provided Arnold with the opportunity to have a four-minute scene actually shot to the music; as Hobson drunkenly sways along the dark street, a high-pitched flexitone (a theremin-like electronic instrument) eerily ridicules his state of mind as pools of midnight play hide-and-seek (a comical variation on Rózsa's more disturbing LOST WEEKEND score of a decade earlier). The love theme for Willis and Maggie (John Mills and Brenda De Banzie) is employed touchingly as the boot-hand explains he is "tokened to Ada Figgins," and used contrapuntally to the main title jaunt for the final scenes.

Surprisingly, nothing from the score has ever (to my knowledge) appeared on disc, and the only other mention is in *The Technique of Film Music*, along with an analysis of the opening scene. Arnold's attitude to film music is that it can only be a bad thing if one is ashamed of it.

which he certainly is not; but he does feel it to be a bad thing if a composer writes only film music. As he puts it, "It is similarly a bad thing to write only operas, string quartets, or pieces for bongos, triangle, and strangulaced cow." Of these three Malcolm Arnold has produced only a string quartet, which, like the score for HOBSON'S CHOICE, is a happy listening experience.

CURRENT SCORES:

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

John Barry: THE DEEP.

Considering the fact that Barry was given a story with many variously paced sequences, gorgeous underwater photography, and stereophonic sound, this has to be the biggest missed opportunity of the year. Too many scenes are unscored, and those that are not receive Barry's typically dreary droning that could sink even a land-locked tale. This film deserves better. M.K.

Roy Budd: SINBAD AND THE EYE OF THE TIGER.

Ray Harryhausen's latest stop-motion animation extravaganza should have offered aural as well as visual treats, but Budd's music varies from pseudo-Mantovani lustiness to monotonic droning (the latter at one point coming perilously close to the "Rowing of the Galley Slaves" from BEN-HUR!) Producer Charles Schneer has been quoted as not being fond of Rózsa's SINBAD score (although Harryhausen described it to me as "marvelous; excellent") and the official line is that, just as they changed actors in the Sinbad role, they did not want to use the same composer in the new film, so as not to confuse the audience into thinking they were seeing the same picture again. Whatever the reason, the hiring of Budd was a false economy, and for their next venture we urge the hiring of a composer with the sense of magic and wonder these tales demand. M.K.

John Addison: A BRIDGE TOO FAR.

A tuneful and stirring score for this semi-documentary war epic. Director Richard Attenborough told Addison he did not want "'film music' to make the story seem fictitious" and suggested research of regimental marches of the period. The result is this composer's most memorable military music since REACH FOR THE SKY, with a march in the same mold as those for THE GREAT ESCAPE, RIVER KWAI, and THE GREEN BERETS. No surprises if this score is nominated for an Academy Award. A.H.

Leonard Rosenman: THE CAR

The score by Rosenman, who is one of the most unappreciated and under-recorded of all film composers, is by far the best thing about this unbelievable machine-as-monster story. There is not a great deal of music, though the opening with an almost tongue-in-cheek use of *Dies Irae* and the final "cornering" of the driverless car, which utilizes Rosenman's characteristic piling up of fifths with a few dissonances thrown in, are both worthy of attention. The score proved particularly powerful in first-run houses where it was heard in ear-shattering stereophonic sound, and it could easily be condensed into an effective suite for LP release. M. Quigley

CURRENT RECORDS:

Jerry Goldsmith: MacARTHUR (MCA 2287).

Comparisons with the same composer's PATTON are inevitable and leave one with the impression that MacARTHUR is a lesser achievement. MacArthur was not the extremely charismatic and colorful general George S. Patton was; consequently the music here is more low-keyed. However, the "MacArthur March" and "The Tunnel" are both quite effective on this well-engineered disc, which remains good, if somewhat disappointing, listening.

Charles W. Rileigh

Jerry Goldsmith: FREUD (Citadel CT 6019).

John Huston's film biography of the famed psychiatric theorist was somewhat confused, but Goldsmith's score helped to make some of its sequences effective. On disc, Tony Thomas has skillfully edited the score to give a good cross section of its Herrmann-like ambience and its often dissonant forcefulness. The sound, however, is limited in frequency response, and is anything but the "stereo" claimed on the label. M.K.

Alex North: VIVA ZAPATA! / DEATH OF A SALESMAN
(Filmmusic Collection FMC 9).

After the last several releases from Elmer Bernstein's organization, this one is a definite disappointment. The production quality and technical aspects are beyond reproach, but the music itself is, as heard here, so meaningless and unpleasant that I find it hard to believe these scores could have been among the "most requested" items Bernstein was to issue in his series. M.K.

Max Steiner: THE SEARCHERS / PURSUED (Citadel CT-MS-5).

These two sweepingly symphonic Western scores make good listening. Producer Tony Thomas has sought to edit the original music tracks into free-flowing symphonic suites, and the approach works in both scores. Sound quality is variable, and the original acetates are occasionally noisy (especially in PURSUED), but no Steiner devotee will want to miss this disc. M.K.

LETTERS:

HANSJORG WAGNER, Saarbrücken, West Germany:

PMS 19 is exciting as always, especially the "Films of MR" checklist. I agree more with JF than MK, as "music only" taping becomes fatiguing if there is no pause to recover. In SAHARA, for example, one theme is always repeating. If there were some dialogue in-between it would not be so boring. I tend to include the most important dialogues to carry the story.

The KING OF KINGS overture begins with a choral rendition of the "Mount Galilee" music followed by orchestral versions of the "Virgin Mary" and "John the Baptist," and finally "Mount Galilee" again. The intermezzo starts with a brass rendition of the "Sermon on the Mount" (magnificent in its solemnity), followed by the "Prayer of Our Lord" and an ecstatic "King of Kings" theme in brass and bass drums, which ends softly, as did the BEN-HUR overture. The exit music contains the "Prayer" theme with choir as on the record. You know that Rozsa often puts the exit music together with the finale for records.

MARTIN DIEB, Basra, New Mexico:

3-1/2 stars for THIEF in an official Miklós Rózsa journal?!? Whoever perpetrated *this* nonsense deserves to be chained to Jaffar's prison wall!

MICHAEL QUIGLEY, Vancouver, Canada:

I was interested to see Mark Koldys's article on Tiomkin. Until recently the only Tiomkin album I had was THE FALL OF THE ROMAN EMPIRE. However, the new Gerhardt album has changed all that, and I've become a bit of a Tiomkin maniac, getting as many of his albums on tape as possible. SEARCH FOR PARADISE is particularly enjoyable, and though the sound is quite dry, I find the original finale highly preferable to Gerhardt's, which is sonically vague and lyrically unintelligible. It's a shame that this album never made it into stereo. Does anyone know if there are stereo tracks of this around? I would tend to suspect their existence, since the film was a Cinerama spectacular; also, the picture of Tiomkin conducting the score on the Gerhardt album would lead one to believe that it's a multi-miked recording.

I'm glad to know that the RCA Rózsa album has been reissued; however, the prices some West Coast dealers are asking for it are ridiculous: \$10.95 at one place! Readers should be able to order it directly from England by air for \$5.00-\$6.00. The introductory price of the album was £2 (approx. \$3.75). Speaking of high-priced foreign records, I recently obtained Takemitsu's KW Aidan on RCA and the two-record set of John Ford's STAGECOACH (complete film s.t.) from Japan for about \$21.50, \$3.50 less than one place in California wants for KW Aidan alone (not to mention \$53.50 cheaper than one East Coast dealer wants for STAGECOACH alone!). All hats off to A-1 for selling those Japanese sound tracks so cheaply, thus forcing the other guys to lower their outrageous prices.

Mark Koldys should have mentioned in his TV taping article that channel 6 can be picked up on most component FM tuners. The audio signal is at a frequency just below the lowest FM stations and therefore appears on the FM dial at the extreme left-hand side.

HERBERT NORENBURG, Saskatchewan, Canada:

Readers may be interested to learn that while Miklós Rózsa wrote some 90 minutes of music for QUO VADIS, only 68 minutes were included in the final release print. (This includes a full five minutes of fanfares but not the songs of Nero and Eunice.) These times are based on the 171-min. road show release print I worked with; the original premiere version ran 186 min., plus a 2-1/2-min. musical epilogue, and some TV prints have been as short as 150 min.

All things considered, the nearly three-hour film is noticeably sparse on music. There has been speculation that additional music was not used, and this was confirmed by Dr. Rózsa in a recent conversation with Mr. Enzo Cocumarolo at Santa Margherita. It seems that producer Sam Zimbalist did not like too much music in his films and used it sparingly.

The theatrical trailers for the film contain snippets of the additional music. Differences are especially noticeable in the "Triumphal March," of which there seem to be three different versions. Only one was used in the film, and this can also be heard on the dialogue LP under Walter Pidgeon's introduction. This version is somewhat slow and lumbrous along to follow the action. A second version, somewhat more vigorous, was

used in the trailer and also appeared on a non-commercial 78 RPM single (MGM Promo 30778) along with some of the fanfares from the film. The LP version has nothing in common with the other two. Here are the timings:

Film (Dialogue LP): 3:00
Trailer (Promo LP): 3:02
Music LP: 2:14

By the way, will they ever reissue the QUO VADIS LP? I hear all sorts of rumors that the master tape has been lost or destroyed, etc. Let me tell you something about this. It may be true that the master tape for the record album is lost, but every studio keeps in its vaults what are known as optical B rolls of film sound recordings. These optical B rolls are positive masters of separate dialogue and music tracks that were used in the mixdown. Every studio keeps these and guards them just like its film negatives. For example, when MGM issued a soundtrack album of GONE WITH THE WIND for the first time in 1967, that music came from the optical B rolls. Why can't they use the same source for QUO VADIS?

LATE NEWS:

Miklós Rózsa will score Billy Wilder's FEDORA in the next few months. The recording sessions are set for November in Munich. The film is an adaptation of one of the stories in Thomas Tryon's Crowned Heads and is another Hollywood subject for the director of SUNSET BOULEVARD.

In addition to Dr. Rózsa's conducting engagements with the Hamilton Philharmonic Orchestra in September, he will also be a special lecturer at the Ontario Film Institute on September 20, 21, and 22. EL CID (confirmed) and LOST WEEKEND and PROVIDENCE (tentative) will be shown, and Dr. Rózsa will discuss these films as well as others made during his career. Opportunities to meet and talk with Dr. Rózsa will also be available. The auditorium of the Ontario Film Institute is located at the Ontario Science Centre, 770 Don Mills Road, Don Mills, Ontario (Ph.: 416/429-4100). A brochure should be available.

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