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NEWS [May 1980]:

Performances:

Pinchas Zukerman has targeted the world premiere of the *Viola Concerto* for 1982, with Andre Previn conducting the Pittsburgh Symphony. Zukerman is studying the Bartok concerto simultaneously and could possibly perform or record the two works together.

Recordings:

SODOM AND GOMORRAH has been reissued by a Japanese label (RCA CR-10023). Availability seems to be limited, and the cost listed by A-1 Record Finders is \$15.

Varese-Sarabande is set to issue a KNIGHTS OF THE ROUND TABLE album later this year. The performance is not the actual sound track, but rather a duplicate version made by Muir Mathieson in England in order to satisfy certain legal and union requirements. The tapes, which were missing for many years, are now being reprocessed by Varese.

For more thorough information on American, European, and Japanese record releases, we recommend *Soundtrack Collector's Newsletter* (SCN), which offers a running film music discography in every quarterly issue. Address in Europe: Luc Van de Ven, Astridlaan 165, 2800 Mechelen, Belgium. In America: P. O. Box 3895, Springfield, MA 01101.

Publications:

Two new books on film music will be reviewed in future issues. Tony Thomas's *Film Score: The View from the Podium* (A. S. Barnes) is a collection of interviews, etc., with 20 prominent Hollywood composers. Milton Lustig's *Music Editing- for Motion Pictures* (Hastings House) is a technical manual on this little-understood subject.

Cinemascore, which we mentioned some time ago, is now a fully functioning journal on a bimonthly schedule. The Jan./Feb. issue contains eight large pages, most of which are devoted to current record reviews. Address: Myrddin Press, 6633 N. Ponchartrain, Chicago, IL 60646.

As there seems to be a high correlation between interest in film fantasy and interest in film music, our readers will want to hear about *Cinemacabre*, a semiannual "appreciation of fantastic films." This lavishly produced journal features a "Soundtrack" column by Steve Vertlieb, whose latest installment offers some excellent and previously unpublished photographs of Miklós Rózsa and John Williams from last year's Pittsburgh television concert.

The January *Films and Filming* has a very long and interesting interview with Nicholas Meyer, in which the writer-director of *TIME AFTER TIME* makes several comments on the film's music. The tune Meyer picked for the Ripper's watch is actually a French medieval melody that is "buried deep in William Walton's score for *HENRY V*." And the musical swelling and pause for Amy's newspaper discovery was a Meyer suggestion as well.

Other:

In June Miklós Rózsa will receive an honorary doctorate from The College of Wooster (Ohio), where he was the chief guest at a musical weekend last fall (see PMS 28).

A number of veteran film musicians passed away during the early months of 1980. Jerry Fielding died on 17 February of a heart attack. He was 57 years old. With a jazz background. Fielding began his Hollywood career in the 1950s, only to encounter studio blacklisting from 1953 to 1961. It was with THE WILD BUNCH in 1969 that Fielding's blossoming talents started to achieve wide notice, and his scores of the 1970s demonstrated considerable growth in musical inventiveness and dramatic power. His last project was the still-unreleased TO SMITHEREENS.

Arthur Kleiner, who died on 31 March, was for most of his life the preeminent authority on musical accompaniment for silent films. For 28 years at New York's Museum of Modern Art he played original scores and arrangements for hundreds of films, and he was probably the only full-time silent-movie pianist in the world for most of this period.

Ray Heindorf (3 Feb.) and Morris Stoloff (16 April) were respectively the musical directors of Warner Bros, and Columbia. Both won three Academy Awards in careers that spanned hundreds of musical and dramatic films.

Finally, we should mention Bernhard Kaun, who created the scores for such '30s films as FRANKENSTEIN, I AM A FUGITIVE FROM A CHAIN GANG, A FAREWELL TO ARMS, DEATH TAKES A HOLIDAY, and THE STORY OF LOUIS PASTEUR, and who was for many years Max Steiner's principal orchestrator.

Late News:

Contrary to recently published reports, Varese-Sarabande does not have any plans to issue the sound tracks of BEN-HUR, KING OF KINGS, or EL CID on records. The company is negotiating for one of the recent Rózsa scores and also hopes to sponsor some new recordings in the future.

FILM MUSIC IN THE 1970s: A SYMPOSIUM

Editor's Introduction

It has been an extraordinary decade. Lest we forget just how extraordinary, it would be well to recall the situation just ten years ago. Suppose, for example, that someone in 1970 had predicted:

- that "Johnny" Williams, after scoring a string of space-epic blockbusters and selling millions of records, would become the most successful composer in Hollywood and eventually the conductor of the Boston Pops.
- that RCA would devote the full forces of its classical division to recording the "Classic Film Scores" of Erich Wolfgang Korngold and others.
- that Polydor would institute a similar series devoted exclusively to the works of Miklós Rózsa.
- that Elmer Bernstein would found a new label devoted exclusively to the recording of old film scores.
- that upwards of a dozen record labels, journals, and societies would be founded with the same basic purpose: to preserve, record, and study serious film music.
- that Miklós Rózsa would score a film for Alain Resnais.
- that we would have new recordings of such forgotten movies as THE RED DANUBE and MEN OF THE FIGHTING LADY.
- that record critics in most journals would suddenly decide to treat film music seriously and without the traditional amused contempt.
- that we would have a book on Miklós Rózsa, with two more promised.
- that almost all of the valuable old records would be reissued, or that virtually all of Rózsa's chamber music would be recorded anew.

Any of these predictions would have met with utter skepticism in 1970. Yet by 1980 all of them had come to pass. We have lived through a revolution.

It is especially fitting that PMS try to chronicle these eventful years. The Miklós Rózsa Society was founded in 1971 precisely because the situation looked so bleak. A few friends hoped to share their own perceptions and scarcely dared to imagine that things would ever change. Yet now we discover that our back issues are a chronicle of change-filled years and that we ourselves have played some small part in bringing on the millenium. It is a strange and satisfying discovery.

Reading our back issues is one way to experience the amazing flux of the 1970s. (Most of them are still available at \$1.50 apiece.) It can be amusing.

My own favorite example of changing attitudes is the breathless way we announced the news of a new Rózsa score in 1973. The sentence which I wrote to introduce PMS 6 (and which I have no intention of quoting here) is probably the worst piece of overexcited prose ever to appear in our pages. I had to fend off dozens of people who wanted to write about THE GOLDEN VOYAGE OF SINBAD. But by 1979 so many Rózsa scores were appearing simultaneously that I could not get anyone to write about them. (Though now at last a Frank De Wald analysis of TIME AFTER TIME is in the works for fall.)

But while it is fun to re-experience the giddy excitement of the past, it is also important to put things in perspective. That is the purpose of our special issue. We have commissioned 16 authors who have been associated with the Society for years, or who have distinguished themselves in other quarters, to reflect on the decade in film music. Several have done so at length. Others have limited themselves to listing some outstanding achievements. But taken as a whole, this symposium ought to give a fascinating picture of a period--as it seemed in 1980. How it will seem ten years hence can scarcely be imagined.

A word about our "ten best" lists. PMS has for obvious reasons steered clear of annual evaluations. We have tried to identify the important works and to analyze some of them. If we have missed anything of value, well, the definition of a classic involves permanent value. It is never too late to write about a genuine classic, and there can never be too many treatments of the finest music. But this once it seems worthwhile to step back and try to view things from a ten-year vantage point. The results are perhaps more subjective than usual for PMS, but it will be a stern soul indeed who can take no pleasure in the amazing diversity of the viewpoints that follow, for the authors are a richly varied lot. Here are their backgrounds:

- Ronald Bohn, Production Editor of this journal, has contributed his knowledge of credits and discographies to PMS and SCN.

- John Caps has written for *Film Music Notebook* and SCN.

- Frank De Wald, music teacher and choral director, has contributed frequently to PMS.

- Derek Elley, Editor of the *International Music Guide* and Associate Editor of the *International Film Guide*, reviews film music for *Records and Recording*.

- John Fitzpatrick is Editor of this journal.

- Harry Geduld, Professor of Film at Indiana University, has written and/or edited (among many others) *The Birth of the Talkies*, *The Girl in the Hairy Paw*, and *The Making and Unmaking of Eisenstein's Que Viva Mexico!*

- Alan Hamer, European Representative of the Society, has contributed frequently to this journal.

- Mark Koldys is Associate Editor of this journal and film music commentator for the American Record Guide.

- Thomas Moore is an Associate Director of the Society.
- Mary Peatman holds a doctorate in film studies and is Associate Editor of this journal.
- Roberto Pugliese is the film music columnist for Discoteca Hi-Fi.
- Michael Quigley, journalist and broadcaster, has contributed to PMS and SCN.
- Mike Snell has contributed to the Max Steiner Annual and the International Filmusic Journal.
- Ken Sutak, author of The Great Motion Picture Soundtrack Robbery, is an authority on copyright and entertainment law; his articles have appeared in High Fidelity, PMS, and SCN.
- Luc Van de Ven is Editor of SCN.
- Steve Vertlieb is film music critic for Cinemacabre.

A BACKWARD GLANCE by Frank DeWald:

At Indiana University in 1977, Miklós Rózsa delivered the keynote address for a Conference on Film Studies. Entitled "Music in Film," it was a reading of an article Dr. Rózsa wrote much earlier (in the '40s), interspersed with paragraphs to update and comment on the changes wrought over 30 years. In like fashion, for my contribution to this retrospective symposium, I would like to refer to an article I wrote at the beginning of the decade (see PMS 3, 1972) and note how the '70s have brought about significant changes in three of the four areas I covered then.

Style

In the 1970s the musical vocabulary of "movie music" virtually exploded. It was a decade in which composers were able to experiment more than ever before with style. If filmusic was mired in a pop syndrome during the '60s, that was arguably no worse than the inevitable symphonic scores of the '40s. In the last decade, however, no style was taken for granted, and films were often scored in the manner best suited to their dramatic needs. The most successful composers, Jerry Goldsmith and John Williams, were noted for their ability to adapt their style to the kind of film they were scoring. Goldsmith's modernisms were readily accepted (contrast this with Rózsa's oft-repeated anecdote about DOUBLE INDEMNITY), and Williams slipped so easily from pop to symphonic (often in the same score) that no one seemed to notice.

Commercial interests will probably always dictate the fashion in movie music, but there has been a refreshing integrity shown by some directors in their choice of composers and the freedom they allowed them to write the best music for the film they were scoring. This bodes especially well for the future of film music since it should attract more composers to the genre.

Film Music on Discs

The film music discography grew by such leaps and bounds in the '70s that it was almost impossible to keep up with it. In 1970 I, for one, never imagined the existence of RCA's Classic Film Scores series, Decca's Herrmann and Rózsa recordings, Rózsa's Polydor albums, Bernstein's Film Music Collection, the Entr'acte Recording Society, and all the other new recordings that have appeared in the last ten years. In sheer Walter Mitty fashion I fantasized about a Rózsa-conducted BEN-HUR in Phase-4 stereo, but never for a minute believed it would actually exist. (Lest I be credited with clairvoyant powers I don't have, let me hasten to add that I had imagined a multiple-record boxed set containing every note of the score!) In 1972 when I drooled over Ken Sutar's list of 76 soundtrack rarities ("The Investment Market in Movie Music Albums," *High Fidelity*, July 1972, p. 62), little did I imagine that by 1980 twenty-one of them would be back in print and readily available.

While the commercial success of many of these albums was a pleasant surprise, the greatest satisfaction came from seeing the high production values inherent in their recording and packaging. For example, the four-page insert of notes included with RCA's SEA HAWK album became *de rigueur* for all its successors. Film music moved more into prestigious classical labels too, with Angel, DG, and London leading the way. First-rate orchestras were used; at least one, the National Philharmonic, owes much of its reputation to its film music performances. Loving care was taken to preserve the authentic original scorings and to involve the composer whenever possible. The fidelity was always good and occasionally stunning; many of the reissues were remastered and sounded much better the second time around.

The only negative aspects of all this activity in the record business was the sometimes strange choice of reissue material, with many good scores still out of print and some mediocre ones back in the stores, and the fact that the flow of new recordings seemed to be slowing down by 1979. (See Page Cook's interview of John Steven Lasher in the latest *Films in Review* for a pessimistic forecast of future recording activity.) Whatever the '80s may bring, the '70s have been a decade to remember as far as film music records are concerned.

Filmusic Criticism

Although film music records received regular reviews in a number of journals, some written by intelligent and sensitive critics, film music in the film continued to be mostly ignored in the '70s. This is unforgivable since specialized journals like *Pro Musica Sana* provided a forum for such criticism, but precious few individuals rose to the challenge. Most of what we wrote was more analysis than criticism, and focused on films of the past rather than the present. Film critics occasionally took note of the score in their reviews, but many of them were woefully unperceptive. I remember a recent review of THE BLACK HOLE in which the writer mentioned

the "awful score by Jeff (sic) Barry, whose previous scores are all in the field of pop music." Some film publications, especially *Films in Review*, provided regularly recurring articles on contemporary scores, but these were far too few. Besides, filmusic criticism belongs in music journals too, and one of the disappointments of the '70s is that it never found a place there.

It may be too early to comprehend all the events that have had an impact on filmusic over the last decade, but one thing is wonderfully certain. These words of Elmer Bernstein which I quoted at the end of my article:

The events of the past few years in the field of film scoring seem to indicate that any discussion on this great art may indeed have to be a historical summary at the end of its era of greatness. ... It appears that the king is dead and the court jester has been installed in his place.

were happily premature! Without being naive or oversimple we can say that the 1980s hold great promise for the art of filmusic. Over the last 50 years Miklós Rózsa and his colleagues have composed their filmscores with complete faith in the musico-dramatic value of their work, and during the '70s an ever-widening audience came to appreciate that fact. From that audience will come, I hope, the next "golden age" of film composers.

Frank DeWald's Best of the Decade:

- A. The filmscores of John Williams, notably JAWS, CLOSE ENCOUNTERS OF THE THIRD KIND, and STAR WARS were probably more "important" than any others because they became so well known and focused the attention of so many filmgoers and musicians on the filmusic genre. This is not to say these are the "best" of the decade, or even the best of Williams, although I do think that Gerhardt's CE3K Suite on RCA is a masterpiece of music, regardless of origin.
- B. Any filmscore by Miklós Rózsa is important, if only because of all the tradition and experience Rózsa represents. I would rate TIME AFTER TIME as his most important because it is for the best, and most likely to be remembered, film.
- C. Jerry Goldsmith did a lot of interesting work during the '70s, but of the scores I have heard I would rate CAPRICORN ONE and STAR TREK as the most musically enjoyable. PATTON, too.

THE STATE OF THE ART by Mark Koldys:

If any generalization can be made about the state of film music in the 1970s, it is that the art was considerably healthier than anyone who experienced the 1960s had any reason to expect. After a decade of deterioration, the renewal of interest in genuinely musical film scoring was both surprising and welcome. This renaissance is attributable not only to the integrity of certain members of the film world, but also to the work of Charles Gerhardt, whose series of RCA recordings dramatically reminded some and introduced others to the emotional wallop of Korngold, Newman, Rózsa, and other composers.

Fortunately the composers of the 1970s whom we spotlight in this analysis did not content themselves with formulating merely a devitalized echo of the past. While there is the same seriousness of purpose, the new film music has its own identity, even while at times it apes the styles of the old.

There have been many composers of genuine merit who have come to the fore during the 1970s, but it seems safe to say that there are three who have made the greatest impact. For Jerry Goldsmith, the decade was one of refinement of his technique, some experimentation, more than a few works of commonplace status, and several notable accomplishments. For John Williams, the decade brought forward a compositional style that had long remained near-dormant, less adventuresome than Goldsmith's, but more consistent. And for Miklós Rózsa, the 1970s brought rescue from minimal assignments and a development of his familiar stylistic traits into triumphally new dimensions.

Goldsmith's film work never fails to interest, even at its most mediocre. But one's interest was taxed heavily during much of the 1970s. After the brilliance of PATTON there followed a string of quite-ordinary efforts, each one sounding much like the one before it. Is there really much difference between THE CASSANDRA CROSSING, DAMNATION ALLEY, and COMA? Amongst this large output there were genuine scores of merit: MACARTHUR, which didn't plumb the musical depths of PATTON but did prove to be both inspiring and moving; LOGAN'S RUN, which used a small three-note motif to create a complex and intricate musical structure that dazzled in both composition and orchestration; and THE OMEN, a homage to Carl Orff, perhaps, that may prove to be regarded as that film's most distinctive element. The hopeful sign is that, as the decade nears its end, Goldsmith's work seems to be more consistently successful, even for films as somnambulant as THE GREAT TRAIN ROBBERY (for which he wrote a delightful pastiche) and THE BOYS FROM BRAZIL (a deceptively pleasant waltz which takes on ironic and sinister overtones through the course of the film). And the triumph of STAR TREK, a score for which Goldsmith will surely be remembered far beyond a single decade, is, we hope, an omen of even more brilliant accomplishments to come in the 1980s.

For John Williams, the changing musical climate of the 1970s gave him an opportunity to display to the full an approach that he had already developed. As far back as JANE EYRE (1971) Williams had demonstrated his sympathy with symphonic style. STAR WARS proved to be the film that allowed Williams to flex his compositional muscles in a vehicle that proved to be immensely popular. Thereafter, it was one Williams triumph after another. Williams made more bad films seem acceptable, and more mediocre films seem good, than any other composer in the '70s. JAWS and JAWS II both owe much of their effect to Williams's distinctive scores; THE FURY owes just about

all of its effect to the music; SUPERMAN would not even have gotten off the ground without the musical excitement and sentiment of its score; DRACULA was such a misfire that Williams's Romantic theme-and-variations score was its only appealing component; and CLOSE ENCOUNTERS OF THE THIRD KIND was so full of illogicalities that without the other-worldly score its collapse would have been disastrous. One of the decade's most consistent composers of merit, John Williams shaped a major part of the '70s' filmusical textures.

For many, Miklós Rózsa's film work in the past decade has been far too scant. But while his appearances were infrequent, the results have been undeniably glorious. Even THE PRIVATE LIFE OF SHERLOCK HOLMES, which relied greatly on Rózsa's previously written *Violin Concerto*, was enlivened with original music that captured perfectly the spirit of this peculiarly affectionate film. And while it is not one of his greatest efforts, THE PRIVATE FILES OF J. EDGAR HOOVER also has its moments, particularly the finale, which is also, not coincidentally, the one moment in the film with genuine insight. But it was with PROVIDENCE that Rózsa turned another corner in his musical development. This brooding, bittersweet, intense score, set off by moments of major-key sunlight, has had its effect felt time and again. In LAST EMBRACE, despite several excellent action sequences, Rózsa stresses the emotional tug of the main theme most strongly, and its roots are in the dark-hued nostalgia of PROVIDENCE. In FEDORA, a strange film with elements of personality conflict and Hollywood nostalgia, the musical link to PROVIDENCE is even more clear. And in the third panel of Rózsa's 1979 tryptych, TIME AFTER TIME, one finds the nostalgic blended with the fantastic, the past combined with the future, just as the scenario elaborates. Rózsa's accomplishments in PROVIDENCE and the three 1979 films are stunning. And it is interesting to note that the only really weak film of the four, LAST EMBRACE, inspired the most fully developed and richly sensitive score--a fitting candidate for best score of the 1970s.

Mark Koldys's Best of the Decade:

While we wouldn't claim that only three composers wrote all the good scores for the past decade, it certainly seems that they in fact wrote most of the best scores, and our listing of the top scores of the 1970s would seem to bear this out:

CLOSE ENCOUNTERS OF THE THIRD KIND (John Williams)
THE FURY (John Williams)
LAST EMBRACE (Miklós Rózsa)
LOGAN'S RUN (Jerry Goldsmith)
OBSESSION (Bernard Herrmann)
THE PRIVATE LIFE OF SHERLOCK HOLMES (Miklós Rózsa)
PROVIDENCE (Miklós Rózsa)
STAR TREK (Jerry Goldsmith)
STAR WARS (John Williams)
SUPERMAN (John Williams)

The difficulty in limiting this list to ten requires that mention be made as well of the following, which, in addition to the scores enumerated in the text preceding the list, are of musical significance; Rózsa's GOLDEN VOYAGE OF SINBAD and TIME AFTER TIME; Herrmann's NIGHT DIGGER, SISTERS, and BATTLE OF NERETVA; Goldsmith's PATTON, DAMIEN-OMEN II, THE OTHER, and

THE WIND AND THE LION; Williams's THE COWBOYS, DRACULA, and FAMILY PLOT; Bennett's LADY CAROLINE LAMB and EQUUS; Shire's THE HINDENBURG and FAREWELL, MY LOVELY; Morley's WATERSHIP DOWN; and Bernstein's WALK IN THE SPRING RAIN and Western scores.

RENAISSANCE? by Michael Quigley:

While the 1970s gave the appearance of a film music renaissance, the state of contemporary film music--especially recorded film music--gave little cause for rejoicing. While there were some quality scores written and committed to disc, these were merely the tip of the iceberg. For every CLOSE ENCOUNTERS OF THE THIRD KIND and TIME AFTER TIME there were a dozen of the caliber of STAR CRASH, THE OTHER SIDE OF MIDNIGHT, and THE ONE AND ONLY. The pop-song syndrome, which brought film music to a nadir during the 1960s, was still very much in evidence and showed signs by the end of the decade of being superseded by an obligatory disco track per film or album.

The insensitivity of the major record companies toward film music was near-ubiquitous. While there may have been financial justification for the lack of albums for THE PRIVATE LIFE OF SHERLOCK HOLMES or ISLANDS IN THE STREAM, there was hardly any justification from a musical point of view. And on the other hand, even the greatest of those scores which were recorded were not immune to tampering.

Williams's CLOSE ENCOUNTERS, to me the most emotionally affecting (and perhaps thus, by definition, the greatest) score since BEN-HUR, was released--in an album produced, curiously, by the composer--with little regard for the correct sequence of musical events (important here because of the music's progression towards a resplendently tonal finish) or the quality of the recorded sound. One wonders whether it will take 20 years to get a satisfactory recorded performance of CLOSE ENCOUNTERS--as it did for BEN-HUR. One can at least hope that the "revised" version of CE3K (if it ever appears) will also produce a revised soundtrack album.

The major companies' efforts in reissuing their long-vanished older soundtracks were also depressing, at least as far as the North American scene was concerned. Overseas, companies in Japan (Japan Victor, with many Dot and Decca repressings), France (Sonopresse/United Artists), England (Polydor), and Italy (RCA and various smaller companies) gave the collector wary or weary of paying through the nose for the expensive originals cause for rejoicing, even at premium import prices.

As far as recreated film music of the '70s was concerned, there was a surplus of activity, and this area is where the word "renaissance" really applies. Among the highlights--all covered in the pages of PMS--were recordings by the late Bernard Herrmann (whose *Fantasy Film World* remains a quintessential film music album), plus those by Miklós Rózsa (Polydor I-III, QUO VADIS), Charles Gerhardt (Classic Film Scores), and Elmer Bernstein (Film Music Collection). Unfortunately, by the decade's end, all these series had been discontinued. The loss of Bernstein's organization, which grew out of a pace-setting *High Fidelity* article in July 1972, was particularly lamentable, since the works of so few composers had been surveyed.

Also in the vanguard of the renaissance were several small independent

record companies. Tony Thomas's Citadel releases were exemplary, covering a wide range of both soundtrack and classical material. If Thomas had given us only THE POWER and the two-disc Fielding set, he would have performed an invaluable service, but there was much, much more. Thomas's archival efforts on the part of Steiner, Salter, and others were--whatever one might think of the music--especially valuable in placing the works of these composers in a proper historical context.

Varese-Sarabande also offered some fine reissues--especially for Rózsa fans--but wasted a great deal of vinyl on cult trash (DUNWICH HORROR, PHANTASM) of debatable musical or commercial appeal. Entr'acte also presented some superior-quality scores of both past and present, and promised more as the '80s drew near. The disappearance of this company's much-touted BEST YEARS OF OUR LIVES from most dealers' lists within six months of its release gave cause for concern, however.

Also on the positive side, and in a field related to recording, was the welcome reappearance of stereo in movie theatres (primarily via the Dolby process). When combined with the image clarity of 70mm prints (also coming back into vogue in the larger cities) which allowed up to six separate channels of recording, stereo reached spectacular technological heights in films such as APOCALYPSE NOW. New sound processes for not only movie theatres but home use as well were on the horizon as the '70s closed. Digital recordings promised clearer sound and greater dynamic range, while stereo sound was being developed for both video discs and video tapes.

On the shadier side of the renaissance was a rash of bootleg albums, from which no major composer was immune. These were drawn from two sources: the original albums, long out of print (MOBY DICK, THE BARBARIAN AND THE GEISHA) and studio tapes (THE GYPSY MOTHS, BREAKHEART PASS, WHAT'S THE MATTER WITH HELEN?).

Many bootlegs appeared on Cinema Records, a California-based label which disappeared when copyright laws became supposedly more strict and emerged again in the guise of a mail-order house called House of Wax, offering such items as two collections of bits and pieces (*Filmusic*, Vols. 1 and 2), Herrmann's *A Christmas Carol*, and Delerue's OUR MOTHER'S HOUSE. (The last named, purportedly one of the rarest albums [\$500], was subsequently reissued by Polydor of Canada in response to alleged collector and dealer demand. It was deleted within a year-and-a-half of its release.)

Another California bootlegger issued several albums on the POO label which sported color covers and fake Japanese liner notes. This effort met its demise when Federal agents, searching for Elvis Presley bootlegs, came upon POO's "reissue" of Delerue's CHINESE ADVENTURES IN CHINA, the cover of which bore the United Artists logo of the original New Zealand release, and confiscated the entire stock. (Copies of the bootleg shortly thereafter sold for as high as \$100 each.) Whether this action against POO will have any effect on soundtrack bootleggers remains to be seen, but considering the high cost of prosecution in light of the minimal returns involved, it is doubtful.

Michael Quigley's Best of the Decade:

THE BOYS FROM BRAZIL (Jerry Goldsmith)
CLOSE ENCOUNTERS OF THE THIRD KIND (John Williams)
THE MECHANIC (Jerry Fielding)
THE OUTLAW JOSEY WALES (Jerry Fielding)

THE PRIVATE LIFE OF SHERLOCK HOLMES (Miklós Rózsa)
THE SAILOR WHO FELL FROM GRACE WITH THE SEA (John Mandel)
STAR WARS (John Williams)
THE SWARM (Jerry Goldsmith)
TIME AFTER TIME (Miklós Rózsa)
WATERSHIP DOWN (Angela Morley)

Also: ISLANDS IN THE STREAM (Jerry Goldsmith), ANTONY AND CLEOPATRA (John Scott), and LES DEUX ANGLAISES ET LE CONTINENT or TWO ENGLISH GIRLS (Georges Delerue).

PRE-RENAISSANCE? by Derek Elley:

A quite incredible decade for film music, which began in the depths of gloom as the pop upswing of the '60s looked set to have killed off quality scores for good and ended on the most positive signs yet that the '80s could see a true renaissance. The two seminal series of the '70s (RCA's and Bernstein's) helped to keep things bubbling during the decade's more arid patches, but it was, ultimately, the rediscovery by Hollywood of the escapist blockbuster--married to the fertile and available talents of composers like Williams and Goldsmith--that brought about the re-appearance of the truly symphonic score. The fact, too, that there is now a generation of directors and producers active in the U.S. industry who are themselves aware of quality film music--and in a position to commission it-- also bodes well for the '80s.

The following ten scores are listed (in alphabetical order) for often eclectic reasons, though all hold a prime place in the continuing development of the medium and the composers themselves.

ANTONY AND CLEOPATRA (John Scott), for its stunning demonstration of the talents of Britain's most underrated composer, simmering during the '60s and generally squandered during the '70s on TV commissions and B features.

CHIN-YÜ LIANG-YÜAN HUNG-LOU MENG [THE DREAM OF THE RED CHAMBER] (Wang Fu-ling), for its operatic beauty and inventive grace in Shaw Brothers' remake of the Chinese classic.

CLOSE ENCOUNTERS OF THE THIRD KIND (John Williams), for inaugurating a new phase in his development hinted at but not realized by JAWS and STAR WARS.

FEDORA (Miklós Rózsa), the butchered masterpiece of the decade and a loving demonstration of Rózsa's mature Late Style.

THE FIRST GREAT TRAIN ROBBERY (Jerry Goldsmith), for its crucial place in Goldsmith's development (like CE3K in Williams's) away from easy solutions to a genuinely symphonic style.

JANE EYRE (John Williams), for its sheer lucid beauty, the first of his scores to hint at great possibilities beneath the glossy surface.

IL MIO NOME E NESSUNO [MY NAME IS NOBODY] (Ennio Morricone), for its ability to wink at the Leone trademarks of the '60s without sacrificing a jot of their emotive power.

LA NUIT AMERICAINE [DAY FOR NIGHT] (Georges Delerue) for dazzling deployment of the simplest ideas, Delerue's most consistent feature.

PROVIDENCE (Miklós Rózsa), for first unveiling the glorious late Rózsa style, a friendly companion in the labyrinth of Resnais' mind.

THE WIND AND THE LION (Jerry Goldsmith), for raising our spirits when most needed and, above all, saying it first.

CATEGORIES by Ken Sutak:

There are more than a dozen categories from which emerged particular film scores of the '70s that I think deserve to be remembered as masterful, even classic. Naturally, my categories overlap, but I have tried to relate inclusions by their dominant characters. In no particular order, here are the categories and inclusions.

Character Study: PATTON was the film of the decade in this respect, and it drew from Jerry Goldsmith a literate score that lent both psychological coloring and spiritual grandeur to this portrait of a complex 20th-century warrior. Where no-less-complex women were concerned, albeit within scales unrelated to history, John Williams's IMAGES and Michael Small's KLUTE were outstanding.

Social Commentary: Bernard Herrmann's TAXI DRIVER, a savagely atmospheric depiction of the pathology of decay in America's urban life, was a blowtorch of accomplishment. On a more universal level, John Barry's WALKABOUT, despite its classical insertions, impressed with its mystical backdrop to Nicolas Roeg's some-kind-of-great movie about modern civilization and Lord knows what else.

Arts and Crafts: Miklós Rózsa's alternately severe and elegiac music for PROVIDENCE, underlying the intersecting mental and physical affairs of a dying novelist, proved one of the finest scores ever written on the matter of artistic process. In a much lighter vein, Georges Delerue's music for Francois Truffaut's joyful portrait of filmmaking in DAY FOR NIGHT was exuberant and grand.

Adventure: At the most entertaining level, Jerry Goldsmith's rousing score for THE WIND AND THE LION was unsurpassed. On a more serious plane, Goldsmith's music for PAPPILLON was less flashy but more moving, transcending mere color and excitement to attain an enthralling statement about the resiliency of the human spirit.

Western: As each had done earlier, Elmer Bernstein (BIG JAKE), Alex North (BITE THE BULLET), and Jerry Fielding (THE OUTLAW JOSEY WALES) distinguished the Western with their respective energetic styles during the genre's decline in the '70s. The leading contribution, however, came from John Williams via his sumptuous score for THE COWBOYS. Close behind and quietly different were two co-composed scores for the decades two best Westerns--THE CULPEPPER CATTLE COMPANY (Jerry Goldsmith and Tom Scott) and JEREMIAH JOHNSON (John Rubinstein and Tim McIntire).

Science Fiction: An abundance of good work surrounds two towering achievements: John Williams's for CLOSE ENCOUNTERS OF THE THIRD KIND and Jerry Goldsmith's for LOGAN'S RON. Modernistic (when that) in different ways, even melodic (when that) in different ways, these scores are the works of master composers who understand that successful science fiction operates as a means toward making humanistic points.

Horror: Another crowded field of achievement, wherein worked not just the preeminent Herrmann (SISTERS) but even Rózsa (TIME AFTER TIME), North (WILLARD), Raksin (WHAT'S THE MATTER WITH HELEN?), and Friedhofer (PRIVATE PARTS) as well as regulars like Goldsmith (THE OMEN), Williams (JAWS), Fielding (THE NIGHTCOMERS), Rosenman (PROPHECY), and Schifrin (THE AMITYVILLE HORROR). All were effective, and two even won Oscars; but the most affective was the most subtle, the most restrained, the most concerned with characters to whom horror happens. By that standard David Raksin's HELEN score is worthy of special remembrance. By a purely musical standard, however, sections of Williams's THE FURY and Fielding's DEMON SEED are superior, particularly the music for the metaphysical impregnation sequence in the latter.

Fantasy: A film composer just can't do much better in this field than STAR WARS and SUPERMAN, and none did. After these colossi from John Williams, the most intriguing fantasy score was ONCE UPON A TIME IN THE WEST. Ennio Morricone's overblown music for this operatic odyssey-on-the-plains had little to do with the West, but everything to do with that peculiar cinematic mythology (Grecian impressed upon American by way of Italy) that Sergio Leone has fashioned within a "West" of his (and Homer's) invention. Well known in America only to film music fans in the main, this score has been as generally popular in Europe as the Williams scores have been at home. One reason: its main theme is the most beautiful film music leitmotif composed during the decade.

Romantic Drama: Notwithstanding fine efforts from far more serious composers (e.g., Herrmann's OBSESSION, Bennett's LADY CAROLINE LAMB), Marvin Hamlisch's THE WAY WE WERE is the most memorable, based as it is on the best film song of the decade.

Comedy: For true comic drama, Nino Rota's AMARCORD was the most sublime, while Miklós Rózsa's FEDORA was the most trenchant. For social comedy of sweeter textures, Jerry Goldsmith's THE BALLAD OF CABLE HOGUE and Elmer Bernstein's FROM NOON TO THREE made moving comments on eras as well as erogeny, helped by exquisite, plot-fixture songs ("Butterfly Morning" and "Hello and Goodbye," respectively). For sustained wit in an odd genre, Michael Lewis's THEATER OF BLOOD was alive with feeling. For drawing room comedy, Dave Grusin's HEAVEN CAN WAIT was remarkably endearing, while for broad belly laughs, Elmer Bernstein's music for ANIMAL HOUSE was one of the funniest film scores ever.

Song Score: Those six songs by the Bee Gees for SATURDAY NIGHT FEVER were marvelous, as were many of the NASHVILLE numbers by a variety of writers, but source songs for disco dancing or country and western performing do not make a film score. Equally contemporary but more interrelated re plot development were Alan Price's songs for O LUCKY MAN!.

Religious Drama: Television embraced what the movie makers apparently felt they could no longer afford to offer, and several film composers were inspired to add considerable stature to telefilm music in the process. Jerry Goldsmith's QB VII was the most openly ambitious score of his career, while sections of THE WORD contained some of the finest music Alex North has written. Even Maurice Jarre's score for JESUS OF NAZARETH, closer in texture to Rossellini (THE SON OF MAN) than Rózsa (KING OF KINGS), was worthy of high praise.

Epic Drama: The two Coppola/Puzo GODFATHER films comprise one of the great American epic tragedies, and Nino Rota's music for this harrowing saga was precise, haunting, and filled with sorrow. Unfortunately, both the main theme and the love theme derive from earlier Rota scores, a fact that must mar the repute of this score over the long haul.

Minimalism: Three works stand out from the decade's most prevalent film music trend. Elmer Bernstein's THE SHOOTIST eschewed MAGNIFICENT SEVEN theme-thumping and reverted to MOCKINGBIRD delicacies for this unique chamber western about a cancer-laden legend arranging the particulars of a mano-à-mano death. David Shire's THE CONVERSATION and Georges Delerue's JULIA approached equally difficult subjects with subtle snippets of music that managed to be quite shattering in their respective contexts.

Personal Projects: Alex North's SHANKS, a veritable ballet composed for an almost wordless film produced by the composer's son, was a rare achievement in form. But the cake was taken by Dimitri Tiomkin's production of TCHAIKOVSKY, an unprecedented film music swan song of Tchaikovsky-cum-Tiomkin scoring in which Tiomkin marked the end of his flamboyant career by paying homage to his musical roots. What a way for a Golden Age giant to go!

The decade's most eventful score (positive)?

STAR WARS. Though by now perhaps too famous and popular for its own good, it marked a long overdue turning point for film music.

The decade's most eventful score (negative)?

A CLOCKWORK ORANGE. Walter (now Wendy) Carlos's work with a necessarily classical repertoire was certainly a major adjunct to Stanley Kubrick's malignant masterwork. It also defines the bleakest reach yet attained along a certain path that film composers should not lend their talents to. Nowhere more effectively than here was good music used for more repulsive cinematic purposes (e.g., the kicking to death of a helpless human being to the tune of "Singin' in the Rain," ostensibly as a paean to individualism). If this score is ever surpassed on its own terms, it will be by the first composer to score a snuff film.

The decade's most distinguished record of achievement?

Neither Jerry Goldsmith's for the most widely excellent body of work, nor John Williams's for the most specifically splendid collection of scores, but rather Elmer Bernstein's for (1) directing an impossibly ambitious recording project designed to give back to film music a sense of its heritage, and (2) spearheading the film composers' essentially successful legal challenge to the studios' grip on film music property rights, while (3) continuing to contribute important film scores of his own. Altogether that is an enormous commingling of aim and achievement, deserving not just salute but also deep respect, deep gratitude.

The decade's least distinguished record of achievement?

Stanley Kubrick's for continuing in BARRY LYNDON that noxious practice commenced earlier in SPACE ODYSSEY and increasingly emulated: replacement of the film composer (as composer) by the classical record collection of the director (as egomaniac) in films of real scope.

OSCARS FOR DRAMATIC SCORES DURING THE '70s by Ronald Bohn:

Although the first Academy of Motion Picture Arts and Sciences banquet was held in 1929, it was five years before music was recognized as enough of a force in film making to be given any award at all. And from 1934 to 1937, the award for Best Score was given not to the composer but to the head of the music department.

Through the years there have been more changes in the process for selecting the nominees for the music awards than for any other category; and since 1934, the only music category that has remained constant is the "Best Song" award, and even the criteria for that were changed a few years ago.

Of all the international film awards and ceremonies, probably the Academy Awards has had the most publicity and the greatest popular appeal. And certainly an Oscar presented to a film in any category enhances the commercial potential of the film, as well as the bargaining power of individuals receiving the awards. Below is listed a chronological rundown of the nominees and winners in the Best Original Score category through the past decade.

In 1970,* LOVE STORY (Francis Lai) won Oscar--and this indicates the trend of the Original Score awards for the decade: mass popularity and not artistic merit as the main criterion for winning. The top-grossing LOVE STORY won out over Alfred Newman's AIRPORT (his last score); Jerry Goldsmith's sparse, powerful PATTON score; Frank Cordell's CROMWELL; and Henry Mancini's SUNFLOWER.

1971 was a year when the Academy decided, once again, to revamp the music categories. "Original Score" was changed to "Original Dramatic Score," and "Original Song Score" was changed to "Scoring: Adaptation and Original Song Score." (There just weren't that many Hollywood musicals being made to claim their own separate category any longer.) In '71, the schmaltzy SUMMER OF '42 (Michel Legrand) won out over such superior scores as John Barry's MARY, QUEEN OF SCOTS, Richard Rodney Bennett's NICHOLAS AND ALEXANDRA, and Jerry Fielding's STRAW DOGS. But it could have been worse. Isaac Hayes' SHAFT was also nominated that year!

One of the strangest years of the decade, as far as Dramatic Score nominees were concerned, was 1972. Nino Rota's score for THE GODFATHER was originally announced as one of the nominees--then it was disqualified when it was learned that a portion of the music had been composed for the 1958 Italian film FORTUNELLA. Furthermore, Chaplin's score for LIMELIGHT won the Oscar that year--although LIMELIGHT had been made in 1952. But it had not been shown in Los Angeles until 1972, thus making it eligible. John Williams had two nominations that year, for IMAGES and for THE POSEIDON ADVENTURE. Buddy Baker's eminently forgettable score for the Disney film, NAPOLEON AND SAMANTHA, was the fifth nominee.

Following in the tradition of musical popularity rather than artistic merit, Marvin Hamlisch's THE WAY WE WERE won the award for the best Dramatic Score in 1973 (as well as justifiably winning the Best Song award). John Williams was again among the nominees for his score for CINDERELLA LIBERTY. THE DAY OF THE DOLPHIN (Georges Delerue), PAPILLON (Goldsmith), and A TOUCH OF CLASS (John Cameron) were the other nominees that year.

John Williams and Jerry Goldsmith were again in the running in 1974, with THE TOWERING INFERNO and CHINATOWN, respectively. Also nominated that year were Richard Rodney Bennett's MURDER ON THE ORIENT EXPRESS and Alex North's SHANKS, the latter film having very limited distribution, either in the U.S. or abroad. But Nino Rota finally copped the coveted award, with co-composer Carmine Coppola, for work on THE GODFATHER, PART II.

The Big Three in 1975 were again Jerry Goldsmith, Alex North, and John Williams--for THE WIND AND THE LION, BITE THE BULLET, and JAWS. And this

*Actually the awards are presented in April of the year following the films' release, i.e., April 1971.

time John Williams did win the award, for his pertinent and powerful JAWS. Gerald Fried was nominated for the documentary, BIRDS DO IT, BEES DO IT-- his first nomination. And Jack Nitzsche was also up for a first nomination for his score for ONE FLEW OVER THE CUCKOO'S NEST-- a nomination undoubtedly influenced by the film's immense popularity and dramatic, not musical, values.

1976 was probably the only year of the decade with five very outstanding scores nominated, all of them deserving and far surpassing the usual quality of AA nominees: Herrmann was nominated for both OBSESSION and TAXI DRIVER; Jerry Fielding's outstanding THE OUTLAW JOSEY WALES and Lalo Schifrin's VOYAGE OF THE DAMNED were also nominated that year. But it was Jerry Goldsmith who won the Oscar for THE OMEN. It was definitely a peak year for film scoring and a wonder, knowing what the Academy is like, that Bill Conti's music for ROCKY wasn't nominated. (Although the song from ROCKY, "Gonna Fly Now," was among the Best Song contenders.)

Jerry Goldsmith was not among the nominees in 1977--the first time in five years! But John Williams was hot--with two major scores in the race: CLOSE ENCOUNTERS OF THE THIRD KIND and STAR WARS. Of course, Williams won hands down for STAR WARS--the double-album soundtrack sold in the millions, and the film became one of the top grossers of all time. And the score was worthy of all the critical and popular acclaim it received. Marvin Hamlisch's pop score for THE SPY WHO LOVED ME, Georges Delerue's sparsely scored JULIA, and Maurice Jarre's MOHAMMAD--MESSENGER OF GOD (which received only limited distribution in the U.S.) were the three other nominees that year.

Only four composers were nominated for Best Original Score in '78. Jerry Goldsmith for THE BOYS FROM BRAZIL; Ennio Morricone for DAYS OF HEAVEN (this eminent Italian composer's first nomination); John Williams for SUPERMAN; and disco specialist Giorgio Moroder for MIDNIGHT EXPRESS. A rumor was going around Hollywood circles in early '79 that Morricone actually ran a "factory," i.e., he had a number of young composers churning out music for him that he put his name to and used in various films; and I'm sure this rumor deterred a number of Academy members from voting for Morricone. Also, the Academy had received some criticism the year before for not having nominated SATURDAY NIGHT FEVER for Best Original Song Score, and accusations were made that the Academy was very "Old Guard" and opposed to the new disco scores being produced. So, almost in retaliation to this kind of criticism, the Academy Award went to MIDNIGHT EXPRESS, an inferior score that does not work effectively either with the film or on disc.

Winding up the decade, the Academy nominated Lalo Schifrin's THE AMITY-VILLE HORROR, a superior score for an inferior film; Dave Grusin's THE CHAMP, a mediocre pop score for a mediocre film; Henry Mancini's 10, versatile and varied, using everything from disco to Ravel's Bolero (but, to me, not as interesting as his music for WHO IS KILLING THE GREAT CHEFS OF EUROPE? or NIGHTWING); Jerry Goldsmith's STAR TREK, which many felt would win the award since it was not only superior musically but also actually carried the film at times; and the winner for 1979, Georges Delerue's A LITTLE ROMANCE, a pleasant score utilizing a Vivaldi largo rather extensively (see SCN/19, p. 2), but certainly not one of this prolific French composer's best. Unfortunately, among the pre-nominees not nominated were such estimable works as Rózsa's TIME AFTER TIME, Goldsmith's THE GREAT TRAIN ROBBERY, Coppola's THE BLACK STALLION, Fielding's ESCAPE FROM ALCATRAZ, and Rosenthal's METEOR.

In 1975 and 1976, Leonard Rosenman won the Academy Awards for Music Adaptation (for BARRY LYNDON and BOUND FOR GLORY). When accepting the Award for BOUND FOR GLORY, he reminded the Academy members that he was primarily a film music composer, implying how ironic it was to be winning the Music Adaptation award two years in a row, when he had never been nominated for an award for any of his original compositions.

Undoubted frontrunners of the decade are Jerry Goldsmith and John Williams, and their nominations were well earned. But many excellent scores have been neglected by the Academy in favor of lesser efforts (e.g., SHAFT, ONE FLEW OVER THE CUCKOO'S NEST, NAPOLEON AND SAMANTHA, THE CHAMP, et al.). To be completely pragmatic, one must remember that the Academy Awards have evolved throughout the years to be an overblown media event rather than a ceremony to award genuine artistic creativity. Nevertheless, it must engender a great deal of cynicism in film music composers who are producing excellent scores to see their work bypassed for lesser efforts because of studio politicizing.

Most of the technical guilds involved with filmmaking (the Directors Guild, the Writers Guild, etc.) do have their own awards each year, and although occasionally a certain amount of nepotism or regional bias may be evident in these awards, they are a more valid barometer of an individual artist's contributions. It is regrettable that the Composers & Lyricists Guild does not give any annual awards, which would, coming from peers, be more meaningful than the yearly Oscars.

Ronald Bohn's Best of the Decade:

- 1970: THE PRIVATE LIFE OF SHERLOCK HOLMES (Miklós Rózsa)
- 1971: NICHOLAS AND ALEXANDRA (Richard Rodney Bennett)
- 1972: THE MECHANIC (Jerry Fielding)
- 1973: SISTERS (Bernard Herrmann)
- 1974: THE GODFATHER, PART II (Nino Rota and Carmine Coppola)
- 1975: THE WIND AND THE LION (Jerry Goldsmith)
- 1976: FAMILY PLOT (John Williams)
- THE OUTLAW JOSEY WALES (Jerry Fielding)
- 1977: PROVIDENCE (Miklós Rózsa)
- STAR WARS (John Williams)
- 1978: COMES A HORSEMAN (Michael Small)
- 1979: TIME AFTER TIME (Miklós Rózsa)

ROLL OF HONOUR by Alan Hamer:

By a strangely ironic quirk of fate, the '70s that witnessed a heartening renaissance in symphonic film scoring as well as a rousing revival of interest in the master composers of previous years was the same decade in which an unprecedented number of these composers passed away. A brief list is a virtual "Who's Who" of top screen musicians: Bernard Herrmann, Alfred Newman, Max Steiner, Dimitri Tiomkin, Nino Rota, Richard Addinsell, Leith Stevens, Cyril Mockridge, Paul Sawtell, Muir Mathieson, Richard Rodgers, and Friedrich Hollander. There are many more, and at this point it might be worth recalling

the old adage to the effect that "pigs and composers are fully famed only after death" in order to clarify just how such a tragic deprivation is only now being gradually realized. Never before have so many highly respected practitioners of this unique, chosen art all appeared on the same decade's deathroll, and in retrospect, has their true worth finally begun to be established and cherished.

In addition, an equally large list of established concert composers who only seldom worked in movie studios can be added to this distressing mass obituary: Sir Arthur Bliss, Benjamin Frankel, Benjamin Britten, Alan Rawsthorne, Darius Milhaud, Roberto Gerhard, Aram Khachaturian, Dmitri Shostakovich, Francis Chagrin, and Ferde Grofe.

Bernard Herrmann, who wrote memorably for concert and opera as well as films, may be the saddest loss of all. Surely one of the true originals in twentieth-century music, he evolved an always-sophisticated, diverse style into which early influences had been tracelessly dissolved. His frequent experiments in instrumentation rarely failed to excite, whilst working admirably in the context of enhancing the films' effectiveness: electronic instruments (THE DAY THE EARTH STOOD STILL), nine harps (BENEATH THE TWELVE-MILE REEF), viola d'amore (ON DANGEROUS GROUND), string orchestra (PSYCHO), five organs (JOURNEY TO THE CENTER OF THE EARTH), and organ with chorus (OBSESSION). Herrmann will always hold a unique position in the history of music-and-film collaboration, and his intensely personal nature makes profitless a comparison with music other than his own.

Past influences remained more apparent in the styles of three notable Hollywood contemporaries of Herrmann. Alfred Newman, Max Steiner, and Dimitri Tiomkin were extremely prolific film composers whose combined musical assimilations almost treble-handedly created the much-maligned "Hollywood sound." Melodic, curving echoes of Rachmaninov were blended with Broadway jazz elements, producing strongly lyrical scores, easily adaptable to songwriters' talents and readily approachable by the ordinary listener. Individually, their very recognizable trademarks were much copied by a legion of lesser composers, but their own work was always musicianly, often splendidly so, and sometimes sheer magic. All three became studio legends, and much of their distinguished work is rightly applauded.

Another figure who was perhaps too prolific for his own good was Nino Rota. He became one of the few Italian composers to achieve any sort of notable--and justifiable--international success, possessing a mind far more imaginative and fertile than the majority of his colleagues. Many of his collaborations with leading Italian directors, Fellini, Visconti, and Zeffirelli, exemplify this gift, but his choral masterpiece, *Mysterium Catholicum*, remains his most deeply felt testament.

Two of the most distinguished Soviet composers, Aram Khachaturian and Dmitri Shostakovich, both died in the '70s, and a uniquely pioneering period in the development of Russian music thus concluded. Both were giants in the field of orchestral music and included a variety of films amongst accepted commissions. Unfortunately, few of these are ever shown in the West, making a thoroughly reasonable evaluation next to impossible.

More accessible is the comparable screen work of some leading British composers who also died during the same period. Sir Arthur Bliss's major contributions to this art were typically brilliant, despite their infrequency, and his classic THINGS TO COME has become rightly renowned the world over. Benjamin Frankel, Alan Rawsthorne, and Richard Addinsell were more prolific in films and did much to sustain the level of eminence and sensibility prevalent in British efforts throughout the '40s and '50s.

Benjamin Britten dabbled in documentaries but preferred the flagging medium of opera to attempt maximum achievement. That he more than succeeded must surely be considered a tremendous loss to the art of film music. Francis Chagrin, Allan Gray, and John Greenwood all became prominent names in British studios; the last-named worked under the highly competent Scottish music director Muir Mathieson, who joined Alexander Korda at the age of 20 and pursued a unique and brilliant career in various film studios and at the BBC. It is certain that Great Britain has never produced a finer all-round talent in motion picture music direction.

In conclusion, mention should be made of some other prominent musicians who have had occasion to earn screen titles: Duke Ellington, Percy Faith, Malcolm Lockyer, Oliver Nelson, David Munrow, Gary MacFarland, Robert Stolz, Noel Coward, and Charlie Chaplin. Last but not least, Igor Stravinsky--the composer M-G-M wanted, could well afford, but found somewhat lacking as a "firebird" when it came to deadlines! Film scorers are seldom allotted enough time to write their music, and Stravinsky would have had to have been no exception to this commercially stringent inconsideration. One can say little else in the space available except that the artistic legacy of each of the aforementioned composers will continue to live on for future generations to love and acclaim.

Alan Hamer's Best of the Decade:

AIRPORT (Alfred Newman)
ALIEN (Jerry Goldsmith)
ANTONY AND CLEOPATRA (John Scott)
CLOSE ENCOUNTERS OF THE THIRD KIND (John Williams)
THE FURY (John Williams)
JANE EYRE (John Williams)
OBSESSION (Bernard Herrmann)
PROVIDENCE (Miklós Rózsa)
TIME AFTER TIME (Miklós Rózsa)
THE WIND AND THE LION (Jerry Goldsmith)

THE BEST OF THE DECADE--SOME ADDITIONAL LISTS:

JOHN CAPS:

CLOSE ENCOUNTERS OF THE THIRD KIND (John Williams)
FAREWELL, MY LOVELY (David Shire)
JAWS (John Williams)
LE JUGE ET L'ASSASSIN [THE JUDGE AND THE ASSASSIN] (Philippe Sarde)
THE MEPHISTO WALTZ (Jerry Goldsmith)
MURDER ON THE ORIENT EXPRESS (Richard Rodney Bennett)
PATTON (Jerry Goldsmith)
STAR WARS (John Williams)
STAVISKY . . . (Stephen Sondheim)
THE SUMMER OF '42 (Michel Legrand)
"Musically excellent, excellently conceived for each film situation."

JOHN FITZPATRICK:

CLOSE ENCOUNTERS OF THE THIRD KIND (John Williams)
LOGAN'S RUN (Jerry Goldsmith)
OBSESSION (Bernard Herrman)
PATTON (Jerry Goldsmith)
THE PRIVATE LIFE OF SHERLOCK HOLMES (Miklós Rózsa)
PROVIDENCE (Miklós Rózsa)
TIME AFTER TIME (Miklós Rózsa)
THE WIND AND THE LION (Jerry Goldsmith)

Also: All the Rózsa scores (even the weakest, the butchered FEDORA, had wondrous moments). THE SWARM and large parts of a dozen other Goldsmith movies. STAR WARS for its historical importance, SUPERMAN for its high spirits, JANE EYRE for its pure musical beauty, and THE FURY for its transcendence of an impossible film. THE LORD OF THE RINGS (Rosenman). And perhaps, if memory serves, THE ABDICATION (Rota), LES DEUX ANGLAISES ET LE CONTINENT or TWO ENGLISH GIRLS (Delerue), and CAPTAINS AND THE KINGS (Bernstein).

HARRY GEDULD:

THE BATTLE OF BRITAIN (Ron Goodwin and Sir William Walton)
A BRIDGE TOO FAR (John Addison)
THE GARDEN OF THE FINZI-CONTINIS (Manuel De Sica)
GIU' LA TESTA [DUCK, YOU SUCKER] (Ennio Morricone)
LADY CAROLINE LAMB (Richard Rodney Bennett)
THE LAST TANGO IN PARIS (Gato Barbieri)
THE MOLLY MAGUIRES (Henry Mancini)
OBSESSION (Bernard Herrmann)
PROVIDENCE (Miklós Rózsa)
STAVISKY . . . (Stephen Sondheim)

Limited to one work per composer. "BATTLE is 1969, but I insist on retaining it."

THOMAS MOORE:

THE APOCALYPSE OF THE ANIMALS (Vangelis Papathanassiou)
FRATELLO SOLE SORELLA LUNA [BROTHER SUN, SISTER MOON] (Riz Ortolani)
THE GARDEN OF THE FINZI-CONTINIS (Manuel De Sica)
MARY, QUEEN OF SCOTS (John Barry)
MURDER ON THE ORIENT EXPRESS (Richard Rodney Bennett)
NOVECENTO [1900] (Ennio Morricone),
THE OMEN (Jerry Goldsmith)
ROBIN AND MARIAN (John Barry)
THE SAILOR WHO FELL FROM GRACE WITH THE SEA (John Mandel)
STAR WARS (John Williams)

MARY PEATMAN:

THE ABDICATION (Nino Rota)
ANDREI RUBLEV (Vyacheslav Ovchinnikov)
CLOSE ENCOUNTERS OF THE THIRD KIND (John Williams)
FRENZY (Ron Goodwin)
LAST EMBRACE (Miklós Rózsa)
PATTON (Jerry Goldsmith)
PROVIDENCE (Miklós Rózsa)
STAR WARS (John Williams)
STAVISKY . . . (Stephen Sondheim)
TIME AFTER TIME (Miklós Rózsa)

ROBERTO PUGLIESE:

LE CHAT (Philippe Sarde)
DEATH ON THE NILE (Nino Rota)
THE LORD OF THE RINGS (Leonard Rosenman)
METEOR (Laurence Rosenthal)
NOVECENTO 1900] (Ennio Morricone)
OBSESSION (Bernard Herrmann)
THE OMEN (Jerry Goldsmith)
PROVIDENCE (Miklós Rózsa)
STAR WARS (John Williams)
SUPERMAN (John Williams)

MIKE SNELL:

BITE THE BULLET (Alex North)
ISLANDS IN THE STREAM (Jerry Goldsmith)
THE LORD OF THE RINGS (Leonard Rosenman)
THE PRIVATE LIFE OF SHERLOCK HOLMES (Miklós Rózsa)
THE RUNNER STUMBLES (Ernest Gold)
SISTERS (Bernard Herrmann)
STAR WARS (John Williams)
STRAW DOGS (Jerry Fielding)
THE WIND AND THE LION (Jerry Goldsmith)
WHAT'S THE MATTER WITH HELEN? (David Raksin)

Also: PROVIDENCE (Rózsa), ROBIN AND MARIAN (Barry), SHANKS (North), THE TRAVELING EXECUTIONER (Goldsmith), VON RICHTOFEN AND BROWN (Friedhofer).
"Selected not only for their intrinsic musical and dramaturgical merits, but also as prototypes of various trends which emerged in the '70s, as well as representations of a wide variety of cinematic genres."

LUC VAN DE VEN:

ALLE ORIGINI DELLE MAFIA (Nino Rota)
ANTONY AND CLEOPATRA (John Scott)
DRACULA (John Williams)
THE FURY (John Williams)

GARIBALDI (Carlo Rustichelli)
HAKKODASAN [MOUNT HAKKODA] (Yasushi Akutagawa)
THE LAST VALLEY (John Barry)
PAPER TIGER (Roy Budd)
ROBIN AND MARIAN (John Barry)
SERVANTE ET MAITRESSE (Jean-Marie Benjamin)
THE THIRTY-NINE STEPS (Ed Welch)
THE WIND AND THE LION (Jerry Goldsmith)

STEVE VERTLIEB:

CLOSE ENCOUNTERS OF THE THIRD KIND (John Williams)
THE DAY OF THE DOLPHIN (Georges Delerue)
THE FURY (John Williams)
JAWS (John Williams)
LADY CAROLINE LAMB (Richard Rodney Bennett)
LAST EMBRACE (Miklós Rózsa)
NICHOLAS AND ALEXANDRA (Richard Rodney Bennett)
OBSESSION (Bernard Herrmann)
THE PRIVATE LIFE OF SHERLOCK HOLMES (Miklós Rózsa)
STAR TREK (Jerry Goldsmith)
STAR WARS (John Williams)
SUPERMAN (John Williams)
TIME AFTER TIME (Miklós Rózsa)
WATERSHIP DOWN (Angela Morley)
THE WIND AND THE LION (Jerry Goldsmith)

AFTERWORD by John Fitzpatrick:

I propose here to make some general and statistical observations of my own on what has been said above. It will be at once obvious that we have conducted, informally, a sort of international critics' poll on the best works of the 1970s. Like the film surveys that *Sight and Sound* used to sponsor, this effort can have immense interest and value, if only as a record of what some experienced listeners were thinking in 1980. We know that future minds will think differently, but at least they will know what others have thought before.

Amazingly, such a survey seems never to have been done before. I have seen some "all-time" lists, but these are very hard to do well, and every one I have seen suffers from a Hollywood bias and a chronological preference determined by the author's age. Annual lists have been more popular. Page Cook's choices in *Films in Review*, if stripped of their rhetorical overkill, have actually been quite sensible. But he is only one person. *SCN* used to conduct annual reader polls, but these were unsystematic and suffered from that excellent journal's puzzling preoccupation with record albums instead of film music proper. And certainly the Academy Awards and other such pageants have no serious value.

I do believe that the PMS survey has value. But before analyzing the results, I should clearly acknowledge its limitations as well. No one

should take our statistics seriously who has not also pondered these facts:

The PMS critics are a personal choice, commissioned by one editor.

Not everyone I asked was able to contribute.

Certain films--TIME AFTER TIME, LAST EMBRACE, STAR TREK--had not yet been seen in Europe when the poll was taken. Others-- PROVIDENCE, ANTONY AND CLEOPATRA--received little or no American exposure. And there were some--THE PRIVATE FILES OF J. EDGAR HOOVER, SHANKS--that were scarcely seen anywhere.

Lacking reference sources, a number of critics may have forgotten (or relegated to the 1960s) such early films as PATTON, JANE EYRE, and THE COWBOYS.

A composer who scores 30 big films will naturally receive more mentions than one who scores a handful of obscure pictures.

Still, when all this has been said, there are some very interesting things to be learned from our survey. The three tables presented on page 26 attempt to set them forth statistically. To compile these tables I simply counted every favorable reference to a score once--whether it occurred in a list, an article, or an addendum.

The one overwhelming fact that emerges from all the numbers is the way three composers dominated the 1970s: Jerry Goldsmith, Miklós Rózsa, and John Williams. Table 3 needs no comment. From Table 1 we see that these men accounted for 12 of the first 13 choices and 17 of the top 26.

Goldsmith's is the most prodigious output of all. No one score of his was an overwhelming choice, but almost everyone cited several of his works for excellence. Like Williams, he appears on 15 of the 16 lists. Fully 20 scores, the bulk of his work for the decade, were cited. To have maintained a standard of quality with such a prolific output is a tremendous achievement. It is all the more amazing in light of the kind of commissions Goldsmith had to live with. For every PATTON there was a SWARM or OMEN or STAR TREK or CASSANDRA CROSSING. To even sit through such claptrap deserves some sort of award. To have scored such films with taste, intelligence, and enthusiasm is clearly beyond the call of duty.

The Rózsa achievements have received (or will receive) due comment in these pages, and John Williams has not lacked attention these last few years. Perhaps now his pre-STAR WARS output will be "discovered." JANE EYRE contained extraordinarily fine music as far back as 1971, and THE COWBOYS (from which Williams has now fashioned a concert overture for the Boston Pops) is very highly regarded by those who have heard it. And although IMAGES received but a single mention here, it is a personal favorite of the composer himself and a major score for critics of modernist persuasion.

Bernard Herrmann, had he lived, would surely have given Table 3 a "big four" instead of a "big three." Like film music itself, his career was entering a renaissance in 1975. Newly appreciated by British recording companies and young American directors, Herrmann died at the point of his triumph, having just returned to Hollywood after a self-imposed exile of some nine years. OBSESSION, the last of his films to be released, was the clear choice of our panel to summarize his splendid career.

Table 1; Films Cited Most Frequently

<u>No. of Mentions</u>	<u>Title</u>
12	STAR WARS
11	PROVIDENCE
10	CLOSE ENCOUNTERS OF THE THIRD KIND
9	TIME AFTER TIME
	THE WIND AND THE LION
7	OBSESSION
	THE PRIVATE LIFE OF SHERLOCK HOLMES
6	THE FURY
	PATTON
	SUPERMAN
	FEDORA
	JAWS
	LAST EMBRACE
4	ANTONY AND CLEOPATRA
	LADY CAROLINE LAMB
	THE OMEN
	SISTERS
3	JANE EYRE
	LOGAN'S RUN
	THE LORD OF THE RINGS
	THE OUTLAW JOSEY WALES
	THE PRIVATE FILES OF J. EDGAR HOOVER
	ROBIN AND MARIAN
	STAR TREK
	STAVISKY . . .
	WATERSHIP DOWN

Table 2; Number of Films Cited, by Composer

<u>Number of Films</u>	<u>Composer</u>
20	Jerry Goldsmith
11	John Williams
7	Elmer Bernstein
	Miklós Rózsa
5	Jerry Fielding
	Bernard Herrmann
	Nino Rota*
4	John Barry
	Richard Rodney Bennett
	Georges Delerue
	Ennio Morricone
	Alex North

*Counting THE GODFATHER as one film.

Table 3; Total Number of Citations for All Films

<u>Total Citations</u>	<u>Composer</u>
50	John Williams
44	Jerry Goldsmith
42	Miklós Rózsa
14	Bernard Herrmann
9	Richard Rodney Bennett
	Elmer Bernstein
	Jerry Fielding
7	Nino Rota

Two other notable careers that ended in the 1970s are represented in Tables 2 and 3. Nino Rota's creative contributions to the cinema stretched over an incredible 46 years, easily the longest span of any film composer. By contrast, Jerry Fielding was only just reaching his full potential after many years of apprenticeship and setbacks when he was untimely taken from us. Both composers will be missed.

It comes as a surprise that Elmer Bernstein has seven films cited on our lists (one of them admittedly a telefeature). Bernstein has been involved in so many other ventures, and most of his films have been so minor, that we tend to forget his continuing compositional involvement. Yet he did find time for some excellent work (including a great deal of television). I for one enthusiastically agree with Ken Sutam's observation: If the decade had a single hero, it was the man who spearheaded the composers' lawsuit, who founded the noblest of all the recording ventures, who sponsored a promising young composer (Dana Kaproff), and who still found time to compose--Elmer Bernstein. May we hear more from him in the 1980s!

Other composers who would surely have been named more frequently included Hugo Friedhofer, Alex North, and David Raksin--if only they had more (or more worthy) commissions. We should all hope to hear more from these men in the 1980s. We surely will hear more from Richard Rodney Bennett and Georges Delerue, two composers who have quietly been amassing an enviable list of credits. Bennett was cited nine times for four different films, which surely indicates that his talents are coming to be more widely appreciated. Bennett--or Dana Kaproff or David Shire--could become the John Williams of the 1980s.

Finally, it is worth noting the presence of some controversial names on the list--Ennio Morricone and John Barry were each cited for four films, and the names of Henry Mancini and Maurice Jarre will also be found in individual lists. Heroes to some, hacks to others, these composers all share the undeniable power to arouse passions. They will have to be reckoned with by any future historians of the period.

Turning from the composers to the films themselves (Table 1), there is much to discover. It was probably inevitable that STAR WARS would come out on top--even if the conception was unoriginal and the dubbing poor. The score, after all, is a landmark, the single most important factor in bringing serious music back to the fore in major films. This alone makes it a key work. But STAR WARS is more than a part of the film music revival; it is also a result of that revival. For a score in this vein might never have been written or accepted but for the great success of THE SEA HAWK and other Classic Film Scores albums. Williams's genuine success is therefore a 1970s' validation of the enduring power and influence of Erich Wolfgang Korngold--part of a living tradition of great film music.

If STAR WARS is no surprise, the next score on the list is more than sufficiently startling. Indeed PROVIDENCE was scarcely seen in much of the U.S. It too was a victim of the dubbing room and (for some listeners at least) an odd sort of counterpoint to Resnais' convoluted montage. I suspect that the score was mentioned so often for one triumphant reason: after three years the music remains ineffably and inescapably haunting. It was a new direction for Rózsa, his only score ever to begin quietly, and it seems to have made a deeper impression than anything else he wrote in the 1970s.

Less popular than STAR WARS, CLOSE ENCOUNTERS OF THE THIRD KIND is, for its partisans, the more substantial and important score. The picture offered a rare opportunity: not only did it need music, it had a musical theme.

Williams rose to the occasion, and the result may be his masterpiece. The bungled soundtrack album may have lessened its appeal to record collectors, but with the splendid Gerhardt suite and Williams's own shorter concert version, CLOSE ENCOUNTERS should eventually find its full audience.

It is worth pointing out in passing that all three of these films were 1977 releases. Surely it was the most extraordinary year of an exciting decade.

The next two entries have much in common. Both are fascinating, multidimensional films that received less than their due from critics and public. And both received full-blooded "traditional" scores that nevertheless suggested greater depths. TIME AFTER TIME will be discussed soon in these pages. I hope THE WIND AND THE LION is also. It was an exceptionally difficult assignment, mixing history and satire, politics and action, Hollywood heroics and high epic. Goldsmith served the film wherever music could serve--and he also knew where to remain silent. His score deserves the preeminent place it has achieved among the composer's many and varied achievements .

Down to five mentions, the titles in Table 1 are fairly predictable, though it is amazing how even a picture as foolish as THE FURY or as blighted as FEDORA could not prevent our critics from detecting and citing musical merit. At four mentions the surprises start, and the greatest of these is John Scott's score for Charlton Heston's production of ANTONY AND CLEOPATRA. Here is a film that was successful nowhere and that was never even seen in the U.S. On the strength of the record album and the testimony of our European critics, it would appear to be a fine effort. The style is eclectic, and there are echoes of composers as diverse as Peter Tchaikovsky and Alex North, but the music does have a passion and a grandeur of conception too often missing today. One wonders what else Scott has been doing these last ten years.

The list contains other surprises, but it is not for me to emphasize them here. "Three mentions," after all, means that only three of sixteen critics took notice of a score. And the critics are a maverick crew. So are our readers. But the future may surprise us all. It may tell us that THE RUNNER STUMBLES or LE CHAT or CHIN-YÜ LIANG-YÜAN HUNG-LOU MENG were the real masterpieces of the 1970s. If so, it will not come as a total surprise. Someone said it in PMS.

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