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IN THIS ISSUE:

NEWS: Two premieres ... a JUNGLE BOOK without narration . . . Society for the Preservation of Film Music . . . Korngold Society . . . New MRS directory.	p. 2
LETTERS: More "old friends" . . . Film music for Olympic Games and doughnut commercials.	3
DIGGING FOR <u>RÓZSA GOLD</u> : Mike Snell traces the complex genesis of a new album.	4
HERRMANN, HITCHCOCK, AND THE MUSIC OF THE IRRATIONAL: The second part of Royal S. Brown's comparative study, with emphasis on VERTIGO and PSYCHO.	6
KUBRICK'S CANNED MUSIC: Arthur Haupt searches for signs of life in Kubrick's cold canned collages.	13
THE RETURN OF THE FOLIO: Little-heralded print scores for E.T. and JEDI. By Michael Ouigley.	18
DIRECTORY	20

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NEWS [April 1984]

Premieres:

The Viola Concerto will be played as scheduled in Pittsburgh on 4, 5, and 6 May. Dr. Rózsa is tentatively expected to speak in a forum with conductor Andre Previn before the first performance. For last-minute information, contact John Fitzpatrick or Alan Hinkelman as specified in PMS 39/40.

The new concert fantasy for organ and brass (based on themes from YOUNG BESS) will have its world premiere on 29 June in St. Mary's Cathedral, San Francisco. This performance (also two David Raksin works on 25 June) is in connection with the annual convention of the American Guild of Organists and is not officially open to the public except through payment of a \$45 one-day registration fee. However, we are exploring other possibilities, and MRS members interested in attending should write to Ken Doeckel, 4363 Wilson Lane, Concord, CA 94521. Please enclose SASE.

Recordings:

The long-promised coupling of THIEF OF BAGDAD and JUNGLE BOOK suites has appeared in Germany as Celine CL 0017. THIEF is a new recording made by Dr. Rózsa in Nuremberg in 1982. JUNGLE BOOK comes from the Klauspeter Seibel recording, with German narration, that was previously issued on Colosseum. On the Celine album both works are heard without narration. Varese may acquire this for U.S. distribution.

SODOM AND GOMORRAH has had an erratic reissue history, including a Japanese version, and many members have been frustrated in their attempts to obtain this important disc. It is presently available on Spanish RCA NL 43755. In the U.S. this album is being sold by (among others) Sound Track Album Retailers, Box 7, Quarryville, PA 17566. Cost: \$16.95 plus \$1.50 postage.

The original BEN-HUR "soundtrack" (M-G-M 1E1), along with the entire M-G-M catalog, has finally gone out of print. With a run of nearly 25 years, it was the longest-lasting Rózsa album. No doubt it will appear again somewhere before too long. (Can anyone explain the incredible survival of THE ROBE and THE EGYPTIAN for over 30 years, far longer than the scores for numerous more successful films?)

Miklós Rózsa's *String Trio*, Op. 1, was scheduled to receive its second recording in March, for eventual release by Pantheon.

Varese-Sarabande's next Utah Symphony Orchestra digital spectacular will be an all-Rózsa album conducted by Elmer Bernstein. Contents will include the *Spellbound Concerto*, the *New England Symphonette* (i.e., the TIME OUT OF MIND concert piece that expands on the LYDIA Piano Concerto), and the waltz from MADAME BOVARY. The first two works will be heard in expanded arrangements for two pianos and orchestra.

Societies/Publications:

The Society for the Preservation of Film Music is a new Hollywood-based organization with an extremely ambitious program of education, preservation, and professional services. Many of the leading Hollywood composers (including Miklós Rózsa), scholars, record producers, and librarians are listed among its directors and "board of advisors." Annual membership fees range from \$30 up to \$2,500 for various categories. Clifford McCarty is the editor of two publications: *The Cue Sheet*, a short, topical newsletter; and a projected annual of a more scholarly character.

The first *Cue Sheet*, consisting of twelve densely packed pages of material on Stothart, Newman, Korngold, and Goldsmith, is itself an impressive debut. Address: 10850 Wilshire Blvd., Suite 770, Los Angeles, CA 90024.

The Erich Wolfgang Korngold Society, founded in 1982 has already published a good deal of material, including at least seven newsletters. It casts a worldwide net for Korngoldiana, and its writers display great knowledge of Korngold's works, including those that are unpublished and unperformed. Address: 12 Townhead Terrace, Paisley, Renfrewshire, PA7 2AX, Scotland.

CinemaScore, first described in PMS 37, has blossomed into a publication of fairly awesome proportions. The latest double issue (no. 11/12) has 68 pages--heavily illustrated and densely printed. All for \$4. Address: P.O. Box 70868, Sunnyvale, CA 94086.

MRS Notes:

The membership directory enclosed with this issue is an act of faith. Many members have been asking for an updated version, and two--A. J. Lutsky and Ray Van Orden--have made donations to support the publication. But we need many more such donations to underwrite the extra costs of the printing. We ask that everyone who appreciates this tool send us an extra few dollars to support it.

Frank DeWald edits our next issue, to appear in October. There will certainly be another issue in 1985, but plans beyond that are not feasible unless more editorial help is forthcoming as described in PMS 39/40.

LETTERS:

Jim Doherty's letter in PMS 39/40 reminded me that I'd come across the use, or rather re-use, of several Rózsa cues in many Universal films of the '50s. This information comes from the ASCAF cue sheets that I perused while assembling a filmography of the work of Universal's Herman Stein for *CinemaScore*. Most of the borrowings averaged only a few seconds in length, presumably a fanfare or a "surprise" chord or some such. All of it from the Universal music library.

For instance:

THE STRANGE DOOR (1951) contains a few seconds Rózsa, along with library music by Salter, Skinner, Sawtell, Edward Ward and William Lava, plus Herman Stein's Mozart arrangement.

Short excerpts from Rózsa's BRUTE FORCE, and others, are re-used in THE DUEL AT SILVER CREEK (1952) in addition to many library cues by Leith Stevens, Walter Schraf, Salter, Skinner, Milton Rosen, etc.; plus original Stein matter.

FRANCIS COVERS THE BIG TOWN (1952), believe it or not, contains a few moments of Dr. Rózsa's music. Most of the scores for the Francis (the talking mule) films seem to consist of library cues, except for some original themes by Skinner and Stein.

Excerpts from KISS THE BLOOD OFF MY HANDS were reused in ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE (1953). Cues from A DOUBLE LIFE reappear in ALL I DESIRE (1953), DEAR MYRTLE (1954 short), and BROOKLYN GOES TO CHICAGO (1953 short). Four seconds from THE KILLERS can be heard in ABBOTT

(continued on page 19)

Digging for RÓZSA GOLD by
Mike Snell

Fifty-five years after its original composition, Miklós Rózsa's Rhapsody for Cello and Orchestra, Op. 3, received its first recording (in the composer's 1965 cello-piano reduction) in New York City on January 7. Shana Sear was accompanied by pianist Ron Levy, and the session was supervised by none other than Ernest Gold, producer of the forthcoming "Rózsa Gold" album.

Composed for, and premiered by, Klaus Munch-Holland in 1929, shortly after the unpublished First Violin Concerto, the Rhapsody is generally regarded as a "transitional" work in which the composer grappled with Germanic influences while still in search of his distinctive individual voice. Until now, there has been little known performance interest in recent years, even after Breitkopf and Hartel published the reduced score circa 1965. The coupling on the Southern Cross album is Ernest Gold's own Piano Sonata, composed thirty years ago in the wake of his Symphony for Five Instruments. Despite its having won second prize in the 1958 Steinway competition, this work, too, remained unperformed for nearly three decades.

It was Lesley Anderson-Snell who initiated the Gold recording project, since her production of an earlier Jerome Moross album had brought her into contact with Gold in 1979, and she perceived immediately the recording potential of his Sonata. Ron Gianattosio, a pianist on the Moross album, agreed to consult the composer with taped renditions by mail, and he premiered the Sonata on 27 April 1981 in New York City. John Williams' early Piano Sonata was considered as a possible album coupling for the Gold, but Williams eventually demurred, stating that much of his youthful piece was "held together with band-aids." Piano works by Alex North and Leonard Rosenman were also proposed, but the attitude of the record companies—even those labels purportedly responsive to the music of "film" composers—was that these were "only" works for solo piano, which "would not sell."



During this same period, however, Ms. Anderson-Snell had functioned

briefly as an intermediary between Tony Thomas and David Colon regarding the KING OF KINGS album. Later, I assisted Colon in generating the "Double Life" album (see PMS 39/40). David Colon had hoped for some years to bring about the first recording of the Rózsa Rhapsody, and when Shana Sear, a young cellist who had independently developed an interest in Rózsa's Toccata Capricciosa, Op. 36, was brought to his attention, Colon hoped to initiate an all-Rózsa cello album, but no label at the time would support it.

As of June 1983, then, both the Rózsa Rhapsody and the Gold Sonata remained potential recording premieres in search of separate resurrections. Bill Zakariasen's timely review in the *New York Daily News* of the "Double Life" album prompted me to propose a "Rózsa Gold" album to Ernest Gold and David Colon, and both responded with genuine interest. It was agreed that a "demo" tape would be the best way to revitalize interest. By September this had been made under the direction of Kevin Scott, the talented young black composer-conductor who had brought Shana Sear to Colon's attention. John Lasher of Southern Cross reacted appreciatively. Two live performances of the Rhapsody followed in November, and Dr. Rózsa volunteered some further scoring alterations and performance suggestions. As Rózsa could not travel to New York, Ernest Gold, a highly regarded conductor of other composers' music as well as his own (cf. *THE PRIDE AND THE PASSION* and his Crystal recordings of Castelnuovo-Tedesco, Hovhaness, Luke, and Welcher), agreed to confer with Rózsa and to oversee the Rhapsody recording as well.

Finally on January 7, it was "wall to wall" music as both works were recorded on the same day, Ernest Gold and the three performers facing the challenge squarely. Now it is all "in the can." As for any Rózsaophiles who may wish to hear a recording of the *Rhapsody for Cello and Orchestra* in its original form. I join in hoping that it won't take another fifty-five years for some enterprising producer to secure the resources of a suitable orchestra (in Utah or Nuremberg perhaps?) and the support of a label seriously responsive to the idea of newly recording Dr. Rózsa's major concert works. (There remain also the complete *Sinfonia Concertante*, the *Tripartita*, and the more recent Opp. 35, 37, and 38.) Meanwhile if the present "Rózsa Gold" album succeeds in its manifold purposes, there's always the prospect of a sequel!

*

CHAPLIN'S FILM MUSIC [Excerpted from a review by Anthony Burgess of David Robinson's *Chaplin*, *Times Literary Supplement*, 18 Nov. 1983.]

Some of us have of late been undergoing a phase of disenchantment with Chaplin's films. . . . There are perhaps two reasons for this, and both have something to do with amateurish crudity. . . . [One] is Chaplin's own music, which, though dubbed in late, has now to be accepted as part of the cinematic totality. Chaplin was a musician in the manner of the traditional British stage comedian: he could handle some musical instruments--chiefly keyboard and strings--because the music hall was what it said it was. He was no more a professional musician than was, say, William Shakespeare, who doubtless could pluck a few chords from a lute when prescribing what tunes he needed for his lyrics and probably, unlike Rosencrantz and Guildenstern, could discourse a little on the recorder. The trouble with Chaplin was that he grew pretentious and was rich and famous enough to impose mediocre scores on his productions. "You can't tell Charlie anything," sighed Aldous Huxley.

HERRMANN, HITCHCOCK, AND THE
MUSIC OF THE IRRATIONAL bRoyal
S. Brown

Ed. note: This is the second part of an extended essay that was begun in PMS 39/40 and will be concluded in PMS 42. The complete article initially appeared in *Cinema Journal* (Spring 1982). It is reprinted here by permission of the author.

In his next two films for Hitchcock, the 1956 remake of *THE MAN WHO KNEW TOO MUCH* and *THE WRONG MAN* (1957), Herrmann did not exactly have the leeway he was later to acquire. Perhaps the main reason for this is that both films have their points of departure in music. In the true story of *THE WRONG MAN*, the protagonist is a string-bass player in a band at New York's Stork Club. The film opens with Hitchcock himself speaking a few words, behind which Herrmann's music introduces a somber, two-note motive that will later be heard after the plane crash in *NORTH BY NORTHWEST*. There follows a nightclub scene in which a rather innocuous Latin ditty alternates with a more characteristically Herrmannesque motive. Prominent in some of the soundtrack music further on is a string bass played pizzicato, giving a mildly jazzy flavor to the music and also reminding us of the protagonist's job. Both versions of *THE MAN WHO KNEW TOO MUCH* center around a composition for soprano, mixed chorus, and orchestra, Australian-born composer Arthur Benjamin's *Storm Cloud Cantata*. For the 1956 remake, however, Herrmann not only re-orchestrated the music, he is actually seen conducting the score in the twelve-minute Albert Hall sequence, one of the true *tours de force* in Hitchcock's cinema. Interestingly, since the non-stop music of the cantata drowns out all dialogue once it starts, Hitchcock's style changes noticeably, and in many ways the film at this point takes on the appearance of a silent movie. The Benjamin cantata, plus the song "Que sera sera" (by Jay Livingston and Ray Evans) performed twice by Doris Day in the film, left little room for *THE MAN WHO KNEW TOO MUCH* to acquire a distinctively Herrmannesque musical profile.

Nonetheless, the second *MAN WHO KNEW TOO MUCH*, even more strongly than *THE TROUBLE WITH HARRY*, reveals in many of the diverse soundtrack-music cues a solid Herrmann/Hitchcock "sound" beginning to take shape. The following elements are worth noting:

- (1) A figure in the *Storm Cloud Cantata* is virtually identical to the initial woodwind figure that follows the introductory bars of the *NORTH BY NORTHWEST* Overture.
- (2) Rising and falling arpeggios in the high strings over third-chords in the vibraphone after James Stewart has heard from the kidnapers over a police phone dramatically change the character of the film at this point.
- (3) Perhaps the key suspense scene in the film, other than the Albert Hall sequence, occurs when Doris Day and James Stewart discover Ambrose Chapel, while Hitchcock's cross-cutting reveals to the audience

that this is the spot where the couple's kidnapped son is being held. The descending, four-note motive of Example 7A, which is in D minor, strongly resembles both in motivic configuration and harmonic context, several passages from the NORTH BY NORTHWEST score; it is also reused note-for-note (including the repeated D, albeit in a different rhythm) in VERTIGO'S nightmare sequence:

EXAMPLE 7A

pizz. violins (later bowed violas)
clarinet & bass clarinet (one octave lower)

The measures that follow, in which the high violins play parallel major thirds over the same repeated D, strikingly foreshadow the habanera motive from VERTIGO:

EXAMPLE 7B

These two figures, which alternate regularly, with minor variations, throughout the beginning of the Ambrose Chapel sequence, form a musical cue that lasts close to a minute and forty seconds, arranged as follows:

A	B	A	B	A	A	A	→ resolution
		(violins)	(var.)	(violins)	(violins)		on D

The "A" part of the cue offers an excellent example of a Herrmann "short phrase," while the "B" segment is essentially pure, harmonic color. In addition, the repeated D, while helping to establish the key of D minor, enhances the suspense quality of motive 7A above, since the expected D below the E (the last note of the motive) does not arrive until the end of the cue. The repeated D also refuses to allow the cue to modulate, thus creating a feeling of stasis that aids in the isolation of the parallel thirds in Example 7B. Given the two contrasting sections of the cue, one might expect that their alternation would follow the editing, which mixes shots of Doris Day waiting outside the chapel with shots inside revealing the place where the kidnapped boy is being kept. Yet, precisely because the more static nature of the music keeps its movement forward from interfering with that of the editing, the music is allowed to express in its own rhythms the opposition communicated at a different pace by the cross-cutting, so that, in fact, the final four segments of the musical cue all accompany a series of shots inside the chapel. Furthermore, with the repeated D linking the entire musical cue, Herrmann is able to stress that what appears to be an opposition is also the inside and outside of the same situation.

(4) Further on in the Ambrose Chapel sequence, Hitchcock shows great sensitivity to the levels of musical meaning within the filmic situation with the following succession that ends up in the reuniting of the couple and the kidnapers:

- (a) having twice played a recording of the cymbal-crash climax

of the *Storm Cloud Cantata* for the would-be assassin, the parson/kidnapper, Mr. Drayton (Bernard Miles), drops the needle a third time at the same place on the disc for his own satisfaction;

(b) a musical segue cuts into this source music and brings back a more dramatic version (in keeping with the mood of the cantata) of the motive in Example 7A as the film takes us back outside the chapel for the arrival of James Stewart. As he and Doris Day discuss what they will do, the music from 7B returns;

(c) this gives way to organ music followed by a hymn sung by the congregation as the couple enters the chapel. In a droll piece of business that not only signals the importance music has taken on for his "couple who knew too much" but also links them directly, at this point, to the Draytons, Hitchcock has Stewart and Day sing to each other, to the tune of the hymn, the strategy they are plotting!

In *VERTIGO*, the juxtaposition of various levels of music will take on an even deeper significance.

*

By the time he finished *THE WRONG MAN*, Bernard Herrmann had already done for Hitchcock what he had not previously been able to do and was to do only once again: he had scored more than two films for the same director." As for Hitchcock, the director found himself in the happy position of having assembled his own little group, which included his cinematographer Robert Burks, his camera operator Leonard J. South, his television cameraman John L. Russel [who was also the cinematographer for *PSYCHO*], his editor George Tomasini, his composer Bernard Herrmann, his personal assistant Peggy Robertson, his costume designer Edith Head, and a number of actors with whom he felt thoroughly at home. (Taylor, p. 266) The presence of Saul Bass, who did the titles for *VERTIGO*, *NORTH BY NORTHWEST*, and *PSYCHO*, did not hurt matters either. One has to think that the establishment of a solid rapport with many of the most important artists and artisans who can contribute to the realization of a film helped bring Hitchcock to the peak he reached in his next three films, *VERTIGO* (1958), *NORTH BY NORTHWEST* (1959), and *PSYCHO* (1960). One also has to feel that the opportunity to become immersed over a period of time in the style and manner of a great artist such as Hitchcock helped Herrmann not only to produce what most would consider to be his masterpieces as a film composer but also to pen music that gives the impression of being inseparable from the films for which it was composed and also an extension of Hitchcock's personal vision.

Not surprisingly, the music for *NORTH BY NORTHWEST*, a comic-thriller respite between the tragedy of *VERTIGO* and the horror of *PSYCHO*, does not immediately strike the listener as offering a typical Herrmann/Hitchcock sound. Indeed, Herrmann designated as "Overture" the fandango (a quick, Spanish dance) that opens *NORTH BY NORTHWEST*, while the initial music for *VERTIGO* and *PSYCHO* is entitled "Prelude." To the listener, *NORTH BY NORTHWEST'S* Overture appears to be a kind of set piece easily separable from the body of the film, while *VERTIGO* and *PSYCHO'S* Preludes seem inextricably attached to the cine-musical action that follows the title sequences. And yet the delicate balances between film music and film obviously perceived by both Hitchcock and Herrmann dictated an interesting reversal.

Both the VERTIGO and PSYCHO Preludes, which segue into new musical cues heard behind the post-title sequences, reach a brief point of resolution on D. Herrmann did write a snappy, two-chord conclusion to bring the NORTH BY NORTHWEST Overture to a decisive conclusion in A major (the Overture opens in A minor). But it was obviously felt that the Overture as originally scored separated the title sequence too much from the film, all the more so since there is no musical segue from the title to the ensuing New York City shots. Therefore, the Overture's final two chords, although performed on both the phonograph recordings made of the work, were cut from the film, so that the music—and therefore the film—remains suspended on a sustained seventh chord that never resolves, a device used fairly frequently in the early days of film scoring.

One might also expect that the lighter nature of NORTH BY NORTHWEST would allow for more expansive themes in its Overture, while the gloomier character of VERTIGO and PSYCHO would justify a non-thematic stasis in their music. Yet the NORTH BY NORTHWEST Overture contains not one example of anything that could be designated as a theme on the cue sheet.¹⁶ Instead, it is made up of numerous, brief motives sewn together in sometimes audaciously chromatic harmonic progressions and presented in brilliant orchestral colors, with totally unhumable interval leaps being the order of the day. In fact, the rhythmic character of many of these figures has more importance than their fragmented melodic contours, so that their reprise in the Mount Rushmore finale is on occasion played only in the percussion. The use of these figures throughout NORTH BY NORTHWEST often creates a balletic relationship between film and music considerably different from the more operatic relationship one finds in film scores from Hollywood's earlier generation. Comments such as those by Roy M. Prendergast, who refers to the NORTH BY NORTHWEST Overture as "one of Herrmann's lesser efforts in his motivic approach to film scoring,"¹⁷ are typical of the refusal to take into account the full scope of the relationship between a score and its film.

Unlike NORTH BY NORTHWEST, VERTIGO and PSYCHO immediately establish the type of harmonic color, already discussed, through the pervasive use of the "Hitchcock chord." In VERTIGO, this chord, formed by adding a major third above a root position, E-flat minor triad, is first heard as a repeated series of contrary-motion arpeggios played in the high strings, winds, and vibraphone; the figure is heard throughout much of the Prelude:

EXAMPLE 8



The identity of this chord is reinforced, twelve measures into the Prelude, by an unbroken, sustained presentation of it in mid-range brass:

EXAMPLE 9

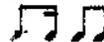


The strings-only PSYCHO music presents an identically structured chord-- this one built up by adding a major third above the root-position B-flat minor triad--in the upper register, while the lower register configuration stresses more the augmented nature of the chord in a manner not unlike what we have already seen in THE TROUBLE WITH HARRY. This chord, repeated five times in a characteristic rhythmic pattern, becomes a motive of sorts for the first third of the film (as do several other of the obsessively repeated figures from the Prelude):

EXAMPLE
10



Near the end of PSYCHO, just before Lila Crane (Vera Miles) touches Mrs. Bates's mummified body, the high violins sustain a chord on C-sharp-A-F that suggests the Hitchcock chord with the root missing and is identical in structure with the TROUBLE WITH HARRY chord discussed earlier. The very nature of these chords, with their simultaneously minor/major aura, immediately throws the viewer/listener off the rationalized center of normal Western tonality into a more irrational, mythic domain in which oppositions have no implications that will be resolved by the passing of time but exist only as two equal poles of the same unity. Both VERTIGO'S and PSYCHO'S Preludes maintain this framework by having their respective "Hitchcock chords" act as a focal point, continually repeated throughout the 1' 11" length of the former and the 1' 50" length of the latter. The Preludes for both films conclude on a D unison. The dreamier VERTIGO Prelude, marked "Moderato assai," accompanies a dazzling succession of slowly turning, colored, geometrical whorls that appear against a black background and that have their point of departure in a woman's eye. In the music, the D on which the Prelude will conclude is almost constantly present, both as the top note of the "Hitchcock chord" and from time to time in the bass. In measures 3-5, for instance, unisons beneath the arpeggiated figure of Example 8 move from D to C, suggesting the harmonic relationship between the Prelude (in D Minor) and the ensuing "Rooftop" sequence (in C minor) and then, in measures 6-9, from a lower E-flat back to D. While VERTIGO'S Prelude, then, suggests tonality, it generally lacks the sense of harmonic movement characteristic of Western music and instead creates a sense of stasis that seconds the feminine orientation of the title sequence and its imagery, not to mention the whole Orphic bent of VERTIGO'S narrative and structure. Indeed, Herrmann will later use a similar technique, already noted for a segment from THE MAN WHO KNEW TOO MUCH, to suggest not only the painting of Carlotta Valdez but also the apparent reincarnation of the Spanish woman in Madeleine: Carlotta's "theme" plays, initially in parallel, major thirds, over a repeated D, the characteristic habanera rhythm of which



with a musical point of reference for Carlotta's Hispanic origins. The repeated D in a habanera rhythm will likewise dominate the "Nightmare" sequence.

In PSYCHO'S Prelude, the Hitchcock chord is repeated so often and

at such musically strong points that it seems to be not only a point of departure but a point of return as well. The Prelude also goes beyond any other Hitchcock music, Herrmann-scored or otherwise, in its array of jarringly dissonant chords, the bitonality of which reflects on the film's ultimate narrative theme. But the lack of harmonic movement is counterbalanced by a frenetic rhythmic drive—the Prelude is marked "*Allegro (Molto agitato)*"—that goes beyond even NORTH BY NORTHWEST'S opening fandango in intensity.¹⁸ In fact, the PSYCHO Prelude moves along at such a headstrong pace that it can move in and out of almost conventional resolutions without the audience ever getting a chance to relax on them. Thus, the Prelude's first motive, which starts off as a simple breaking up of the Hitchcock chord, strongly suggests the key of D minor by transforming the D-flat of the Hitchcock chord into a leading-tone C-sharp:

EXAMPLE 11



This potential of PSYCHO'S particular Hitchcock chord to be utilized as a rather kinky cadence chord is borne out the end of the Prelude, in which a differently voiced version of the opening chord, repeated a number of times in groups of four in the high violins, finally gives way to a single, pizzicato, unison D, thus creating something not unlike a V->I cadence with the fifth (A) as the top note and the D-flat/C-sharp leading tone prominent in the chordal construction. All of this seems to second the much more linear movement of the black and white, horizontal lines of Saul Bass's title sequence, not to mention the more phallic orientation of PSYCHO'S particular brand of violence.

But, although the Prelude, like any good prelude, in many ways sums up the entire work to follow it, it at least comes to a point of rest; which is more than can be said of PSYCHO'S conclusion, as we shall see in a moment. Hitchcock immediately picks up on this by giving the audience, in the film's first shot, an excessively precise orientation in time and space, something he almost never does (NOTORIOUS is the only other example that comes to mind): over an aerial shot of Phoenix, Arizona, superimposed titles give us the name of that city, along with the date (Friday, December the eleventh) and even the time (2:43 p.m.). To accompany this, and the descent implied by the aerial shot, Herrmann segues from the Prelude to a descending series of ninth chords, the openness of which strongly contrasts with the Prelude's more claustrophobic chordal language. Furthermore, the key that can be felt in the chords of this "City" cue and that is suggested in their spelling in the score, which has no key signature, is that of A-flat minor, a key which, in its number of flats (seven) and in the tritone relationship of its tonic note to D, is about as far from D minor as it is possible to get. Thus Herrmann, in his post-title music, and Hitchcock, in his presentation of what seems to be a very ordinary lovers' tryst, set up a marked polarity between the night world of the title sequence and the day world of *The City*. The attempts to keep these two worlds separate will, of course.

come to an end when Marion Crane (Janet Leigh) and Norman Bates (Anthony Perkins) come together in a seemingly accidental way that is actually set up to be felt as strongly fatalistic. Once this meeting occurs, the two worlds become inseparable, as Hitchcock suggests by the film's penultimate shot, in which a few frames showing the face of Norman's mummified mother lead into the film's final shot of Marion's car being dragged up from the quicksand. Herrmann, in turn, resorts to bitonality for the film's final chord: over a D unison in the bass (the last note of a motive that will be discussed further on) we hear a chord that brings together the A-flat minor of "the City" with the D of the Prelude.

EXAMPLE 12



From this there is no escape!

Unlike the NORTH BY NORTHWEST Overture, both the VERTIGO and PSYCHO Preludes also contain passages that have themes of sorts. Indeed, in VERTIGO'S Prelude, following a series of rising trills in the woodwinds and strings, the arpeggiated figure, while continuing, suddenly abandons the Hitchcock-chord configuration and switches, in a manner recalling the transition from PSYCHO'S Prelude to the "City" cue, to a series of more open, broken ninth chords, the top notes of which—D—C—B—E—form the backbone of VERTIGO'S principal "love music," which is, in fact, how this twice-heard segment is labeled on the cue sheet (these same four notes are also played, not always in sync with the above, in the orchestra beneath the arpeggiated figure). Furthermore, the harmonization of these notes in the broken chords of the arpeggiated figure is identical to the harmonization, in unbroken chords, of the principal love theme. Thus is Herrmann able, with the two contrasting portions of VERTIGO'S Prelude, to suggest the two sides of the hero's "vertigo. "

Herrmann likewise breaks up the PSYCHO Prelude's obsessively repeated chords and motives with a theme repeated at three different points and labeled "PSYCHO Theme" on the cue sheet. As a theme (as opposed to separate motives expanded in harmonic sequences), it is paradoxically more developed and self-contained than anything to be found in VERTIGO or NORTH BY NORTHWEST. Working chromatically around the key of D minor, the twelve-bar theme starts off in E-flat minor, modulates to E minor, and finally ends up on an F beneath which a form of the Hitchcock chord can be heard alternating with another chord, thus acting, as I have already suggested, as a point of return as well as a point of departure. Unlike VERTIGO'S love theme, which appears throughout the film and is linked to a very specific element of the narrative, the "PSYCHO Theme" remains an inseparable part of the Prelude music and is heard only within that context when it appears twice more during the first third of the film. In contrast, the Hitchcock chord and arpeggiated figure from VERTIGO'S Prelude return only for a brief eleven seconds during the "Beauty Parlor" sequence towards the end of the film, where a close-up of Kim Novak's face suggests the opening

shot of VERTIGO'S abstract title sequence. As far as PSYCHO'S Prelude is concerned, one has the impression that the limiting of its reappearances, in various forms and with or without the "theme," to the first third of the picture—the last time it shows up is as a brief snippet starting with the figure in Example 11 as the detective Arbogast (Martin Balsam) begins his search—corresponds with the "red herring" nature of the film's initial action. For while the PSYCHO Prelude has a much more ominous cast to it than NORTH BY NORTHWEST'S, like the latter its fast moving, frenetic pace also suggests the flight and pursuit that are what the opening of PSYCHO seems to be about. Once the shower scene abruptly changes that impression, the remaining music takes on a much more static quality and the Prelude is forgotten—save in the brief Arbogast cue—except in the subtlest of ways, including the occasional appearance of forms of the Hitchcock chord.

Notes

14. Whether by accident or design, the first name of the character played by James Stewart in this film that climaxes in the *Storm Cloud Cantata* is Benjamin.
15. In 1962, Herrmann did the music for a third Henry King film, *TENDER IS THE NIGHT*, eight years after his last King collaboration. Francois Truffaut later used the composer for two successive films, *FAHRENHEIT 451* and *THE BRIDE WORE BLACK*. It is quite probable that Herrmann would have become the official suspense-film composer for Brian De Palma who, after *SISTERS* and *OBSESSION* (both Hitchcock tributes), would have involved the composer in *CARRIE*; Herrmann's death in December 1975 cut short the fruition of that potential tandem.
16. For purposes of royalties and copyright, the American Society of Composers, Authors, and Publishers (A.S.C.A.P.) keeps on file a complete breakdown, with precise timings, of every single musical cue heard in any manner in the final cut of a given film. Even Cary Grant's mumbled few seconds from the Lerner/Loewe "I've Grown Accustomed to Her Face" are listed on the *NORTH BY NORTHWEST* cue sheet.
17. Roy M. Prendergast, *Film Music, A Neglected Art: A Critical Study of Music in Films* (New York: W. W. Norton and Co., 1977), p. 138.
18. The tempo used in the film—quarter note = 160—is considerably faster than what one hears on the recording—quarter note = 132—although the composer conducts in all cases.

KUBRICK'S CANNED MUSIC

by Arthur Haupt

Michael Ciment's recent *Kubrick* is catnip for Kubrick devotees—a generous collection of analysis, stills, biography, interviews, and glimpses of a New Wolfe management style. For soundtrack fans, it also serves as a forum for the film-music opinions of filmdom's most celebrated employer of "canned" soundtrack music.

In several quoted interviews Kubrick lays down the law to Ciment about how movies should be scored. Thus in 1972:

There doesn't seem to be much point in hiring a composer who, however good he may be, is not a Mozart or a Beethoven, when you have such a vast choice of existing orchestral music which includes

contemporary and avant-garde work. Doing it this way gives the opportunity to experiment with the music early in the editing phase, and in some instances to cut the scene to the music. [p. 153]

And in 1974:

However good our best film composers may be, they are not a Beethoven, a Mozart, or a Brahms. Why use music which is less good when there is such a multitude of great orchestral music available from the past and from our own time? When you're editing a film, it's very helpful to be able to try out different pieces of music to see how they work with the scene. This is not at all an uncommon practice. Well, with a little more care and thought, these temporary music tracks can become the final score. [p. 177]

These thoughts would seem to confirm our darkest fears about Kubrick as, well, the Visigoth of film music. Why should K hire a Hollywood composer when he can become, in a sense, his own film "composer" and practice cultural one-upmanship at the same time? But K may not be so implacable a foe of traditional film music as his words suggest. For one thing, K has always displayed a talent for articulating smooth, after-the-fact rationales for production decisions made for intuitive reasons. He can (and does) make a suburban London studio sound like the inevitable filming site for a story set in the Colorado Rockies. And so it is with his musical opinions.

Consider too that, more than most films, Kubrick's pay tribute to the power of music. Not just *Thus Spake Zarathustra* 2001 or the Henry Purcell funeral music in *A CLOCKWORK ORANGE*, but (remember?) the dramatic percussion in *PATHS OF GLORY*; the quasi-Brahmsian piano theme in *LOLITA*, by Bob Harris; "When Johnny Comes Marching Home Again," realized in *DR. STRANGELOVE* by Laurie Johnson. K has even enjoyed fruitful collaborations with real live film composers, especially Gerald Fried, who did the scores for K's first short film and his first four features. The *SPARTACUS* collaboration with Alex North was happy for all concerned, particularly because North (thanks to Kirk Douglas?) was allowed nearly a year to work on his score a time allotment so sensible (and so beneficial to the film) that one wonders anew why more producers don't plan similarly for their music needs.

In short, for many years K got along quite well without Richard Strauss. And one can make a fair case that he drifted into the realm of "canned" music not so much because of unbending esthetic principle as because of the trauma of finishing *2001* in time for its April 1968 premiere. Certainly for a film that ended up with a soundtrack straight from Deutsche Grammophon's library, *2001*'s music history took many twists and turns.

During preproduction, K, surrounded by an enormous record collection of twentieth-century music, told *The New Yorker*'s Jeremy Bernstein that he had listened to almost every modern composition looking for an appropriate music style. Film music, he said, mostly lacked originality, and a futuristic film might be the ideal place for a really striking score by a major composer (quoted in Jerome Agel's *The Making of Kubrick's 2001* [New York: New American Library, 1970]).

Early on, however, K's search for a musical style took on a surprising, classical direction. Chopin was played on the centrifuge set because (K said at the time) an intelligent twenty-first-century man might choose

Chopin to exercise to. He also employed a succession of classical "temporary" tracks to accompany rough footage, including at one point Mendelssohn's scherzo from *A Midsummer Night's Dream* for the weightless scenes and Vaughan Williams' *Sinfonia Antartica* (itself derived from film music, of course) for the Star Gate.

Temporary tracks serve to give musical ambiance to a rough-cut film until the "real" score can be added. But when Alex North, hired by K, came to London in December 1967, he found *2001* adorned with a number of temporary tracks that K clearly wanted to keep. It also turned out that North was the second composer to work on *2001*; Irwin Bazelon writes in *Knowing the Score* (1975) that Frank Cordell had already worked on it, apparently to adapt and record Mahler's Third Symphony. (In a *High Fidelity* interview [September 1976] Bernard Herrmann offhandedly remarks that he had been approached for *2001*, "but I said to Kubrick, 'No, if you want me to do it, I'll do it for double my fees, two pictures.'" No other details available on this tantalizing might-have-been.)

In the Agel book North relates the tale of his *2001* collaboration:

I realized that he liked those [temporary] tracks, but I couldn't accept the idea of composing part of the score interpolated with other composers. I felt I could compose music that had the ingredients and essence of what Kubrick wanted and give it a consistency and homogeneity and contemporary feel. . . . I assumed all was going well, what with [Kubrick's] participation and interest in the recording. But somehow I had the hunch that whatever I wrote to supplant Strauss's *Zarathustra* would not satisfy Kubrick, even though I used the same structure but brought it up to date in idiom and dramatic punch. Also, how could I compete with Mendelssohn's Scherzo from *Midsummer Night's Dream*? Well, I thought I did pretty damned well in that respect. . . .

After, having composed and recorded over forty minutes of music in those two weeks, . . . I received word from Kubrick that no more score was necessary, that he was going to use breathing effects for the remainder of the film. It was all very strange. . . . I went to a screening in New York and there were most of the "temporary" tracks.

Well, what can I say? It was a great, frustrating experience. [pp. 198-99]

Perhaps sensitive to the North account, K goes far out of his way in 1974 to tell Ciment his version of *l'affaire 2001*:

When I had completed the editing of *2001: A SPACE ODYSSEY*, I had laid in temporary music tracks for almost all of the music which was eventually used in the film. Then, in the normal way, I engaged the services of a distinguished film composer to write the score. Although he and I went over the picture very carefully, and he listened to those temporary tracks (Strauss, Ligeti, Khachaturian) and agreed that they worked fine and would serve as a guide for the musical objectives of each sequence, he, nevertheless, wrote and recorded a score which could not have been more alien to the music we had listened to, and much more serious than that, a score which, in my opinion was completely inadequate for the film. With the premiere looming up, I had no time left even to think about another score being written, and had I not been able to use the music I had already

selected for the temporary tracks, I don't know what I would have done. [p. 177]

So 2001 came out sans North's music, the "supreme musical insult" in the eyes of many film music devotees, and put *Thus Spake Zarathustra's* crescendo on the charts. A soundtrack album appeared on M-G-M Records, "in association with Deutsche Grammophon," and was such a best-seller that a nonsoundtrack volume 2 followed. Gyorgy Ligeti later sued because his music was played backwards as the "whispers" heard in Keir Dullea's surreal hotel room. North retains title to his 2001 score, sheet music from which is reproduced in the Bazelon book, and has reworked it into his Third Symphony. That an LP of the symphony has yet to appear is not due to any lack of interest among film music fans, many of whom must surely be eager to hear North's version of *Zarathustra*. (For Ken Sutak's speculation on this subject, see PMS 36.)

For K, 2001 was the film music watershed. Its score may have been assembled out of necessity, but thereafter K was never to venture far from his stacks of canned music.³ By now, canned music is so much his trademark that he probably couldn't stop using it if he wanted to. Perhaps all along his quest has been for the aural excellence that only "a Mozart or a Beethoven" could provide. Or perhaps he has simply been the shrewdest employer of the special "baggage"--the allusiveness, the distancing effects--that programmatic music can carry. Perhaps. (But if "concert hall" excellence, why not [as others have pointed out] put Ligeti or Krzysztof Penderecki on the payroll, instead of just their LPs? And if carefully chosen, then how did Rimsky-Korsakov and Rossini sneak into CLOCKWORK ORANGE? What purpose did THE SHINING's bits and pieces serve other than to remind viewers of THE EXORCIST'S bits and pieces?) The best answer may be the simplest: In the self-inflicted, stoically endured storm of his film productions, K now finds the slow, solitary chore of selecting and editing musical tracks blessedly therapeutic.⁴

At any rate, his comments to Cimint about BARRY LYNDON'S score reveal a reassuring pragmatism. He listened, he says, to seemingly every LP available of 18th-century music, and

One of the problems which soon became apparent is that there are no tragic love-themes in 18th-century music. So eventually I decided to use Schubert's Trio in E Flat, Opus 100, written in 1828. It's a magnificent piece of music and it has just the right restrained balance between the tragic and the romantic without getting into the headier stuff of later romanticism.

[Cimint] You also cheated in another way by having Leonard Rosenman orchestrate Handel's Sarabande in a more dramatic style than you find in 18th-century composition.

[Kubrick:] This arose from another problem about 18th-century music--it isn't very dramatic, either. I first came across the Handel theme played on a guitar and, strangely enough, it made me think of Ennio Morricone. I think it worked very well in the film, and the very simple orchestration kept it from sounding out of place. [pp. 174-175]

For a clue to K's music approach, one would give a lot to know what kind of score he planned for his never-made NAPOLEON. A big-budget epic with battle scenes slated for 40,000 extras, NAPOLEON was to have gone

into production after *2001*. Then it was to have followed *CLOCKWORK ORANGE*. No insider has ever talked publicly about why *NAPOLEON* never found financial backing in the late 1960s and early 1970s ("I still plan to make a film of it," K tells Ciment in 1980).

Comments made by K to Joseph Gelmis (in *The Director as Superstar* [New York: Doubleday, 1970]) suggest that *NAPOLEON* was conceived as an ice epic, with formal tableaux of splendor and carnage. It's my speculation that K would have invested such a film with a similar period music scheme. And interestingly in 1974 a novel called *Napoleon Symphony* appeared, by Anthony Burgess, the author of *A Clockwork Orange*. It's not clear that Burgess ever worked directly on Kubrick's film, but in a doggerel poem appended to the novel, he tells us how *Napoleon Symphony* came to be written. He'd originally been working on a novel about the Marquis de Sade and Jane Austen—a novel of singular content and a singular structure to match, since it would endeavor to follow musical form in words. Namely, four Mozartian movements with

A riotous *allegro* at the end.
I mentioned this to a film-making friend.
Quite casually. Uncasually he said
I ought to write on Bonaparte instead
(He thought of his own art; he wished to plan
An epic film about the Corsican
But lacked a script). At once there flashed in flame
A more ambitious notion—this: to frame
A novel on Napoleon Bonaparte
That followed Ludwig van, and not Mozart.
The symphony was there—Third, in E-Flat,
The Eroica. This novel, then, is that:
Napoleon's career, unteased, rewoven
Into a pattern borrowed from Beethoven.

Burgess dedicates *Napoleon Symphony* to his wife—and to "Stanley J. Kubrick, *maestro di color*." (Beethoven's score, of course, was originally to have been called the *Buonaparte Symphony*.)

Given this evidence of the proximity of Burgess's project and Kubrick's, and K's "uncasual" reaction to B's idea, I'd rather like to think that had *NAPOLEON* been financed, it would have been filmed in "a pattern borrowed from Beethoven"—the ultimate Kubrick canned-music movie. The "Eroica" contains enough Kubrickian moods to fill out a film epic, and audiences just might have grooved along with music that is, after all, pure power. And (as a bonus) exclusive use of the "Eroica" in a film would have greatly simplified the issuance of a Kubrick soundtrack album.

Notes

1. Trans. Gilbert Adair (New York: Holt, Rinehart, and Winston, 1983). 237 pages, \$25. Originally published in France (1980).
2. Although the disc *Zarathustra* is Karl Bohm's DGG recording, the movie sound track actually used Herbert Von Karajan's Decca/London version with the Vienna Philharmonic. For some reason the film's credits do not list any performers at all for this work, but the Karajan attribution has been confirmed by record producer John Culshaw in one of his memoirs.
3. It's worth noting that all of Kubrick's movies have employed a card-carrying film composer in one capacity or other. Even the most recent four: North and Cordell (never used) for *2001*, Walter Carlos for

CLOCKWORK ORANGE, Leonard Rosenman for BARRY LYNDON, and Wendy (formerly Walter) Carlos for the "Dies Irae" parts of THE SHINING.

4 In January 1984 Warner Bros, announced that Kubrick's next film project would be FULL METAL JACKET, a Vietnam war story.

THE RETURN OF THE FOLIO by
Michael Quigley

MRS members who used to attend roadshow performances of wide-screen works such as those scored by Miklós Rózsa during the late 1950s and 1960s are, like myself, undoubtedly enthusiastic about the proliferation of stereo installations in movie theatres in the last few years, bringing what was once a real luxury to a much wider public. Even relatively smaller communities now boast theatres which feature 35mm Dolby stereo which, though no match for the multichannel discrete productions of the 1950s and 60s are a distinct improvement over the boxy mono sound which has been a staple of movie theatres for over 60 years. (Readers are directed to the article by Larry Blake entitled "The Evolution and Utilization of 70mm Six-Track Film Sound: Stereophonic Reproduction in Movie Theatres" in the April 1983 issue of *Recording Engineer* for a description of the differences between the recent Dolby films and magnetic stereo films of the 50s and 60s.)

Many of these recent films, in addition to being technologically brilliant (thanks in part to the improved sound techniques) are also large-scale enterprises to which one could never apply Frank Zappa's catch-phrase "No Commercial Potential." In a film like RETURN OF THE JEDI, for example, one can practically see "TM Lucasfilm Inc." molded on to the bottoms of the Ewoks, not to mention on all the outer-space gimmickry and weaponry. Yet the producers and promoters of these films seem to have neglected two potential areas of exploitation.

One of these is the souvenir book. Attendees at such movies as BEN-HUR, SPARTACUS, and HOW THE WEST WAS WON could look forward to the sale of books, at a cost equivalent to the price of admission, which were full of interesting details about the films and their production. The first four M-G-M record albums in the "IE" series—BEN-HUR, KING OF KINGS, MUTINY ON THE BOUNTY, and THE WONDERFUL WORLD OF THE BROTHERS GRIMM—all in deluxe boxes, included hardcover souvenir books. The absence of these books from the contemporary scene (at least as far as their sale in movie theatres is concerned) is a real anomaly, considering the promoters' penchant for developing products ranging from bubble gum to video games connected with such films as STAR WARS and E.T.

Another area of exploitation of greater interest to film music devotees is the folio of music from the film. In the 1950s and 1960s, such publications accompanied the release of most major films. Miklós Rózsa's scores for BEN-HUR, KING OF KINGS, and EL CID were all available, covering much of the same material as their respective soundtrack albums. The most lavish Rózsa folio was that for QUO VADIS, which in its 79 pages contained 17 musical selections, historical notes, and photographs from the film.

Other composers' scores were given the folio treatment ranging from

Toshiro Mayuzumi (THE BIBLE) to Bronislau Kaper (MUTINY ON THE BOUNTY) and Alex North (CLEOPATRA). The success of Henry Mancini's TV scores for *Peter Gunn* and *Mr. Lucky* resulted in numerous folios for this composer's TV and movie music.

Recent films such as STARWARS have also spawned musical folios, but the quality has been wildly inconsistent. Williams' masterwork, CLOSE ENCOUNTERS, received a goopy treatment full of pictures aimed at the bubble-gum card crowd and arrangements of major themes from the film which ranged from puerile to impossible, the latter consisting of a reduction of the full orchestral score on multiple staves. One of the dumber modern folios was for LORD OF THE RINGS, a score so long that it was recorded on a double album. Aside from some exemplary artwork, the published selections included only the main theme in different guises (including a disco version and a "reduction") plus the song "Mithrandir."

Having found these efforts to be uniformly depressing from a musical point of view, I was therefore quite surprised to discover folios from E.T. (MCA Music, \$4.95) and RETURN OF THE JEDI (Warner Bros. Publications, \$9.95) which had a quality reminiscent of the folios from the 50s and 60s.

Although both of these albums contain plenty of pictures, the arrangements (by Frank Metis in the case of E.T. JEDI is uncredited) are exceptionally fine, echoing closely the original soundtrack selections and providing a real challenge to the serious musician. Some of the JEDI selections, in fact, are almost too difficult. The Main Title is no easy task rhythmically, and Parade of the Ewoks and Forest Battle, which go on for six and eight pages respectively, also require considerable skill. The JEDI album does contain some of the disco stupidities from the soundtrack--Lapti Nek and Ewok Celebration--and its binding is not very good but none of these facts should dissuade support for either of these two Williams folios, which bring new life to what I had thought was an extinct phenomenon.

LETTERS

(continued from page 3)

& COSTELLO MEET THE KEYSTONE COPS (1954).

GIRLS IN THE NIGHT (1952), GUNSMOKE (1953), HORIZON'S WEST (1952), KNIGHTS OF THE HIGHWAY (1952 newsreel), THE LAWLESS BREED (1952), THE LONE HAND (1952), THE REDHEAD FROM WYOMING (1952), GO SOUTH AMIGO (1953 short), PERILS OF THE FOREST (1953 short), DUST EATERS (1955 short), and THE KETTLES ON OLD MacDONALD'S FARM (1957), are others of no doubt many Universal films to re-use (more like abuse) Rózsa's music.

Isn't it wonderful the fine treatment music like this gets in the hands of The Studios?

Randall D. Larson, Sunnyvale, California

John Archibald's "Reunions with Old Friends" is about something we are all familiar with. A few additions:

THE WALLS OF JERICHO (1948), credited to Cyril J. Mockridge, contains Newman's "Pure Love Theme." The "Anglo-Saxon Ballad" serves as the main title of CLUNY BROWN (1946), also credited to Mockridge. The theme referred to in THE RAINS CAME was also used in CHINA GIRL (1942) and credited to Hugo Friedhofer.

One omission: A Newman theme originally used for Carole Lombard in VIGIL IN THE NIGHT (1940) later appeared in THE FIGHTING LADY (1944), credited to David Buttolph, and later in HELL AND HIGH WATER (1954).

Think of the possibilities there would be in sorting out the themes in many Herbert Stothart scores, including taking Franz Waxman's theme in THREE COMRADES, a romance about German lovers between the two world wars, and using it for the English lovers in THE WHITE CLIFFS OF DOVER!

William Gray, Ermington, New South Wales, Australia *

Did anyone notice the music for the Winter Olympics ice skating? Brian Orser of Canada began one program with a snippet of KING OF KINGS, while some figure-skating pair used bits of John Williams' SUPERMAN. In 1976 Dorothy Hamill used THE SEA HAWK exclusively and won a gold medal. And if memory serves, in 1972 some figure skating pair skated to NORTH BY NORTHWEST. I'd hope that skaters would explore kinds of music (including filmusic) more, though I recognize that they have time-limit and other practical problems.

Arthur Haupt, Alexandria, Virginia *

My radio program *Classic Film Scores* (WMSP, 94.9 FM, Harrisburg) reaches most of Central Pennsylvania on Saturday mornings. It's now in its second year, and I usually manage to feature Rózsa about once a month.

Robert Ward, Harrisburg, Pennsylvania

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