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TRIBUTES:

On April 18th there was a special reception in Los Angeles, arranged by Dr. Marvel Jensen to honor Miklós Rózsa's eightieth birthday. Tributes were presented from President Reagan, Governor Deukmejian, and the governments of Hungary, France, and Britain, as well as from many luminaries of the film and music communities. A highlight was the performance of Antal Dorati's *Six-Voice Canon for the 80th Birthday of Miklós Rózsa*.

On the 22nd, Rózsa received the Golden Soundtrack award from the American Society of Composers, Authors & Publishers. The award was presented, at the Beverly Wilshire Hotel, by ASCAP president Morton Gould, who cited Rózsa as one of the "senior creative statesmen" of the field.

Finally, although the composer was unable to attend because of illness, there was the Philharmonia Orchestra's Gala Charity Concert in his honor on 19 May at the Royal Festival Hall, London, with Princess Anne in attendance. John Scott conducted music from *EL CID* and *THE THIEF OF BAGDAD*; Elmer Bernstein offered music from *KING OF KINGS*, *THE NAKED CITY*, and *SPELLBOUND* (the two-piano concerto); and finally Jerry Goldsmith took the podium for *QUO VADIS*, *LADY HAMILTON*, and *BEN-HUR*. A fuller report will appear in the next issue of PMS.

CONCERT REPORT:

North Hungarian Peasant Songs and Dances, Op. 5. Recorded by Paul Barritt and Julian Jacobson on Cloud Nine LP 6001.

Violin-Piano Duo Sonata, Op. 7. Performed by Endre Granat (violin) at Sundance, Utah, in August and by Moshe Hammer in Washington, D.C., in September.

Cello-Piano Duo Sonata, Op. 8, and *Sonata for Two Violins*, Op. 15a. Announced by Entr'acte for reissue on CD.

Kaleidoscope, Op. 19b. Arranged for flute and piano and recorded by Jonathan Snowden and Bryan Evans on Cloud Nine 6001.

String Quartet No. 1, Op. 22. To be recorded, together with the Second String Quartet, by Laurel Records.

Sonatina for Clarinet Solo, Op. 27. Recorded by Larry Combs, together with works by Rochberg and Schuller, on Crystal S731.

Piano Concerto, Op. 31, and *Cello Concerto*, Op. 32. Issued on CD by Pantheon as D07124.

Toccata Capricciosa for cello. Op. 36. Performed by Timothy Landauer in Los Angeles in April. The Entr'acte recording by Jeffrey Solow is to be reissued on CD.

Viola Concerto, Op. 37. To be played in Wiesbaden, West Germany, on 1 October. To be played by Pinchas Zukerman with the Los Angeles Philharmonic, Andre Previn conducting, on 14, 15, 16, and 17 January, 1988. Members planning to attend these concerts should send a stamped, self-addressed envelope to John Fitzpatrick to be informed of any Society events in Los Angeles.

String Quartet No. 2, Op. 38. Played on the BBC by the Gabrieli Quartet as a birthday tribute in April. To be recorded on Laurel Records together with Op. 22.

Flute Sonata, Op. 39. Recorded by Bonita Boyd on Pantheon CD D10761 and by Jonathan Snowden on Cloud Nine LP CN 6001. *Violin Sonata*, Op. 40. Premiered by Paul Barritt in London in December 1536 and recorded by him on the Cloud Nine LP. Recorded by Mischa Lefkowitz on the Pantheon CD. Performed by William Steck in Washington D.C., on 23 January, together with works by Ernest Gold, Alex North, and Leonard Rosenman (all three of whom were present), as part of a programme of "Chamber Works by Hollywood Composers." Also performed by Moshe Hammer in Washington in September.

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KING OF KINGS: AN ANALYSIS
by Derek Elley

PART III

"The Temptation of Christ" is a two-part cue originally running 6,5 minutes but considerably shortened in the film itself by some clumsy edits. (The "soundtrack" album presents this music in a very curious rearrangement; Christopher Palmer's reconstruction, more closely approximating the original, can be heard on Stanley Black's recording [Decca PFS 4432].) The cue contains Rózsa's one-and-only twelve-tone theme of his career—suitably enough for the Devil. After a mournful version of the Christ theme (in C minor and played on the violins' lowest string), which soon leads to a more anguished theme for his temptation (Ex. 18),

Ex. 18



the Devil's "tune," full of Scotch-snap figures, wide intervals, and semitone trills, enters on clarinets and tremolo violas, against a shimmering chromatic tapestry of violin demisemiquavers, vibes, marimba, gong, cymbal, and falling bass line (half the lower strings playing tremolo, half pizzicato (Ex. 19) .

Ex. 19



It is worth noting, however, that although Rózsa may have been following the letter of the Schonbergian system in creating this melodic idea out of the twelve notes of the chromatic scale, the harmonic background is still firmly embedded on a tonal centre (of E). Thus the final effect is far from atonal—a sign that the composer

is either simply not capable of thinking in truly atonal terms or has deliberately constructed one of film music's most double-edged in-jokes (teaching the Devil new tricks?).

As the three temptations are unfolded, this new theme alternates with twisted versions of the Christ theme. There is a struggle, mirrored in some splendid high violin writing, that gradually moves from the jagged shape of the Devil theme to the more fluid one of the Temptation theme with its characteristic triplet (Ex. 20).

Ex. 20 Adagio

Finally the Christ theme appears softly on trumpets and horns with his command "Begone!" It is now only a matter of time before, after a final fling by the Devil, the Christ theme wins the day.

After such heavy conflict it is time for more relaxed stuff. The narration returns to provide a bridge ("And Jesus came out of the wilderness . . . as the music overlaps to a calm, untroubled, modally inflected C major for "The Chosen. "Rózsa digs again into his seemingly bottomless bag of melodies for a flowing theme for Jesus and his disciples, richly harmonized and with a graceful countermelody on cello and bass clarinet (Ex. 21).

Ex. 21 Moderato

The shape of the melody's opening recalls that of the John the Baptist theme (Ex. 3) but its overall character is very different. As the disciples are assembled and the scene shifts to the shore of Lake Galilee, the melody passes from strings to oboe (modulating to a brighter F sharp major), and the cue closes with a statement of the Christ theme as Jesus renames the third of the chosen, the fisherman Simon, as Peter.

As the scene changes to the Roman barracks, a brief flourish by solo trumpet ("Signal for Pliate"), entirely based on the three notes C, D, and G, brings the mood back to matters imperial. It is now time for the John the Baptist conflict to be brought to a head. An a capella Hebrew lament is heard behind John's polemic tirade in the temple; but that night inside the palace much merriment is under way. The two-part "Herod's Feast" recalls earlier Rózsa gems like "Arrius" Party" in BEN-HUR and the several dances in QUO VADIS (only some of which have ever appeared on disc). The party music here is unfortunately mostly obscured by dialogue, the delicate scoring (woodwinds, harps, guitars, percussion) never strong enough to hold its own against foreground voices. Part One of the cue is a sprightly allegretto, with the melody initially on flutes, oboes, and first guitar (Ex. 22);



after a brief pause (at Herodias' words "My husband is afraid of that madman"). Part Two changes to a wispy *moto perpetuo* melody for flutes which would make a fine set piece for any player. Like its predecessor, it is given an "oriental" flavour, this time through the use of *acciaccature* and the "ancient"-sounding harmonic minor mode, with its characteristic sharpened seventh (Ex. 23). The cue closes with Salome's memorable line to John the Baptist: "Go away, you vile man!"



Following John's arrest and further verbal contretemps in prison with Salome, the action switches back to Jesus and his work with the disciples ("But if some were imprisoned in this day, yet many another were set free from the illness of their bodies . . ."). "Miracles" (called "The Miracles of Christ" and given a new ending on the soundtrack album) is similar in structure to "The Temptation of Christ"—chromatic passages of growing tension relieved by unclouded statements of the Christ theme—even though the overall mood is very different. Rózsa introduces a Healing theme (with a characteristic falling triplet) which is almost an

inverted version of part of his earlier Temptation theme (Ex. 20). This is powerfully developed by high strings in the first healing sequence (in which the cripple tries to walk) against a flowing countermelody on horns—the same device used midway in the Main Title of BEN-HUR (Ex. 24).

Ex. 24

Moderato

The closest that Rózsa comes to matching the "atonality" of the Temptation cue is during the second miracle (the blind man), where a solo clarinet burbles menacingly up and down in its lower register between high tremolo violins and a shifty bass line. After such activity, the final appearance of the Christ theme, complete with choir, has a rare simplicity and nobility.

The mood changes immediately with the next scene, in which Judas meets Barabbas in a dingy room to discuss the possibility of converting Jesus to armed revolt. The brief cue ("The Hovel") which opens this scene suggests simply the secrecy and underhandedness of the meeting, with a perky little motif passed between clarinet and bassoon; significantly, it begins and ends on the same note, a theme without any future.

Soon, however, Barabbas' restless theme (Ex. 11) enters on low strings ("Parable of the Seed"), seguing into that of Christ as the pair see Jesus walking through the backstreets preaching to the disciples. In the final version of the film the music fades as Mary Magdalene enters, chased by an angry mob; however, the original version of the "Parable of the Seed" cue continued over this scene, with an aggressive, rising allegro (Ex. 25) based on the Devil's theme (with its initial falling semitone) that ended with a violent orchestral fortissimo and the chase theme blared out by trumpets and horns in octaves as Mary Magdalene hits the wall.

Ex. 25 Piv allegro

As the film now stands, however, there is a pause in the music until Jesus' famous line "Then let him who is without sin amongst you cast the first stone." The cue ("Mary Magdalene") begins with a dramatic transformation of part of the Christ theme into an angry bass motif for bassoons, low strings, piano, and timpani (Ex. 26).

Ex. 26 *Moderato*

The mood calms, however, as the crowd disperses, and strings gradually rediscover the Christ theme until it re-enters in its original form against a soft background of sopranos and altos. The cue closes with John's theme on lower strings as Jesus learns that the prophet is in prison.

The next cue ("Answer from a Stone") follows without a pause—a potpourri of themes for several characters, including a new one. After a brief clarinet reference to the Temptation theme, Barabbas' melody takes over as he hides from a Roman patrol, leaving Judas to ponder which leader to follow (Barabbas/war or Jesus/peace). As he picks up the stone handled earlier by Jesus, his own theme makes its first appearance—a nervy motif full of Scotch-snap rhythms and shifty minor seconds that is to recur frequently in Part II of the film (Ex. 27). As the scene dissolves to Lucius' office, Pilate's dogged Roman theme briefly closes the cue.

Ex. 27 *Moderato*

The scene is now set for the final meeting between John the Baptist and Jesus, a powerful sequence played out across prison bars ("The Blessing"). Rózsa combines both characters' themes in some emotive counterpoint, upper and lower strings rising and falling against each other as John struggles up the prison wall to grasp Jesus' hand (Ex. 28) and finally subsiding as, Jesus' blessing complete, their hands part and John rolls back to the prison floor.

Back on the road, Judas joins the disciples but Rózsa's music ("Casting out the Demon") simply presents an untroubled version of the Disciples theme, holding back its reserves for the next miracle (the madman), in which the Devil's theme is hammered out in octaves by the full complement of low strings, woodwind, and brass—finally dispelled by the Christ theme in a serene E major.

Ex. 28

The image shows a handwritten musical score for Ex. 28, consisting of two systems of staves. The first system has three staves (treble, middle, and bass clefs). The second system also has three staves. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The first system begins with a dynamic marking of 'p' (piano) and 'f' (forte). The second system includes a dynamic marking of 'ff appass.' (fortissimo appassionato). The score concludes with a boxed instruction: 'HANDS CLASP'.

Before the great run-up to the intermission-taking in Salome's dance, John's beheading, and the Sermon on the Mount—it only remains to tidy up the story of Mary Magdalene. For the scene of her visit to the house of Jesus' mother ('Woman of Sin'), Rózsa brings back the theme for Joseph and Mary (Ex. 2), beautifully arranged for strings, harp, and woodwind, with solo cor anglais prominent and affecting use made of the theme's graceful falling triplet,

(to be continued)

THE FILM MUSIC OF MIKLÓS RÓZSA: A CHECKLIST

Compiled by Ronald L. Bohn

With: Frank DeWald, John Fitzpatrick, Alan Hamer, Mark Koldys, Villu Viksten

Additional Information: Rudy Behlmer, Dale Booth, Walter Bowser, Jeanne Jones, James Marshall, Clifford McCarty, Angela Morley, John Peterson, Tony Thomas, Luc Van de Ven

This is the final installment of our Rózsa discography. For the first two sections and a fuller introduction to the whole, see the preceding issue of Pro Musica Sana (no. 45). This third section includes anthology albums that contain one or more Rózsa selections together with music by other composers. Albums are listed alphabetically by record label, and no attempt has been made to differentiate between "soundtrack- excerpts,

(continued on p. 28)

III: VARIOUS ANTHOLOGY LPs CONTAINING ONE OR MORE SELECTIONS BY
MIKLÓS RÓZSA, PLUS MISCELLANEOUS 45s AND 78s.

AEI 3103

THE PARADINE CASE (Waxman) and SPELLBOUND (Rózsa)

SPELLBOUND—Prelude, Dementia, Love Theme, Subconscious, Scherzo, Terror on the Ski Run, *SPELLBOUND* Concerto. Conducted by MR. Pianists: Rack Godwin and Eadie Griffith.

AEI 3104

Hollywood: The Post-War Years 1946-1949

A DOUBLE LIFE; TIME OUT OF MIND—New England Symphonette. (Music reproduced from radio transcriptions.)

AEI 3114

Music For Epic Motion Pictures

KING OF KINGS; EL CID. Vladimir Shustakewicz.

Accent M(S)-5010

The Guitar Sounds of Buddy Merrill

Love Theme from *EL CID*.

Ace of Clubs ACL-1094 [G.B.]

British edition of London PS-246.

Angel S-36062

"Warsaw Concerto" and Other Favorite Showpieces for Piano and Orchestra

SPELLBOUND Concerto. MR conducting the Hollywood Bowl Symphony Orchestra. Pianist: Leonard Pennario. (Reissued from Capitol SP-8494.)

Angel SZ-37757

Music for Films for Piano and Orchestra

SPELLBOUND Concerto. Kenneth Alwyn conducting the Bournemouth Symphony Orchestra. Pianist: Daniel Adni.

Belter 44 [Spain]

Spanish edition of RCA ARL1-0422.

Brunswick LA-8672 [G.B.; 10" LP] British

edition of Decca DL-5413.

Brunswick LAT-8390 / STA-3052 [G.B.] British

edition of Decca DL-(7)4184.

Brunswick LAT-8393 / STA-3055 [G.B.] British

edition of Decca DL-(7)9079.

Brunswick ST-2837 [G.B.]

50 Years of Movie Music

SPELLBOUND Theme. Jack Shaindlin.

CBS PSS-99C [Japan]

Greatest Popular Music Album in Stereo, Volume 3 "Screen Music"

BEN-HUR—Prelude. Orchestra conducted by MR (possibly a reissue from Columbia CS-8913).

CBS FM-42244

Concert Favorites

SPELLBOUND Concerto. Liberace, with Paul Weston orchestra. (Reissued from Columbia CL-744.)

CBS MK-42244 (Compact Disc)

CD edition of CBS-FM-42244.

CBS SBPG-62246 [G.B.]

Music from Hollywood

BEN-HUR—Prelude. MR conducting the Hollywood Bowl Orchestra. (British edition of Columbia CS-8913.)

Capitol 3020 (78 rpm) / F-3020 (45 rpm)

GREEN FIRE. Song, "Green Fire," lyrics by Jack Brooks. Vocal by Connie Russell. (Reissued on Sound/Stage 2308, listed in Sec. II.)

Capitol F-4322 (45 rpm)

Prelude and Theme from *BEN-HUR*. Les Baxter.

Capitol F-4680 (45 rpm)

EL CID—Love Theme ("The Falcon and the Dove"). Lyrics by Paul Francis Webster. The Four Amigos.

Capitol T(ST)-1599

Immortal Music from the Movies

SPELLBOUND. Whittemore & Lowe.

Capitol T(ST)-2627

David Rose Presents Themes from the Great Screen Epics

Love Theme from *BEN-HUR*; Theme from *SODOM AND GOMORRAH*; *KING OF KINGS* Theme; Lygia from *QUO VADIS*.

Capitol (EMI) ST-6405 [Canada]

Canadian edition of EMI TWOX-1007, with some change in contents, but including the *SPELLBOUND* Concerto.

Capitol SL-6632

The Great Motion Picture Themes

BEN-HUR—Prelude; *KING OF KINGS*—Theme. Conducted by MR.

Capitol Special Markets SL-6760

The Great Love Concertos

SPELLBOUND Concerto. MR conducting the Hollywood Bowl Symphony Orchestra; Leonard Pennario, piano. (Reissued from Capitol SP-8494.)

Capitol P(SP)-8494 Rhapsody
Under The Stars

SPELLBOUND Concerto. MR conducting the Hollywood Bowl Symphony
Orchestra; Leonard Pennario, piano.

Capitol PABO(SABO)-8496 (two-disc set)

This is the Hollywood Bowl

SPELLBOUND Concerto. MR conducting the Hollywood Bowl Symphony
Orchestra; Leonard Pennario, piano. (Reissued from Capitol SP-8494.)

Capitol P(SP)-8598

The Hollywood Bowl Symphony Orchestra Plays Music from Motion Pictures

SPELLBOUND Concerto. MR conducting the Hollywood Bowl Symphony
Orchestra; Leonard Pennario, piano. (Reissued from Capitol SP-8494.)

Capitol P(SP)-8634

Whittemore and Lowe Play for the Late, Late Show

SPELLBOUND. The Concert Arts Orchestra and Chorus conducted by Glenn Osser;
Whittemore and Lowe, pianists.

Capitol SP-8689

The Best of Leonard Pennario Album 2

SPELLBOUND Concerto. MR conducting the Hollywood Bowl Symphony
Orchestra; Leonard Pennario, piano. (Reissued from Capitol SP-8494.)

Cinevox CIA-5021 [Italy]

I Kolossal

BEN-HUR—The Mother's Love. No performance credits listed on album.

Citadel CT-6021

Classic Film Themes for Saxophone

Notturmo [blending of themes from *THE KILLERS* and *BRUTE FORCE*]. Ralph
Gari, saxophone; John Rang, piano. Arrangements by John Rang.

Citadel CT-7010

Film Music for Piano

LYDIA—Love Theme, Bubbling Stars, Sleighride, Waltz, The Sea, Farewell, Concerto
(four hands). Pianist: Albert Dominguez

Colosseum COLOS SM-6602 [WGermany]

DAS DSCHUNGELBUCH / DIE GESCHICHTE VOM FAULEN BAREN

DAS DSCHUNGELBUCH [THE JUNGLE BOOK]—Narrated (in German) by Elmar
Gunsch. Nuremberg Symphony Orchestra conducted by Klauspeter Seibel.

Colpix S-403

Two Pianos in Stereo

LYDIA—Theme. Jon Keyes and Paul Kleff (pianos), with Bob Mersey.

Columbia 36999 (78 rpm)

THE STRANGE LOVE OF MARTHA IVERS. Song, "Strange Love," lyrics by Eddie
Heyman. Elliot Lawrence; vocal by Jack Hunter.

Columbia C-826 [Canada; 78 rpm]

Canadian pressing of Columbia 36999.

Columbia DX-1264 [G.B.; twelve-inch 78 rpm]

SPELLBOUND Concerto. Charles Williams conducting the Queen's Hall Light Orchestra. Reissued on Columbia Entre RL-3029. This disc was mistakenly assumed to be a ten-inch disc, with both sides devoted to the Rózsa work, and hence was erroneously listed in Section I.

Columbia A-1833 (45-rpm EP)

SPELLBOUND Concerto. Liberace, with Paul Weston Orchestra. (LP release: Columbia CL-744.)

Columbia 33S1128 [G.B.; ten-inch LP]

Musical Themes—Hollywood USA

SPELLBOUND Theme. Jack Shaindlin conducting the Symphony of the Air.

Columbia CL-612

Sound Stage—Hi-Fi Music From Hollywood Music

from *QUO VADIS*. Paul Weston.

Columbia CL-744

Concertos for You

SPELLBOUND Concerto. Liberace, with Paul Weston orchestra.

Columbia CL-794

Love Music From Hollywood

SPELLBOUND. Paul Weston.

Columbia CL-1586 / CS-8386

Twilight Zone

Theme from *LOST WEEKEND*. Marty Manning.

Columbia CL-1753 / CS-8553

Love Theme from *EL CID* and Other Motion Picture Songs and Themes Love

Theme from *EL CID*. Jerry Murad's Harmonicats.

Columbia CL-1783 / CS-8583

Hollywood's Great Themes

Love Theme From *EL CID*; Theme from *KING OF KINGS*; Love Theme from *BEN-HUR*. Percy Faith. (Reissued on Columbia Special Products P-13278.)

Columbia CL-2113 / CS-8913

Music From Hollywood

BEN-HUR—Prelude. MR conducting the Hollywood Bowl Orchestra.

Columbia TWO-318 [New Zealand]

Excitement

BEN-HUR—Love Theme. Ron Goodwin.

Columbia Entre RL-3029

Music For Films

SPELLBOUND—Theme from the Concerto. Charles Williams conducting the Queen's Hall Light Orchestra.

Columbia Musical Treasury DS-1023*

Music from the Films

BEN-HUR—Prelude. MR conducting the Hollywood Bowl Orchestra. (Reissued from Columbia CS-8913.)

*Included as bonus record #2 in six-disc M-G-M set, P6S 5878 [vid.].

Columbia Special Products P-13278

Hollywood's Great Themes

Reissue of Columbia CS-8583, above.

Columbia Record Club P2S-5154 (2 rec. set)

Rhapsody in Blue and Other Favorites

SPELLBOUND Concerto. Morgan Lewis conducting the Sinfonia of London Orchestra.
Pianist: William Davies.

Command R(RS)-33-835 Great

Themes from Hit Films

EL CID—Love Theme; *KING OF KINGS*. Enoch Light.

Contour 2870 182 [G.B.] All

Time Movie Greats

SPELLBOUND Concerto. Elmer Bernstein.

Contour 2870 337 [G.B.]

Theme Music from the Great Brando Films

JULIUS CAESAR—Brutus Soliloquy. Elmer Bernstein. (British reissue of Dot DLP-25107, listed below.)

Coral EC-81006 (45-rpm EP)

Hollywood Themes

Waltz Theme from *LYDIA*. Ray Bloch.

Coral M-57452 / S-757452

Liberace Plays Golden Themes from Hollywood

Theme from *THE V.J.P.S.*

Corinthian COR-107

Cinema Cameos

SPELLBOUND. Paul Westoa (Reissued from Columbia CL-794.)

Craftsmen C-8002

Movie Themes

SPELLBOUND. John Carlton and The Craftsmen All-Stars.

Crescendo 189 (45 rpm)

Love Theme from *EL CID*. Rene Touzet. (LP release: Crescendo S-81, below.)

Crescendo M(S)-81

Rene Touzet Goes to die Movies

Love Theme from *EL CID*.

Crescendo M(S)-2000

The Best of Rene Touzet

Love Theme from *EL CID*. (Reissued from Crescendo S-81.)

Crown CLP-5033

Music from Great Motion Pictures

SPELLBOUND. Hollywood Studio Orchestra.

Decca 18874 (78 rpm)

THE STRANGE LOVE OF MARTHA JVERS. Song, "Strange Love," lyrics by Eddie Heyman. Randy Brooks; vocal by Harry Preime.

Decca 10347 [Canada; 78 rpm]

Canadian edition of Decca 18874.

Decca 28115 (78 rpm) / 9-28115 (45 rpm)

SPELLBOUND. Victor Young. (LP release: Decca DL-5413)

Decca DL-5413 (ten-inch LP)

Love Themes from "The Motion Pictures"

SPELLBOUND. Victor Young.

Decca DL-8124

Melodies of Love

Waltz Theme from *LYDIA*. Wayne King.

Decca DL-8364

Love Themes From Hollywood

SPELLBOUND. Victor Young. (Reissued from Decca DL-5413.)

Decca DL-(7)4184

Hollywood Sound Stage

SPELLBOUND. Bob Rosengarden—Phil Krause Orchestra.

Decca (7)4232

Music from Hollywood and Broadway

Love Theme from *EL CID*. Wayne King.

Decca LK(SKL)-4573 [G.B.]

"THE VICTORS" and Other Great Themes

THE V.I.P.S.—The Willow. Frank Chacksfield. (Probably British edition of London LL-3327 / PS-347.)

Decca (7)4623

Trade Winds

Love Theme from *EL CID*. Earl Grant

Decca LK-4657 / PFS-4030 [G.B.]

British edition of London LL-3327 / SP-44031.

Decca LK-4669 / PFS-4066 [G.B.]

British edition of London LL-3434 / PS-434.

Decca LK(SKL)-4887 [G.B.]

British edition of London LL-3516 / PS-516.

Decca PFS-4243 [G.B.]

British edition of London SP-44173.

Decca PFS-4315 [G.B.]
British edition of London SPC-21132.

Decca DL-(7)9079
50 Years of Movie Music From Flickers to Widescreen
SPELLBOUND. Jack Shaindlin.

Decca PFS-4432 [G.B.]
Satan Superstar
KING OF KINGS—Devil Scene. Stanley Black conducting the National Philharmonic Orchestra and Chorus.

Delos DEL/F25419
Classic Film Themes
SPELLBOUND. Gaylord Carter and the Simonton Grande Wurlitzer.

Diplomat DS-2276
MUTINY ON THE BOUNTY, Themes from the M-G-M Movie, & EL CID, CIMARRON, KING OF KINGS, HOUR HORSEMEN OF THE APOCALYPSE
EL CID; KING OF KINGS. Nicholas Andriano conducting the Film Spectacular Sound Track Orchestra.

Diplomat DS-2520
Movie Themes
EL CID; BEN-HUR; KING OF KINGS. The Sunset Strings.
[N.b.: Album was alternately titled Themes from Religious Movies.]

Dot DLP-3097 / DLP-25097
Love Scene
SPELLBOUND—Theme. Elmer Bernstein.

Dot DLP-3107 / DLP-25107
Backgrounds for Brando
JULIUS CAESAR. Elmer Bernsteia

Dot DLP-3364 / DLP-25364
Gone With the Wind
SPELLBOUND—Theme. Elmer Bernsteia (Reissue from Dot DLP 3097 / DLP-25097; also reissued—stereo only—on Contour 2870 182.)

EMI/Music For Pleasure MFP-5171 [G.B.]
Big War Movie Themes
THE GREEN BERETS. Geoff Love.

EMI Studio 2 TWOX-1007 [G.B.]
Spellbound—Ron Goodwin and His Orchestra
SPELLBOUND Concerto. Pianist: William Davis.

EMI TWOX-1034 [G.B.]
The Big Sounds of Ron Goodwin and His Orchestra
Suite from *BEN-HUR*—Prelude; Love Theme; Parade of the Charioteers.

EMI Studio 2 TWOX 1064 [G.B.]
The Very Best of Ron Goodwin
BEN-HUR—Parade of the Charioteers. Ron Goodwin. (Reissued from EMI TWOX-1034.)

EMI ASD-3862 [G.B.]
British edition of Angel SZ-37757.

EMI SLZ-8582 [New Zealand]
New Zealand edition of EMI Studio 2 TWOX-1007.

EMI/Columbia SOEX-10126
[Australia] Spectacular Movie Themes
BEN-HUR. The Film Studio Orchestra.

Entr'acte ERM-6002
Kipling's JUNGLE BOOK
Narrated by Sabu. MR conducting the Victor Symphony Orchestra. (LP reissue of die 78-rpm set listed in Sec. I.)

Forum Circle FC(S)-9080
Themes from Hollywood's Greatest Motion Pictures
SPELLBOUND. Jack Shaindlin conducting the Symphony of the Air. (Probably the same as Columbia 33S1128.)

Galaxy 2DP-723 [2 rec. set]
Double Feature Film Hits Spectacular
SPELLBOUND; *KING OF KINGS*. Dean Franconi.

Golden Crest RE-7003 Bob
Lowry and His Clarinet
LYDIA. [Rózsa-Huffhagle (*sic*).]

HMV DA-2002 [G.B.; 78 rpm] British
edition of RCA Victor 10-3738.

HMV B-10850 [G.B.; 78 rpm] British
edition of RCA Victor 47-6027.

HiFi M(S)-1007
The Many Moods of Arthur Lyman
Love Theme from *EL CID*. Arthur Lyman.

Impulse! M(A)-19
Jazz Goes to die Movies
Love Theme from *EL CID*. Manny Albam.

Infinity INX-013 (45 rpm)
Love Theme from *EL CID*. Lyrics by Paul Francis Webster. Billy Storm (vocal). Arranged and conducted by Hank Levine. (Probably die same recording as Vista 413, below.)

Invicta INV-107 [G.B.]

Sound of Strings

SPELLBOUND. David Francis. Solo violin: Anthony Gilbert.

Jasmine JASM-1004 [G.B.] Reissue of

Vogue-Coral LVA-9032.

Kapp KL-1289

More Sounds of Hollywood

Theme from *KING OF KINGS*; Love Theme from *EL CID*. Emanuel Vardi.

[N.b.: This recording was *probably* issued in stereo also, with catalog number KS-3289, following the Kapp numbering system; however, we have been unable to verify this.]

Kapp KL-1335 / KS-3335

Warm and Mellow

THEV.I.P.S. Johnny Guitar.

Liberty F-55381 (45 rpm)

EL CID, Love Theme. Clyde Otis.

Liberty LRP-3223 / LST-7223

Fabulous Favorites of Our Time

Theme from *KING OF KINGS*. Felix Slatkin.

Liberty LRP-3328 / LST-7328

A Taste of Hits

THEV.I.P.S. Martin Denny.

Liberty LP-6011 / ST-7711

Theme from THE BIBLE and Other Film Spectacles

Lygia (Love Theme from *QUO VADIS*); *KING OF KINGS* Theme; Love Theme from *BEN-HUR*. The Robert Rheims Chorale and Orchestra.

Liberty LMM-13011 / LSS-14011

Many Splendored Themes

SPELLBOUND. Felix Slatkin.

Liberty LMM-13019 / LSS-14019

Inspired Themes from the Inspired Films

Love Theme from *EL CID*; *KING OF KINGS* Theme; Love Theme from *BEN-HUR*; Love Theme from *QUO VADIS*. Felix Slatkin.

London 45-9509 (45 rpm)

Love Theme from *EL CID*. Lyrics by Paul Francis Webster. Bryan Johnson (vocal).

London LL-3257 / PS-246

Theme Music from KING OF KINGS and Other Film Spectaculars

Theme from *KING OF KINGS*; Love Theme from *QUO VADIS*; Parade of the Charioteers from *BEN-HUR*; Love Theme From *BEN-HUR*. Frank Chacksfield.

London Phase 4 LL-3327 / SP-44031

Film Spectacular Vol. II

SPELLBOUND. Stanley Black Conducting the London Festival Orchestra.

London LL-3347 / PS-347
The Best of the New Film Themes
THE V.I.P.S. Frank Chacksfield.

London LL-3434 / PS-434
Marches From the Movies
Parade of the Charioteers from *BEN-HUR*. Band of the Grenadier Guards conducted by Captain Rodney Bashford, L.R.A.M., A.R.C.M.

London LL-3516 / PS-516
Hollywood
BEN-HUR—Theme. Mantovani.

London Phase 4 SP-44173
Film Spectacular Volume 4 "The Epic"
BEN-HUR. Stanley Black conducting the London Festival Orchestra.

London Phase 4 SPC-21132
Music from Great Shakespearean Films
Suite from Incidental Music to *JULIUS CAESAR*: The Ides of March; Caesar's Ghost; Approach of Octavian's Army and Death of Brutus. Bernard Herrmann conducting the National Philharmonic Orch.

London Phase 4 STCO-9S534 [3 rec.set]
Great Movie Themes
KING OF KINGS (from London PS 246, above); *BEN-HUR* (from London Phase 4 SP 44173, above); *SPELLBOUND* (from London Phase 4 SP 44031, above).

London HA-R-2331 / SAH-R-6130 (G.B.)
British edition of Medallion MS-7513.

MCA 6210
DRAGNET [Soundtrack]
Music by Ira Newborn, *et al.*; includes television theme by MR and Walter Schumann.

M-G-M 11912 (78 rpm) / K-11912 (45 rpm)
GREEN FIRE. Song, "Green Fire," lyrics by Jack Brooks. Joe Lipman; vocal by Dean Parker.

M-G-M 803 [G.B.; 78 rpm] British
edition of MGM 11912.

M-G-M 30778 (78 rpm)
QUO VADIS—Triumphal March. MR conducting the Royal Philharmonic Orchestra.
N.b.: This is *not* a reissue from M-G-M 103, etc.

M-G-M K-12974 (45 rpm)
SPELLBOUND. David Rose. (LP release: M-G-M E-3894.)

M-G-M K-13175 (45 rpm)
THE V.I.P.S. Roy Hamilton (vocal).

M-G-M CS-6051 [G.B.]

M-G-M Movie Hits

BEN-HUR Love Theme. David Rose.

M-G-M P4S-5662 (4-rec. set)

The Golden Age of Movie Musicals—The MGM Years

Love Theme from *BEN-HUR*. Conducted by MR.

M-G-M P6S-5878 (6-rec. set)

Probably the same as M-G-M P4S-5662, listed above, but with the addition of two "bonus discs."

M-G-M 2(S)E-10 (2rec. set)

Original Sound Tracks and Recordings of Original Music from Great Movies

The Burning Desert from *BEN-HUR*; *QUO VADIS* Triumphal March; Prelude from *THE V.I.P.S.*; Intermezzo: The *EL CID* March; Salome's Dance from *KING OF KINGS*; *MADAME BOVARY* Waltz; The Legend and Epilogue from *EL CID*. Conducted by MR and Carlo Savina.

M-G-M 2S13 (2-rec. set)

Academy Award Winners and Nominees

EL CID—love Theme. Conducted by MR. (Probably reissued from M-G-M (S)E-3977, listed in Section II.)

M-G-M 2-SES-15-ST (2-rec. set)

The History of MGM Movie Music—Volume I

Love Theme of *BEN-HUR*. Conducted by Carlo Savina.

M-G-M E-3172

Lush Themes From Motion Pictures

SPELLBOUND. LeRoy Holmes.

M-G-M E-3694

Johnny Green on the Hollywood Sound State

QUO VADIS—Lygia. John Green conducting the M-G-M Studio Orchestra.

M-G-M (S)E-3823

Million Dollar Stereo, Vol. 1

BEN-HUR—Prelude. Carlo Savina conducting the Rome Symphony Orchestra. (Reissued from M-G-M S1E1.)

M-G-M (S)E-3894

Box-Office Blockbusters

SPELLBOUND; *BEN-HUR*. David Rose.

M-G-M (S)E-4078

M-G-M Parade of Hits

Love Theme from *EL CID* [Benton Ames (vocal) and His Orchestra]; Theme from *KING OF KINGS* [Ornadel and the Starlight Symphony].

M-G-M (S)E-4144

Love Theme from CLEOPATRA and Music from Other Great Motion Pictures Starring

Elizabeth Taylor

THE V.I.P.S. David Rose.

M-G-M (S)E-4184
THE V.I.P.S Theme and Others
THE V.I.P.S. Bill Evans.

M-G-M (S)E-4192
Music from the Original Score of THE PRIZE and Other Great Films
Prelude from *THE V.I.P.S.* Conducted by MR.

M-G-M (S)E-4417
Music from the Motion Picture THE BIBLE, THE TEN COMMANDMENTS, THE GREATEST STORY EVER TOLD, KING OF KINGS, BEN-HUR
BEN-HUR: Prelude; Love Theme [conducted by Carlo Savina]; *KING OF KINGS*: Pontius Pilate's Arrival Into Jerusalem; Nativity [conducted by MR].

M-G-M SE-242-2 (2-rec. set)
24 Karat Gold from the Sound Stage
BEN-HUR—Prelude; Miracle and Finale. Carlo Savina conducting the Rome Symphony Orchestra. (Reissued from M-G-M S1E1, listed in Section I.)

M-G-M DS-2012*
The Great M-G-M Themes
BEN-HUR—Love Theme. Credited as "conducted by Miklós Rózsa" but really performed by the Rome Symphony Orchestra conducted by Carlo Savina (and reissued from M-G-M S1E1, listed in Section I).
*Included as bonus record #1 in 6-disc M-G-M set, P6S 5878.

M-G-M Metro (MS)M-585
David Rose Among the Stars
SPELLBOUND Concerto; Theme from *THE V.I.P.S.* David Rose. (Probably reissued from M-G-M (S)E-3894 and M-G-M (S)E-4144, respectively.)

M-G-M Metro (MS)M-600
Best of the Movie Greats
BEN-HUR—The Burning Desert. (Probably from M-G-M 1E1/S1E1, listed in Section 1.)

MMG B-706
Big Concerto Movie Themes
SPELLBOUND. Geoff Love.

Magic Violins 2506
Movie Themes
SPELLBOUND. Magic Violins conducted by Eric Drucker.

Majar 139 (78 rpm) / 45-139 (45 rpm)
GREEN FIRE. Song, "Green Fire," lyrics by Jack Brooks. Joe Leahy. N.b.:
Record label was incorrectly listed in Manvell and Huntley as "Major."

Mayfair 9642
Themes from the Movies, Vol. 2
SPELLBOUND. 110 Strings Orchestra. (Stereo version of TOPS 1642.)

Medallion ML(MS)-7513

The Sound of Hollywood

Theme from *SPELLBOUND*. [N.b.: Instrumental recording, but label credits "Lyrics by Mack David."] The Medallion Strings directed by Emanuel Vardi.

Mercury/Wing SRW-16399

Music of Great Women of Film

SPELLBOUND Concerto; *LYDIA*. Clebanoff Strings & Symphonic Orchestra.

Mercury MG-20156

Serenade to a Princess: Theme Songs From the Motion Pictures Made Famous by Grace Kelly

GREEN FIRE. David Carroll.

Mercury MG-20301

Dreams

GREEN FIRE. David Carroll. (Probably reissued from Mercury MG-20156.)

Mercury MG-20578 / SR-60238

Love Themes from Great Films

Waltz Theme from *LYDIA*. Clebanoff Strings.

Mercury MG-20640 / SR-60640

KING OF KINGS and 11 Other Great Movie Themes

KING OF KINGS Theme; *BEN-HUR* Love Theme. Clebanoff and His Orchestra.

Milan A-27[France]

Le Disque Césars

PROVIDENCE—*Valse Crepusculaire*; Geneiique du Film. Conducted by MR. (Reissued from Pathe Marconi/EMI 2C066-14406, listed in Section I.)

Mu Land LZ-7017-M [Japan]

SF Fact Vol. 2 Across Time / Other World

Prelude from *THE GOLDEN VOYAGE OF SINBAD*. Electora Polyphonic Orchestra.

Parlophone R-4016 [G.B.; 78 rpm] / MSP-6168 [G.B.; 45 rpm]

GREEN FIRE. Song, "Green Fire," lyrics by Jack Brooks. Joe Leahy. (British release of Majar 139.)

Parlophone R-4663 [G.B.; 45 rpm]

BEN-HUR (Love Theme). Ron Goodwin.

Philips PB-275 [G.B.; 78 rpm]

SPELLBOUND. Wally Stott

Philips BBL-7030 [G.B.]

British edition of Columbia CL-744.

Philips BBL-7039 [G.B.]

British edition of Columbia CL-612.

Philips BBL-7085 [G.B.]

British edition of Columbia CL-794.

Pickwick Limited Edition PLE-7009[G.B.]

20 Great Movie Themes

SPELLBOUND. Elmer Bernstein conducting the Royal Philharmonic Orchestra. (Reissued from Polydor 2682-020, below.)

Polydor Select 2489-123 [G.B.]

The Great Film Composers

DOUBLE INDEMNITY; A TIME TO LOVE AND A TIME TO DIE—Love Scene. MR conducting the Royal Philharmonic Orchestra. (Reissued from Polydor 2383-384 and Polydor 2383-327, respectively, listed in Section II.)

Polydor 2675-151 [France; 3-rec. set]

Les Plus Grandes Films De Notre Temps

BEN-HUR. Carlo Savina conducting the Rome Symphony Orchestra (probably reissued from M-G-M S1E1).

EL CID. Conducted by MR (probably reissued from M-G-M (S)E-3997).

Polydor 2682-020 Standard [G.B.] (2 rec. set)

Filmharmonic 70—Highlights from a Festival of Film Music

SPELLBOUND. Elmer Bernstein conducting the Royal Philharmonic Orchestra.

Premiere Records PR-1201 [Bootleg Recording]

Premiere Radio Performances

A DOUBLE LIFE; TIME OUT OF MIND—New England Symphonette. [See AEI 3104, above.]

RCA Victor 20-1858 (78 rpm)

THE STRANGE LOVE OF MARTHA IVERS. Song, "Strange Love," lyrics by Eddie Heyman. Tex Beneke with the Glenn Miller Orchestra; vocal by Artie Malvin.

RCA Victor 28-0404 (twelve-inch 78 rpm)

SPELLBOUND. Al Goodman and his Concert Orchestra; Irving Prager (violin). (LP release: RCA LPM-1008, below.)

RCA Victor 46-0000 (twelve-inch 78 rpm)

THE LOST WEEKEND ("Drink" theme). Al Goodman and his Concert Orchestra; Vladimir Sokoloff (piano) and Irving Prager (violin). (LP release: RCA LPM-1008, below.)

RCA Victor 46-0003 (twelve-inch 78 rpm)

LYDIA. Henri René and his Concert Orchestra. (LP release: RCA Camden CAL-233, below.)

RCA Victor 10-3738 (78 rpm) / 49-3738 (45 rpm)

QUO VADIS—Lygia. Ray Sinatra; vocal by Mario Lanza. (LP release: RCA Camden CAL-450, below.)

RCA Victor 20-6027 (78 rpm) / 47-6027 (45 rpm)

THE LOST WEEKEND. Henri René and his Orchestra and Chorus. (LP release: RCA LPM-1245, below.)

RCA 49-3738 (45-rpm EP)

Mario Lanza

Lygia, from *QUO VADIS*. Lyrics by Paul Francis Webster. Ray Sinatra, conductor. (LP release: RCA Camden CAL-450, below.)

RCA FCL-1-7152 [G.B.]

The Magnificent Voice of Mario Lanza

Lygia, from *QUO VADIS*. Lyrics by Paul Francis Webster. Ray Sinatra, conductor.
(Performance the same as on U.S. release: RCA Camden CAL-450, below.)

RCA EPB-1007 (45-rpm EP set) / LPM-1007

Music From Hollywood

IVANHOE; *QUO VADIS*. Al Goodman.

RCA LPM-1008

Theme Music From Great Motion Pictures

SPELLBOUND; *LOST WEEKEND*. Al Goodman.

RCA LPM-1245

Intermezzo

THE LOST WEEKEND—Theme. Henri Ren6 and his Orchestra and Chorus. (Reissued from
RCA Victor 20-6027.)

RCA LPMLSP-2410

LA DOLCE VITA and Other Great Themes

SPELLBOUND. Ray Ellis.

RCA LMLSC-2599

"SLAUGHTER ON TENTH AVENUE" and Other Hits from the Big Shows

BEN-HUR—March of the Charioteers. Arthur Fiedler conducting the Boston Pops
Orchestra.

RCA LMLSC-2747

Reissue of RCA LM/LSC-2599, above.

RCA ARL1-0422

CASABLANCA—Classic Film Scores for Humphrey Bogart.

Main title from *SAHARA*. Charles Gerhardt conducting the National Philharmonic
Orchestra.

RCA ARL1-2792

U. S. edition of RCA RL-42005.

RCA AGL1-3782

Reissue of RCA ARL1-0422.

RCA GL-43439 [G.B.]

British reissue of RCA ARL1-0422.

RCA NL-43474 [Italy]

Musiche Da "IP TI SALVERO" e Altri Celebri Film di Ingrid Bergman

SPELLBOUND—The Dream Sequence; The Mountain Lodge [Charles Gerhardt conducting
the National Philharmonic Orchestra]; Spellbound Concerto [Charles Gerhardt conducting the
London Cinema Symphony Orchestra; Robert Docker, pianist].

The first two selections are reissues from RCA ARL 1-0911; the Concerto is reissued from
Reader's Digest RD4-141.

RCA PL-45565 [Italy]

Tribute to Ingrid. Reissue of RCA NL-43474.

RCARL-42005 [G.B.]

The Spectacular World of Classic Film Scores

KNIGHTS OF THE ROUND TABLE—Scherzo: Hawks in Flight [from album *SPELLBOUND*
The Classic Film Scores of Miklós Rózsa, RCA ARLI-0911]; *JUUUS CAESAR*: Overture. Charles
Gerhardt conducting the National Philharmonic Orchestra.

RCA Camden CAL-130

Portfolio for Easy Listening

LYDIA. Harlan Ramsey [Henri Rend] conducting the Cosmopolitan Orchestra. (Reissued
from RCA Victor 46-0003.)

RCA Camden CAL-181

Musical Spellbinders

SPELLBOUND; *SONG OF SCHEHERAZADE*—Hymn to the Sun; Gypsy Dance. Harold
Coates [Al Goodman] and his orchestra. (Reissued from RCA Victor 28-0404 and RCA Victor
28-0412, respectively.)

RCA Camden CAL-233

Film Music

LYDIA. Harlan Ramsey [Henri Rend] conducting the Cosmopolitan Orchestra. (Reissued
from RCA Victor 46-0003.)

SPELLBOUND. Harold Coates [Al Goodman] and His Orchestra. (Reissued from RCA
Victor 28-0404.)

RCA Camden CAL-450 / CAS-450e

Mario Lanza—You Do Something to Me

Lygia, from *QUO VADIS*. Lyrics by Paul Francis Webster. Ray Sinatra, conductor.

(RCA) Camden CDN-115 [G.B.] British edition
of RCA Camden CAL-450.

Rainbow LP-701 (ten-inch LP)

Movie Themes

THE LOST WEEKEND; *SPELLBOUND*. Hollywood Theme Orchestra.

Reader's Digest RD4-26 (boxed set)

Background Moods

SPELLBOUND Concerto. Harry Rabinowitz conducting the RCA Victor Symphony
Orchestra; Earl Wild, pianist.

Reader's Digest RD4-39 (boxed set)

Great Music from the Movies

EL CID—Love Theme. Charles Gerhardt conducting the RCA Symphony Orchestra.

Reader's Digest RD4-40-3 [New Zealand; boxed set]

Million Dollar Movie Hits

BEN-HUR—Parade of the Charioteers. Arthur Fiedler conducting the Boston Pops
Orchestra. (Same performance as on U.S. Reader's Digest set, RD4-98, below.)

Reader's Digest RD4-98 (boxed set)

Pops Varieties

BEN-HUR—Parade of the Charioteers. Arthur Fiedler conducting the Boston Pops
Orchestra.

Reader's Digest RD4-141 (boxed set)

Mood Music from the Movies

SPELLBOUND Concerto. Johnny Gibbs [Charles Gerhardt] and His Orchestra; Robert Docker, piano.

Reprise (WEA) K-54046 [G.B.]

Having a Wonderful Time

THE THIEF OF BAGDAD. Song: "I Want To Be a Sailor," vocal by Geoff Muldaur. Lyrics by "Robert Denham." Conducted by Harry Robinson.

Reprise 2XS-6480

JOURNEY THROUGH THE PAST [Soundtrack]

"Rock" version of *KING OF KINGS* Theme was performed in this film by Neil Young.

Ringside RS-105 [Canada]

Canadian reissue of Music For Pleasure MFP-5171—abridged, but contains MR selection.

Rondo-lette SA-160

Immortal Film Music

SPELLBOUND. Russ Case.

Roulette R(SR)-25188

Hit Movie Themes in Italiano

Love Theme from *BEN-HUR*. DiMara Sisters (vocal, with Italian lyrics).

Saga XID-5018 [G.B.]

Music from the Films

SPELLBOUND. London Variety Theater Orchestra conducted by Gilbert Vinter.

Savoy 601 (78 rpm)

SPELLBOUND. Jazz version by Vido Musso and his band, featuring Marty Napoleon (piano) and Eddie Safranski (bass).

Selznick Library of Motion Picture Music RR-13012/17 (twelve-inch 78-rpm 3-rec. set)

SPELLBOUND, "Excerpts from the Musical Score." MR conducting the Selznick Recording Orchestra.

Noncommercial "Electrical Transcription" released by die David O. Selznick Studio at the time of the film's release, "for reference work only and not for sale or broadcasting." Three sides are devoted to *SPELLBOUND*, and the remaining three sides contain excerpts from *SINCE YOU WENT AWAY*, by Max Steiner, with the Selznick Recording Orchestra conducted by Louis Forbes.

Seven Seas GXH-7 [Japan]

Screen Gold Disk—Panic and Spectacular Themes

BEN-HUR. Heino Reese Orchestra.

Signature 15022 (78 rpm)

THE STRANGE LOVE OF MARTHA IVERS. Song, "Strange Love," lyrics by Eddie Heyman. Marie Greene (vocal). (Also, see V-Disc 662, below.)

Signature 15070 (78 rpm)

LYDIA. Ray Bloch.

Somerset/Alshire P(SP)-7000

Reissue of Somerset/Stereo-Fidelity P(SP)-7000, listed below.

Somerset/Stereo-Fidelity P(SP)-7000

Award Winning Scores from the SilverScreen

SPELLBOUND. 101 Strings.

Springboard SPB-4090

Music from the World's Great Biblical Films

BEN-HUR; *KING OF KINGS*. Film Festival Orchestra.

TeeVee Toons TVT-1100 (2-rec. set)

Television's Greatest Hits

DRAGNET, Theme and March. [MR and Walter Schumann]

Time-Life STLFL-0005

Marching in Review

Parade of the Charioteers from *BEN-HUR*. Arthur Fiedler conducting the Boston Pops Orchestra.

Tops 1642

Mono version of Mayfair 9642.

20th Century-Fox TFM-3105 / TFS-4105

Silver Screen '63 / Magic Screen '63

THE V.I.P.S.—Theme. Lionel Newman.

United Artists UAL-3197 / UAS-6197

Original Motion Picture Hit Themes

EL CID; *KING OF KINGS*. Ferrante & Teicher.

United Artists UAL-3210 / UAS-6210

Golden Themes From Motion Pictures

SPELLBOUND.

Ferrante and Teicher.

United Artists UAL-3278 / UAS-6278

Music to Remember from LAWRENCE OF ARABIA and Other Motion Picture and Broadway Hits

EL CID. NickPerito.

United Artists UAL-3303 / UAS-6303

Soundtracks

THE V.I.P.S. Leroy Holmes.

V-Disc 624 (twelve-inch 78 rpm)

Noncommercial U. S. Armed Forces release of RCA Victor 28-0404.

V-Disc 662 (twelve-inch 78 rpm)

Noncommercial U. S. Armed Forces release of Signature 15022.

V-Disc 718 (twelve-inch 78 rpm)

Noncommercial U. S. Armed Forces release RCA Victor 46-0003.

Varese Sarabande VCDM-10000.20
Spectacular Music for Films—Digital Space
TRIBUTE TO A BADMAN—Suite; THAT HAMILTON WOMAN—Love Theme. Morton Gould conducting the London Symphony Orchestra.

Varese Sarabande VCD-47229
Reissue of VCDM-10000.20

Verve 10246 (45 rpm)
Love Theme from *EL CID*. Benton Ames (vocal). (LP release: M-G-M SE-4078, above.)

Verve 10296 (45 RPM)
Theme from *THE V.I.P.S.* Bill Evans.

Verve V(V6)-8419
In a Latin Bag
Theme from *BEN-HUR*. Cal Tjader.

Vista 413 (45 rpm)
EL CID, Love Theme. Billy Storm (vocal). (Probably the same recording as Infinity INX-013, above.)

Vista VPS-1052 [G.B.]
Famous Film Themes Arranged for Organ
QUO VADIS—Quo Vadis Domine; KING OF KINGS—Mary; Noel; Pontius Pilate's Entry Into Jerusalem; BEN-HUR—Via Crucis. Played by Roger Fisher at the Organ of Hull City Hall. Arrangements by Christopher Palmer.

Vocation VL-73905 (simulated stereo)
Mel Tormé: The Velvet Fog
Abbreviated, retitled, U. S. reissue of Vogue-Coral LVA-9032, with the *SPELLBOUND* vocal retained.

Vogue-Coral LVA-9032 [G.B.]
Mel Tormé: Musical Sounds Are the Best Songs
SPELLBOUND. Lyrics by Mack David. Mel Tormé (vocal). Orchestra directed by George Cates.

Warner Bros. W(WS)-1476
Themes from MUTINY ON THE BOUNTY and Others
Love Theme from *EL CID*. George Greeley.

Warner Bros. 3XX-2737 [boxed set]
Fifty Years of Film
THE GREEN BERETS [from the soundtrack; includes dialogue spoken by David Janssen and John Wayne].

World Record International SLZ-8346 [New Zealand]
Excitement
BEN-HUR—Love Theme. Ron Goodwin. [Reissue of Columbia TWO-318, above.]

CHECKLIST (continued from p. 8)

symphonic suites, and popular adaptations. The editors extend special thanks to Villu Viksten of Toronto. His contributions have greatly enlarged the present list, and his additions to sections 1 and 2 will be presented in a future issue.

CONCERT REPORT (continued from p. 2)

Clarinet Sonata, Op. 41. Premiered by Gervase de Peyer in New York on 14 January and played by him in Los Angeles and London. Recorded by Charles Neidich for the Pantheon CD.

Guitar Sonata, Op. 42. Premiered by Gregg Nestor in Los Angeles in December 1986 and recorded by him for the Pantheon CD.

Ondes Martenot Sonata, Op. 43. Composed for Cynthia Millar and completed in early 1987.

Elmer Bernstein's latest Rózsa collection has appeared on two German LPs (Colosseum CST 8027-2). In America we will have to wait for the Varese version in the fall (LP and CD).

A two-disc set of the SODOM AND GOMORRAH soundtrack has appeared in Italy (Legend DLD 1-2). The lavish fold-out album contains virtually the entire score in a digital remastering that improves the sound of almost all selections, though a few are heard in mono on account of deterioration of the original stereo masters. This is a beautifully executed production and a real treasure in the Rózsa discography. For details, write to producer (and MRS member) Sergio Bassetti, Via Giacomo Trevis 35, 00147, Rome, Italy.**

There is an impressive fold-out reissue of Capitol ST-2837 on Cloud Nine CN 7013. This album, which contains many new color stills from the four "epic" films involved, is the first to identify the orchestra as the Nuremberg Symphony.

The Utah Symphony gave another film music concert at its Sundance festival in August, featuring music by Korngold, Waxman, Goldsmith, Herrmann, North, and Rózsa (BEN-HUR). The conductor was David Newman (son of Alfred, and now a composer in his own right).

Incidentally, Joseph Caporiccio has announced plans to form an Alfred Newman Society. He may be contacted at 209 Columbia St., Apt. 2, Ithaca, NY, 14850. **Or try S.T.A.R., Box 7, Quarryville, PA 17566.

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