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Recordings. Mikós Rózsa's Symphony (Op. 6) is going to be heard at last, more than sixty years after it was composed in Leipzig between 1928 and 1929. The work, which was rejected as too long and impractical by Bruno Walter and Ernst von Dohnanyi, has been suppressed ever since by the composer: "I know now that it was a symphony to end all symphonies in length, but alas not in invention or originality." But generations of younger listeners have begged to relive this part of the composer's early musical career, and Dr. Rózsa has at last relented. In May, James Sedares recorded the piece with the New Zealand Symphony for Koch International Classics. Actually he recorded only three movements, for the manuscript turned out to be missing too many pages of the scherzo for any performance to be attempted. A possible coupling is the previously unknown Three Pieces for Orchestra. There are also informal plans to record the Scherzo for Orchestra, Op. 11, and the ballet compilation *Hungaria*.

Koch's current release, following its Rózsa and Herrmann recordings of last year, is another all-Rózsa collection conducted by Sedares with the New Zealand Symphony (3-7191-2H1). The Phoenix-based Sedares recorded the Herrmann Symphony for Koch last year. Contents match the famous RCA "Rózsa Conducts Rózsa" collection, although in a different order and with a new English title for Opus 28. This version of the program offers: Theme, Variations, and Finale; Hungarian Nocturne; Three Hungarian Sketches; and Overture to a Symphony Concert. These are large-scaled performances, grandly conceived in the same mold as Rózsa's own, and they have been spectacularly recorded in full digital sound.

A new release on Cloud Nine (CNS 5006) features music from several Samuel Bronston productions, mostly scored by Dimitri Tiomkin. There are seven Rózsa tracks, comprising an odd miscellany from EL CID: Overture, Main Title, March, and Exit Music (all from the actual soundtrack); "Thirteen Knights" (from the Munich album recording); "Pride and Sorrow" (from the Polydor version of the same); and

"Scene d'Amour" (from Capitol ST 2837). Incidentally, EL CID has recently undergone a major restoration and was chosen to open the AFI/Los Angeles Film Festival in June. *Variety* praised the film and offered that "Miklós Rózsa's score is stunningly good."

A Stanley Black/BBC Symphony collection on Bainbridge (BCD 2521) includes a BEN-HUR suite (10:47) that is different from the one he recorded for Decca/ London Phase 4 in 1972. (The latter was the first recording ever reviewed in this publication; see PMS 4.)

"A Saint Paul's Christmas Concert" is the title of a collection on RPO CDRPO 7021, distributed in the U.S. by Allegro Imports. The Saint Paul's Choir and Royal Philharmonic Orchestra join here in a chiefly British program conducted by John Scott. Included is a 9.5-minute "Christmas Sinfonia" arranged by Christopher Palmer from four of the published "Twelve Choruses" that Miklós Rózsa adapted from BEN-HUR and KING OF KINGS: "Mary and Joseph," "Star of Bethlehem," "Adoration of the Magi," and "Nativity."

Varese has reissued the LUST FOR LIFE/"Background to Violence" coupling on VCD 5405.

Cambria will release the Eric Parkin album of Rózsa piano music on CD.

Preamble 1789 includes a selection from the little-known music that Bernard Herrmann wrote for WILLIAMSBURG: THE STORY OF A PATRIOT (19 ). That film, directed by George Seaton, is a 36-minute fictionalized drama about an early plantation owner. It was made for the Colonial Williamsburg Foundation of Williamsburg, Virginia, and is still shown there to this day. A videocassette version is available from Kartes Video or directly from the Foundation for \$25.95.

It has come to our attention that an individual in Germany is advertising a three-LP compilation of music from BEN-HUR (apparently derived from pirated music tracks and therefore in rather poor sound) and also from an old Quo VADIS album. Although the Mikós Rózsa Society is mentioned in the publicity, we have no knowledge of these items and have given no approval to the project.

(Continued on page 15)

## THE SONG OF "EL CID" — Part Two

by Frank K. DeWald

The entr'acte ("El Cid March") begins with the same fanfares that opened the overture. This time, however, they lead to a cadence in G major rather than A minor, and Fig. 39 is boldly announced by violins in their lowest register. Inexplicably, these fanfares are missing from the film print. There are six other small cuts in this cue, totaling twenty measures. Why? One might imagine some last-minute changes made by the composer at the recording sessions, but at least two facts contradict this hypothesis. When he re-recorded the music in Munich, the fanfares and all but one tiny cut of two measures were restored. Further, careful listening to the soundtrack reveals apparent tape edits at each point where music was cut. Why this musical surgery? With no visuals to accompany, it makes very little sense. Was it really necessary to cut a few seconds' time from the entr'acte? Here, alas, is further evidence of the disrespect shown to the composer.

In any case, Fig. 29 serves as the a theme for a full-fledged a/b/a march form, with Fig. 4 (the "Cid" theme) serving as the b section. Since this is essentially a concert piece with no visuals to accompany, Rózsa is able to develop his themes more fully than previously possible. And develop them he does, mining the rich harmonic possibilities of the lowered supertonic chord and Mixolydian modes and adding a tritonal relationship not previously explored. He surrounds his themes with tiny bits of counterpoint and changes his ostinati, moving them from register to register and altering them in many other ways in an ever-shifting, kaleidoscopic fashion. He also extends phrase lengths to create asymmetrical patterns.

The a theme (Fig. 89) is first presented as an a/b/a form in itself, with a contrasting theme that wanders away from the firm G tonality of Fig. 29 and introduces the tritone harmonic relationship (G major to C-sharp major) mentioned above. However, when Fig. 29 returns, boldly proclaimed by trumpets and cornets, it is firmly rooted again on G. A swift and direct modulation to C brings us to the b section, built on Fig. 4. The ostinati change their rhythmic character, losing their propulsive triplets, and Fig. 4 itself is transformed rhythmically from its original 6/8 into a bolder, more marchlike 2/4. Not unexpectedly, this section, too, is an a/b/a form in itself, its contrasting middle section loosely related to the opening fanfares and going harmonically quite far afield until the return to G and Fig. 29. When this a theme is repeated, the contrapuntal implications previously only hinted at are realized in a full-fledged canon as horns and violas echo trumpets and cornets. Tension builds until something like the opening fanfares returns, alternating full orchestra chords with trumpets and cornets (using the lowered supertonic chord but this time, surprisingly, in minor!). Heavily hammered G major chords and typical cross-rhythmic syncopations bring the entr'acte to a breathless conclusion.



The music for Act Two begins with a cue entitled "Rodrigo's Men." It is another stirring march tune (Fig. 31). The lowered 6th scale degree in the melody, the driven, ostinato-ridden bass line, and the modal harmonies are by now familiar characteristics of the score. Rózsa is very sparing of exact repetition, however, preferring to constantly invest his score with new material which may share patterns, colors, and threads with other sections but yet is woven into a new fabric. As the visual dissolves to the palace doors and the picture is framed in trumpets, the opening fanfares return, straightforwardly harmonized without the polychordal pungency heard at the beginning of the overture and entr'acte. Unfortunately, this 48-second jewel was love's labours lost, since whatever visuals it accompanied were cut and Act Two now begins with the shot of the doors and a simple snare drum roll leading into the fanfares. This is not an ineffective opening, but it is unfortunate to lose even a measure of the glorious score.

When Rodrigo goes to see his twin daughters yet another new theme is introduced (Fig. 38), placidly set against a gentle, rocking ostinato. It is short and folksong-like, its pastoral character enhanced by the timbre of the guitar on melody. The score indicates that the melody should also be played on the oboe, with flute doubling an octave higher on the second phrase, but the woodwinds are not used (or at least not audible) on the soundtrack. This might have been a change which Rózsa made at the recording session (to give the melody a more simple, folk-like character?), but in any case he restored the woodwinds when he made the Munich recording. When Chimene appears, Rózsa segues into the love theme (Fig. 5) as though it were the most natural, even inevitable, thing in the world. The melody is played by a solo violin accompanied only by strings (which have been muted since the beginning of this cue) with guitar counterpoint. As Rodrigo returns his attention to the children, Fig. 33 is reprised, creating a perfect, a/b/a symmetry that makes both musical and dramatic sense, all in the space of a little over two minutes. We should note in passing, too, that Fig. 32 is in P while the contrasting middle section (Fig. 5) is in D—the mediant relationship we have come to expect throughout the score.



The muted strings continue in the next, overlapping, cue. As Rodrigo expresses doubts about himself and his mission, cellos and violas intone his theme (Fig. 4) in a warm, low register. *Tremolando* violins and a softly pulsating ostinato on harp and guitar form the background. Pianissimo trombones, bassoons and bass clarinet offer a brief contrast until Fig. 4 returns to round off the cue.

For the following scene, where the armies of Rodrigo and Moutamin meet and join forces across a river, Rózsa uses a development of Fig. 31 played in open fifths by

violins and violas. The accompanying bass ostinato uses the terse, Scottish-snap rhythm ( F F. F.F.) that Rózsa so often invokes to generate excitement. The tension builds as the melodic line climbs ever higher and a woodwind trill is added to the orchestration. The appearance of Moutamin is underscored with a characteristically Moorish theme, derived from Fig. 7 and replete with exotic-sounding augmented seconds. The rhythmic bass ostinato is replaced by a slower-moving one, punctuated by strokes of the gong. Again, tension is increased by taking the melodic line ever higher until, as the men embrace, Fig. 31 blazes forth in triumphant glory. Unfortunately, none of this music is used. In fact, Fig. 31 will never be heard by the audience. A case might be made that silence is, in fact, more ambiguous than music at the beginning of this scene when the audience is not entirely sure if the meeting of the two armies is entirely friendly, yet, again, a beautiful musical segment has been lost.

At the Moorish feast given by Moutamin to celebrate their alliance, a bit of exotic "source music" is used. Against an unchanging ostinato of violas, cellos, and percussion (punctuated by cross-rhythms on the tambourine), oboes and clarinets in octaves play a jaunty tune (Fig. 33). The music is dubbed quite low and fades out long before its entire 1:11 length is reached.



The scene changes to Valencia, and as Rodrigo and Moutamin prepare to besiege the city, the swirling, introductory theme first heard in the prelude (Fig. 3) is presented and developed. A short bridge passage underscoring Fanez's ride into Rodrigo's camp leads into the Cid theme (Fig. 4), the exact intervals of which are altered to create harmonic tension yet at the same time keep the theme recognizable. As Moutamin states that starvation will be the weapon which takes the city, a passing reference to one of the Moorish themes (Fig. 7) leads into an *allegro agitato* section, which introduces a new, militaristic and fanfare-like motive (Fig. 34) accompanying the return of Alfonso's knights from the defeat at Sagrajas. Tritones predominate in both the melody and harmony, and the relentless rhythm of the snare drum drives the music forward. Fig. 34 is repeated at various pitch levels by different instruments. Again, however, the ax has fallen, for all the music preceding the *allegro agitato* was never used, even though the Valencia scene (with its appropriate moments keyed in the score) is still in the film. Although in this case the change might be considered a cinemusical improvement (the sudden appearance of Fig. 34 underscores the urgency and desperation of Alfonso and his riders) the further developments of Figs. 3, 4 and 7 are definite musical losses.



A pithy, two-measure transition leads from the following scene (in Chimene's convent) back to Rodrigo's camp, where developments of Fig. 9 set a terse mood. Sharply-dotted rhythms and an active, contrapuntal bass line contribute to the musical tension. The transition itself, which can be variously analyzed as a development of Fig. 9 harmonized by a diminished major-seventh chord or a bimodal passage (with elements of both C major and C minor sounding concurrently), is a perfect example of Rózsa's economical cinematic skill. In the span of five beats he underscores one mood while making a musically logical and dramatically effective transition to another.

From her prison, Chimene tries to enlist the aid of Ordonez. The theme of the twins (Fig. 32) is heard, but with dissonant harmony added to the second and fourth measures (and the oboe kept this time with guitar on melody). When Chimene invokes the name of "The Cid," the music slides naturally into Fig. 4 and then into developments of Fig. 9. When the twins are seen on camera, their theme returns, still with its dissonant harmony. Once again, Rózsa has created a ternary form that makes perfect musical and dramatic sense.

For Rodrigo's reunion with Chimene, Rózsa composed a one-minute cue that develops the expected themes. Rodrigo's march (Fig. 29), beginning essentially as in the entr'acte, builds quickly through phrase extensions and a rising melodic line to a tension-releasing modulation from G major to B major (chromatic mediant) and the obvious thematic choice: the love theme (Fig. 5). There is a passing reference to Fig. 9 as Ordonez offers to fight at Rodrigo's side and the music cadences in a calm E major, reflecting a brief moment of reassurance for Rodrigo. None of this music is used in the film; the scene is played without underscoring until the sound of Moorish drums (more sound effect than musical score) reminds us of the impending conflict. Again, it is possible that the editors felt the sound of the drums was more effective coming after a period of silence, but the heightened effect of the drum entry may not be worth the loss of such effective underscoring.

Rodrigo decides the time has come to offer battle. A short, fanfare-like motive harmonized in open fifths is announced first by horns and then by trumpets, underpinned by a sneaking, chromatic ostinato in the cellos. At the first sight of the siege tower, a new motive, framed in a menacing tritone, is brayed *fortissimo* by horns doubling violas (Fig. 35). It is a heavy and slow-moving theme, developed contrapuntally against a rhythmic ostinato in the treble and a ponderous, stalking bass line. At slightly less than two minutes into the cue, the music is faded out on the soundtrack, but the score still has another minute-and-a-half to go. A passing reference to Fig. 3 leads to a martial reprise of the Cid theme (Fig. 4), very similar in mood to the development used as the b section of the "El Cid March." This accompanies Rodrigo leading his army to the walls of Valencia.



As Rodrigo stands before the walls of the starving city and proclaims that his troops have brought life-saving bread, Rózsa intended that there should be underscoring, which develops Fig. 38 against *tremolando* violins. An *animato* breaks out as the

catapults let loose their "stones" of bread. As the citizens of Valencia begin fighting for their food, the music reenters on the soundtrack; the exact point is hard to detect because of the high level of sound effects. In fact, throughout the rest of this segment the music can do little more than add to the general din, since it is kept at bay by the more powerful decibel level of the effects track. The thematic material used includes Fig. 6 for the scenes involving Al-Kadir's attempts to escape the wrath of his people and a wonderfully rhythmic, dance-like development of Fig. 3 (*allegro vivo*) as the people break out in open revolt. Figure 36 is also a prominent part of the musical action. For the rest, there are slashing, *martellato* chords in syncopated rhythm and sharp accents, against which developments of Fig. 6 make complex cross-rhythms, creating a musical confusion that is a perfect counterpart for the visual scene. After a bit of "mickey-mousing" as Al-Kadir is hurled off the parapet, the music segues into another cue, entitled "Valencia for the Cid!" and labeled *Tempo di marcia hispanica*. Elements of the "El Cid March" are now reprised, including the opening fanfares (straightforwardly harmonized) and Fig. 29 (scored and developed essentially as in the march). The music fades out at this point on the soundtrack, but in Rózsa's score there is a most effective musical conclusion to the scene. First, Fig. 4 is heard in a triumphant 6/8 version (similar to the prelude) and understandably developed at great length as Rodrigo ascends the steps of the citadel. A series of sequences builds tension in the music as Rodrigo is urged to accept the crown. When, in fact, he refuses the crown for himself and accepts the city in the name of his king, the fanfares return. First they are proclaimed *fortissimo* without their bi-tonal harmonies, then developed quietly at a lower pitch level under Moutamin's closing lines (which come from the original poem). They return *fortissimo* (and with original bi-tonal harmonies), and, finally, drop to a quiet conclusion as the scene changes to the palace at Burgos.

In summary, from page 161 to page 182 of the score there is a continuous segment of music lasting nearly eleven minutes. Almost half of that music was cut, and what remains was broken into two separate segments. Although no new thematic material was lost, much efficacious development is no longer to be heard in the film, and the loss of the concluding passage is particularly unsatisfying.

The death of Ordonez at the hands of Ben Yusuf has no musical accompaniment in the film, yet Rózsa composed a short mood-piece for it. Soft, *tremolando* strings form a nervous background behind Fig. 9 on trombones and cellos. Soon, Ben Yusuf's Moorish theme (Fig. 6) takes over, against a polychordal, rhythmic ostinato. The music becomes louder until it reaches a *fortissimo* climax at the moment Ben Yusuf kills Ordonez.

The next four cues form one continuous, seven-minute-long battle sequence. This time, at least, all the music is used. Tiny cuts made here and there were presumably for adjustments in timing and do not represent the musical butchery we have seen before. Rózsa himself made extensive cuts in this sequence when he recorded it for the Munich album. The musical materials for this long battle sequence consist almost entirely of developments of Fig. 4, Fig. 6 and Fig. 9. The snare drum and various rhythmic ostinati are an almost constant presence, as are short bits of counterpoint and dissonant, polychordal harmonies.

At the very beginning, the music follows the scene quite literally. A variant of Fig. 9, trumpeted like a fanfare to accompany Rodrigo's men into battle, is intercut with Fig. 6 (Ben Yusuf's "theme") for shots of the invading Moors. This rather obvious device, which would have quickly become tiresome (if not impossible to keep up), is abandoned as the armies meet. A new, more syncopated ostinato begins, and the Cid theme (Fig.

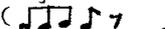




Inevitably, as Chimene takes Rodrigo's outstretched hand, a short fragment of the love theme actually appears, but it is transformed melodically and harmonically as to be almost unrecognizable (Fig- 41). This is not developed, as Rózsa returns to Fig. 40. For this second appearance it is harmonized in the minor mode, putting it in accord with its contrapuntal bass line. The very last word, from the violas, recalls the last four measures of Fig. 5 as Chimene kisses the hand of the now-dead Cid.



The majestic sound of a solo organ makes a most effective beginning for the finale. As Rodrigo's mounted corpse proceeds through the gate of Valencia, his theme (Fig. 4) is grandly proclaimed by the "king of instruments." The version in the score, labeled "Finale (alternate start)" differs slightly from that heard on the soundtrack. In the score version the melodic line is clearly heard, whereas in the film the harmonies are present but in the beginning there is no melody at all; the rhythms are also slightly different. Either version would have the same stirring effect, however.

The music which the organ solo replaced (hence "alternate start") is the beginning of the cue labeled "The Legend" in the score. It is a bustling choral/orchestral development of Fig. 4. Polyhordal forte-piano "stings" (chords loudly accented on their attack but softly sustained thereafter) accompany each shot of the Moors trembling before the awesome sight of the Cid. Rhythmic complexities abound, with triple and duple meters pitted against each other. This music, of course, is not used. The orchestra on the soundtrack picks up the cue at the first shot of Ben Yusuf. Naturally, it is his "theme" (Fig. 6) we hear, against the pounding ostinato we associate with him (  ) and swirling violin triplets. The Cid theme (Fig. 4) soon enters the fray, and the rhythmic ostinati change to patterns using triplets with their more "Spanish" flavor (  ). The opening intervals of Fig. 4 are developed extensively until Fig. 29, the "El Cid March," makes a final appearance. Its underlying basso ostinato is typical of Rózsa: a cross-rhythmic pattern lasting three beats overlaying measures of duple meter.

The ostinato ceases and the music subsides to a variant of Fig. 38 (also related to the Cid theme by its opening, rising fifth) as a prayer is offered for the soul of Rodrigo. As we see his horse emerge from the army and ride off on its own, the solo organ takes over for a measure. This is a beautiful and poignant effect, yet it is scored for trombones in Rózsa's manuscript. Perhaps it was a spontaneous improvement decided upon at the recording session. In any case, it is a felicitous change, recalling, of course, the opening of this final sequence.

The chorus returns (on the soundtrack it would be more correct to say it "enters" since its first entry was not used) for the final glorious peroration on Fig. 4. After the theme is announced by the full orchestra and organ, six measures of far-reaching harmonies (using mediant and tritonal chord relationships) extend the theme and build the tension until the concluding cadence.

What follows as exit music is a choral/orchestral rendition of the love theme.<sup>1</sup> The score shows choral parts but no words; these were added later by Paul Francis Webster.<sup>2</sup> Here, Rózsa allows himself to wear his heart fully on his musical sleeve. The treatment of the theme is opulently scored and straightforwardly harmonized—no dark, sinister turnings of melodic line or cloudy, tritonal harmonies are allowed here. This is release, sunshine, catharsis—a happy Hollywood ending.

Ironically, the addition of Webster's words to the soundtrack earned Rózsa his only Oscar nomination for best song. Understandably, it lost to Henry Mancini's "Moon River," from *BREAKFAST AT TIFFANY'S*. The loss of the best original score Oscar is, however, a miscarriage of Academy justice that is, alas, too common to merit any comment here!

Spending the kind of time I have spent with this score and examining it in such detail makes it quite possible that my judgment has been clouded by a certain euphoria, yet I am tempted to claim that *EL CID* is Rózsa's finest score. Miklós Rózsa himself, in *Double Life* called it "my last major film score." It is equaled, perhaps, by *BEN-HUR*, but no other of the composer's 90-plus film scores surpasses its perfect blend of musical thrills and cinematic aptness. It has a color and atmosphere uniquely its own and never takes a false step. Even in its truncated (dare I say mutilated?) form, it adds immeasurably to a very fine film, giving it even greater emotional impact at every turn. It uses its major themes and short motives with great subtlety and unerring musical skill. Most important, like so many other of Rózsa's historical scores, it absorbs a feeling of authentic time and place into the composer's unique and completely twentieth-century idiom. In the preface to the piano selections from *EL CID*, published by Robbins Music (and long out of print), an anonymous author wrote: "Rózsa's resourcefulness in fashioning the music for *EL CID* has resulted in a score which matches the gigantic stature of the screen story. The diversity, scope and color of the many musical segments within this score and the splendid dramatic continuity of the whole score contributed much to the success of this noteworthy film production." For once, Hollywood's grandiloquence was not misplaced.<sup>3</sup>

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<sup>1</sup> John Fitzpatrick has made the interesting observation that "Rózsa gravitates toward ending his big scores with the lyrical secondary theme (usually the love theme). Even when the film itself ends on a heroic note (with the primary theme), Rózsa often takes the opportunity of an epilogue or album recording to revert to the second theme. Consider: (1) *QUO VADIS* ends with the "main" (Quo Vadis Domine) theme and the Christians' hymn. For the epilogue, Rózsa brings back the Lygia melody. (2) *YOUNG BESS* ends with the imperial "Bess as Queen," but in most subsequent recordings Rózsa reverts to the love theme. (3) *KING OF KINGS* ends with the Christ theme, but reverts to the more lyrical Lord's prayer theme for the play-out. Is there anything to be said about all this? Perhaps Rózsa's purely musical instincts take over at this point, where dramatic logic has ceased to be an issue?"

<sup>2</sup>The words, largely unintelligible on the soundtrack, are offered here in the interests of completeness: "A bell rings in the hush of the morning. / A rose petal falls on the gray castle walls somewhere in Spain. / My heart sings, Oh, my darling, I need you: / A falcon in love can be tamed by a dove only in Spain. / You came to me long, long ago, / And when you came a flame started to grow. / So I knew, love, it will always be you, love. / When magic takes wings and the glory of kings has flown, / You'll still be mine and mine alone. / A bell rings in the hush of the morning. / A rose petal falls on the gray castle walls of Spain."

<sup>3</sup>Writing this article has been made possible by the contributions of many people. The composer suggested *EL CID* as a subject, provided a copy of the score and filled many hours with the pleasure of his music. Rózsa's daughter, Juliet, answered questions freely and graciously. Mark Koldys provided a video copy of the film, and John Fitzpatrick, as always, was a guiding hand in the writing. To each of them, and to the readers of PMS who have been patient enough to follow this lengthy and sometimes technical essay, I offer my thanks.

Kathryn Kalinak: *Settling the Score: Music and the Classical Hollywood Film* (Madison: University of Wisconsin Press, 1992). 248 pages; illus.; ISBN 0-299-13360-5 (cloth, \$45.50) and 0-299-13364-8 (paper, \$17.95).

There is a cleavage in film music criticism between writers who concentrate on the music itself and those who focus on film—that is, the function of music in the "cinematic apparatus." Composer-based studies obviously fall into the former category. Extreme instances are reviewers in publications like *Soundtrack!*, who frequently write about record albums of film music without even having seen the movies concerned. At the opposite pole are the functionalist cinema scholars, whose rigorous insistence on the integrity of the cinematic whole rules out any interest in the music per se. Claudia Gorbman's *Unheard Melodies* (1987) is the most prominent recent exemplar of this school. When I once asked Gorbman's opinion of a certain soundtrack album, she told me that she owned no such records at all, since they had no validity in reference to the celluloid text. Though her answer struck me at the time as oddly bloodless, it made perfect sense from her perspective.

The functionalist approach may seem perverse to those of us who simply love good film music and find the melodies lingering in our ears long after the movies themselves have faded from view. But it is always useful to return to the source, and the genesis of film music is always functional. Every film score begins with an appraisal (by the composer and other filmmakers) of what the music ought to accomplish in a given scene. Music usually becomes memorable only after it has fulfilled this first role. Like many other things, film music cannot be fully understood except in its natural habitat.

Kathryn Kalinak, who teaches English and Film Studies at Rhode Island College, belongs to the "film" side of the film music camp. Like Gorbman, however, she is well qualified to deal with music on its own grounds. And she is rather more interested than her predecessor in working through some actual musical scores. So her book, which contains a good deal of incisive practical criticism, should generate some interest in the film music community, which has tended to view academic cinema scholars with incomprehension bordering on suspicion.

After two curious introductory chapters (of which more below), *Settling the Score* really begins with the customary historical treatment of sound film music's evolution from the ashes of silent cinema. Kalinak stresses the discontinuities between the tradition that culminated in the 1920s and that which emerged in the 1930s. The silent era's emphasis on *continuous* accompaniment is documented nicely, and we learn why synchronization of music with image was rarely even attempted during that period: it was difficult to achieve in live performance, and the result of even a slight miscalculation—a musical emphasis occurring just a few seconds before the screen event—could be disastrous for the audience.

Launched into the sound era, Kalinak proposes a descriptive model for what she calls "classical" Hollywood film music practice. The term is unfortunate. It has nothing to do with the already vexed "classical music" or the common notion that a great body of work was established in the 1930s and 1940s. Rather, "classical" here simply denotes the typical practices of the studio era—what pop writers used to call the "Golden Age of Hollywood." In theory, at least, a mediocrity like Herbert Stothart exemplifies "classical"

film music practice no less than a genius like Erich Wolfgang Korngold. In fact, a Stothart is arguably more typical, and therefore more "classical" (in Kalinak's sense), than a Korngold. The prevalence of the term-it was popularized by the influential *Classical Hollywood Cinema* of David Bordwell, Kristin Thompson, and Janet Staiger (1985)-nicely demonstrates how film people and film music people often fail to speak the same language. (Kalinak also has terminological problems with "art music," which she seems to define as excluding film music-an odd stance for a writer who proposes to defend the medium!)

In any event, a good discussion of Korngold's CAPTAIN BLOOD serves as Kalinak's exemplar of traditional film music. The ensuing close readings of THE INFORMER (Steiner), THE MAGNIFICENT AMBERSONS (Herrmann), LAURA (Raksin), and THE EMPIRE STRIKES BACK (Williams) form the heart of the book. From these choices it should be apparent that Kalinak's practical musical values are better than her theory allows for. Here lies an interesting problem. Kalinak's theory would equally allow her to choose examples from some very famous films scored by, say, George Duning, Frank Skinner, and Les Baxter. Instead she refers to composers and works that have always been favored within the film music community. The pattern behind such choices deserves closer examination than it has yet received.

Kalinak's Williams chapter seems perfunctory, with little objective other than to demonstrate the survival of traditional film scoring into recent decades. At least she does work through the major leitmotifs and two key sequences (Ice Battle and Death of Vader) quite nicely. But each of the other score discussions is a substantial contribution.

The Korngold chapter demonstrates how much composers were already contributing to the sound track as early as 1935/1936. The Ambersons analysis, advanced puzzlingly in a sort of anti-auteurist rebuttal of the "hysterical cult of the director," contains the most detailed treatment of the composition of this troubled work that I have yet seen. And although the music of LAURA is twice familiar from the ubiquitousness of the theme itself and David Raksin's elegant commentaries on its origin, Kalinak is nevertheless powerfully stimulating in regard to its deviation from tradition and its inventiveness in the area of cinematic sexuality. The author has elsewhere been accused of wielding a heavy-handed feminist critical ax, but her discussion of *Laura*, from source novel through story conferences to finished score, seems balanced to me. The background material here enlarges our understanding of how music can influence perception. David Raksin changed our minds about what kind of woman Laura really was.

I hope we will hear more from Kalinak in this vein. Unfortunately *Settling the Score* is an academic book, rooted in a dissertation. Therefore it has to be full of "theory." If theory meant nothing more than a rigorous attempt to articulate how things actually work, I would have no complaint. That is exactly what Kalinak's principal score discussions accomplish. But the initial chapters are something else. The author herself suggests skipping the first, on "the language of music." Though it would be a pity to lose her illustrative comments on the opening of VERTIGO, I must regretfully concur. The chapter is a musical primer of the most elementary sort, dutifully defining rhythm, meter, timbre, etc., in basic terms. The assumption of musical illiteracy persists throughout the book. Sometimes this is risible. While it is merely unnecessary to gloss *allegro furioso* as "furiously fast," it is just plain foolish to add, on the very next page, that *allegro* means "fast." I cannot imagine that Kalinak would write this way by choice. Do we sense the

influence of a fearful publisher here?

What makes it all so curious is that the cinematic part of this film music study is pitched on such a different level. Even in the "introductory" chapter we get sentences like this: "The question of how music can stand for concrete and identifiable phenomena is one not yet fully theorized." Terms like "diegetic" and "eyeline match" are tossed off with abandon. The intended reader, we are left to presume, knows more about semiotics than about elementary note values. And not just any old "classical" film theory will do (yet another use of that shopworn term): "Unlike classical film theory, contemporary film theory has addressed itself to issues of ideology."

Ideology really takes over in chapter 2, "A Theory of Film Music," which offers yet another riff on the relentlessly prescriptive arguments of Hanns Eisler and Theodor Adorno in *Composing for the Films* (1947). That venerable document of the leftist-modernist Frankfurt School treats Hollywood film music as species of cultural corruption under "advanced capitalism" and proposes Eisler's own theories as a means of musical salvation. It is still worth reading—though surely, in 1993, with a little more irony than Kalinak evinces here. Space precludes an adequate discussion of Kalinak's treatment, which is perceptive and full of fascinating asides for readers interested in pursuing Marxist or psychoanalytic theories of musical affect in relation to dramatic music.

The theory chapter forces the question: Who is this book supposed to be for? We are left with the curious conclusion that here is a study intended for advanced students of cinema—Marxist, psychoanalytic, and semiotic models are all invoked—*who know nothing about music!* I am sure that such readers exist. They frequently write about movie music. Kalinak is right to address them, for their education in musical sensibility is essential for the future of film criticism. But the task poses a real problem, one that affects musically oriented critics as well. Doubtless Christopher Palmer could have pitched *The Composer in Hollywood* (1990 cloth, 1993 paper; see PMS 49) at a much higher level if he (and his publishers) were confident of just a bit of musical understanding out there. Both Palmer and Kalinak are capable of dealing with music at an advanced level, yet despite their very different audiences, both are constrained to avoid the kind of musical seriousness that, say, Frank DeWald can take for granted in a film music publication. This is a depressing picture, not unrelated to the notorious density of movie critics where music is concerned (and of music critics regarding film). It makes us conclude in firm agreement with Kalinak's core theoretical observation: "It is time to take up the work of film music: to recognize its centrality in the filmic experience and to make it fully a part of the ways in which we think about film."

Publications. Lee Hern has some surplus copies of the expanded Wynwood Press hardcover edition of Miklós Rózsa's *Double Life* (1989). Interested members should send \$7.50 to Mr. Hern at 4225 Del Mar Ave., Apt. 306, Los Angeles, CA 90029.

The Society for the Preservation of Film Music publication *The Cue Sheet* (July 1991) features an article on J. D. Morsch, whose many film music arrangements for concert band include three by Miklós Rózsa: "Quo Vadis Domine?" the EL CID Overture, and the "Chase and Epilogue" from THE NAKED CITY. Dozens of Morsch transcriptions, including works by film composers from Korngold to Poledouris, are available on a rental basis from Robert Morsch, 1293 Meadow Trace, Marietta, GA 30066.

The 1992 *Current Biography* (a for-the-record yearbook found in almost all libraries) features a five-page survey of the composer's life. Mostly based on *Double Life*, it offers few new details. One surprising claim is that the song "High Flight" is based on the Djinn's flight theme in THE THIEF OF BAGDAD and that it became "a moving choral piece that was often performed during the war years." In fact "High Flight" is an original 1942 song for tenor, not based on film material. It was revised in 1974 and published by Fentone Music (London) as one of the *Five Songs* in 1977. The music sets a text by the young British flier John McGee, who was killed during the Battle of Britain. (Incidentally, this text is the poem quoted by President Ronald Reagan in the aftermath of the *Challenger* disaster of 1986.)

Another *Current Biography* error is that TIME AFTER TIME was nominated for an Oscar in 1979; in fact it was cited only on a preliminary nomination list. This is a good place to point out the interesting error that Miklós Rózsa himself made in his autobiography: "Because it was produced abroad, *Quo Vadis* was completely boycotted by Hollywood and received no Academy nominations." In fact, the film was nominated for eight Oscars, including music. It lost to Franz Waxman's A PLACE IN THE SUN.

Everybody knows Rózsa's three Oscar-winning scores, but a number of readers have inquired about his nominations (seventeen in all). Here is a convenient list. Remember that

before 1947 annual nominations were not limited to five as they are now.

1940	THE THIEF OF BAGDAD
1941	LYDIA SUNDOWN
1942	THE JUNGLE BOOK
1944	DOUBLE INDEMNITY THE WOMAN OF THE TOWN
1945	THE LOST WEEKEND SPELLBOUND A SONG TO REMEMBER (W. M. Stoloff)
1946	THE KILLERS
1947	A DOUBLE LIFE
1951	Quo VADIS
1952	IVANHOE
1953	JULIUS CAESAR
1959	BEN-HUR
1961	EL CID EL CID (Best Song, w. P. F. Webster)

The late Ken Darby, Alfred Newman's longtime choral collaborator, died in February. The previous year he published *Hollywood Holyland* with Scarecrow Press. The book recounts the making of THE GREATEST STORY EVER TOLD and the unmaking of Alfred Newman's famous musical score.

A small corner of the Rózsa catalog of compositions is illuminated in Barbara Heyman's new biography of Samuel Barber (Oxford University Press). In January 1970, Rózsa was among eighteen prominent composers, including Barber and Leonard Bernstein, who presented their musical tribute to Eugene Ormandy at a gala Philadelphia event honoring the conductor's seventieth birthday. Each composer contributed a variation on "Happy Birthday" for the occasion.

Quoted in Richard Schickel's new BFI Film Classics monograph on DOUBLE INDEMNITY: "It has all the characteristics of the classic forties film as I respond to it. It's in black and white, it has fast badinage, it's very witty, a story from the classic age. It has Edward G. Robinson, and Barbara Stanwyck and Fred MacMurray and the tough voice-over. It has brilliantly written dialogue, and the perfect score by Miklós Rózsa. It's Billy Wilder's best movie . . . practically anybody's best movie." The source? None other

than Woody Allen, as quoted in Eric Lax's 1991 biography.

Lukas Kendall's *Film Score Monthly*, an ambitious and massive publication for album collectors and aficionados, has already published some 31 issues. Kendall is a young Amherst student, and his energetic publication has many of the same characteristics as the European *Soundtrack!* It is especially strong on news of current record releases, mail-order album sources, interviews, and discographic information for current composers. Address: RFD 488, Vineyard Haven, MA 02568.

PMS subscribers please note that you should have received a special issue last summer (PMS 50a) dealing mainly with the Sony KING OF KINGS album.

Film Music Live. Movie music is meant to accompany movies. In view of that obvious fact, it is amazing how eager music lovers and soundtrack fans are to divorce the two. The pressure begins soon after the initial release. We want to hear the music on its own, usually in the form of "soundtrack" albums. The latter may be actual extracts from the original track materials or edited versions designed to afford a better sense of continuity and musical structure. True soundtracks are preferred by casual moviegoers for their nostalgia value and by cinema scholars for their documentary status as tools for "deconstructing" the cinematic whole.

Today there is a new trend toward (partial) reintegration of music and film. Accompanied live screenings seem to be catching on. Such events are not uncommon for silent films, most notably NAPOLEON, accompanied by Carl Davis in the U.K. and Carmine Coppola in the U.S. More recently, sound films have been getting the same treatment. ALEXANDER NEVSKY was the first great success in this area. It has been presented in Los Angeles, New York, Wolf Trap, and Tanglewood to considerable acclaim. That film makes an easy test case. Dialogue and effects are minimal and generally unaccompanied by music. The score is a proven success in the concert hall, and audiences are attracted by both the opportunity to experience a musicodramatic whole and the chance to hear more of Prokofiev's great music than was incorporated into

the cantata. (Actually there is little "new" music of any substance.)

Last July a wider-ranging film music concert was premiered at Wolf Trap by the National Symphony Orchestra under Peter Bay. The music was by Korngold (THE ADVENTURES OF ROBIN HOOD), Steiner (GONE WITH THE WIND), Rózsa (MADAME BOVARY, BEN-HUR), and Herrmann (CITIZEN KANE, NORTH BY NORTHWEST). In the words of Arthur Haupt, "No E.T., no DANCES WITH WOLVES, just hardcore stuff."

Here is how Arthur Haupt described some of the highlights:

"The scenes were shown on a large, wide screen hung above the National Symphony, which supplied the music while speakers supplied the dialogue and sound effects. (How they produced soundtracks without music beats me.) ROBIN HOOD seemed a little pale, as if the whole enterprise was finding its footing. But from MADAME BOVARY on (a surefire dramatic scene), it all took off. The movie scenes were generously long. The Mount Rushmore scene started with Eva Marie Saint about to be put on that airplane and continued to the end of the picture.

"I would say that the Rózsa and Herrmann scenes were the ones that tended to get applause before they were played, as well as after, and Mount Rushmore and the Sea Battle probably got the biggest applause of the night. BEN-HUR'S Nativity scene ended with the two ram's horn calls (straight off the soundtrack). Too bad, I think, that the orchestra didn't go right on to the main title, which follows naturally. But imagine a film music concert where such a critique would even come up. ALEXANDER NEVSKY came back this year for a second showing/hearing here, and I can only hope that 'Night at the Movies' will likewise become an annual series."

Christopher Palmer's program notes pointed to the "first hearing" aspect of the music under these special circumstances: "As I prepared the reconstruction of the naval-battle music in *Ben-Hur*, and saw all the millions of the notes gradually filling up a vast canvas, measure after measure, page after page, minute after minute, I realized more and more what a discrepancy there was between what I was seeing on the score-paper and what I heard in the soundtrack.

I remarked on this to Rózsa. He replied yes, he knew that only a few of those notes in battle-scenes would ever be heard, he accepted that, it was the sum-total effect, the enhanced excitement, that mattered. Tonight . . . for the first time, every single note the composers wrote will be audible. . . .

"The desert-scene and the Naval Battle were originally two consecutive but separate scenes, the music ending the one and beginning the next. In the event the two were cut together-made to overlap—which no doubt sped the film on its way, but lost us the end of the 'desert' music, one of the most emotive, expansive, eloquent moments in the score. Tonight we have restored this original form of the music; the screen will go black for the extra seconds needed to accommodate it."

As Joseph McClellan put it in the *Washington Post*, the program "made a satisfying and well-balanced evening that will probably attract the attention of other orchestras and will likely become a favorite annual event at Wolf Trap."

Return to the Soundstage. Another notable outdoor event took place last July at the Hollywood Bowl, where conductor John Mauceri prefaced a performance of some music from BEN-HUR with an unusual onstage phone call to Miklós Rózsa, who lives in the hills not far away from the Bowl: "I'm with eighteen thousand of your friends who want to wish you a happy birthday. We'd like to play some of your music."

More recently Mauceri paid a different, even more special tribute to the composer, described here by Suzan Bibisi in the Los Angeles *Daily News* (30 January 1993):

"Believing he had long been forgotten by the movie industry and his fans, Rozsa . . . regained the spotlight Wednesday at recording session of the 'Madame Bovary Waltz,' which he composed for the 1949 film. Rozsa was invited to the session by John Mauceri, conductor of the Hollywood Bowl Orchestra, which recorded the song for its seventh album, tentatively titled 'The Great Waltz.' The session was held on the Sony Pictures lot in Culver City in a recording studio that Rozsa had commanded when he was under contract with MGM.

"Rozsa, 85, sat expressionless through a playback of the 4 1/2-minute song that the orchestra recorded just before he arrived. He became emotional when asked how it felt to be back on the lot.

"'It's wonderful. I'm very thrilled and very happy,' he said, his eyes welling with tears. 'This was my room for 14 years.'

"Confined to his Hollywood Hills home for the past few years because of failing health, Rózsa was making a rare appearance in public. Flanked by two nurses and sitting in a wheelchair, he appeared frail but alert. He advised Mauceri during the playback that the conductor needed to fine-tune a few glitches in the orchestra's performance.

"Mauceri then invited Rózsa out of the mixing booth and onto the soundstage where the 96-piece orchestra was waiting for him. As he was wheeled past the thick, wooden soundproof door, the orchestra played an overture to the 'Madame Bovary Waltz' and then broke into applause.

"Rózsa, his hand gently keeping time with the music, sat directly behind the podium while Mauceri led the orchestra into what was to be six takes of the waltz. Between takes, Rózsa requested that the violas play louder when they performed the theme and that the gong be softer.

" 'The idea that this was his room, really his room and to have him be in the room where he conducted in 1949, is very emotional for me,' said Mauceri, a champion of preserving American musicals and classic movie scores.

"'I told him that I wanted him to realize that somewhere in the world someone is listening to Rózsa right now. . . . I grabbed this moment to show how grateful I am for all the ones I couldn't tell.'

"Rózsa appreciated the effort. Asked if he wanted to come to another recording session he said, 'How about tomorrow?' "

*Mauceri himself will conduct a live/film Rózsa program at the Hollywood Bowl on 27 and 28 August. There will be another live/film program in Grant Park, Chicago, on 13 August.--Ed.*

## LETTERS

I finally gained admission to the Universal music library and have found many interesting facts, including the exact credits for all those pictures musically directed by Joseph Gershenson.

Among my findings are two films that contain Rózsa music not heard in his other pictures:

THE STORY OF MOLLY X (1949) has the cues "Anna and Steve" (0:50) and "Didn't Care" (0:45). According to the conductor's scores and cue sheets, these were "originally recorded for *CRISS CROSS* but not used in that production."

WOMAN IN HIDING (1950) has the cue "Janet Uneasy" (1:03), "originally recorded for *MORTAL COILS [A WOMAN'S VENGEANCE]* but not used in that production" and "At Rest" (0:28), "originally recorded for *THE KILLERS* but not used in that production."

On *TIME OUT OF MIND* most of the music is credited jointly to Rózsa and Mario Castelnuovo-Tedesco, but it is marked "visual" (i.e., source music). According to Tony Thomas (who goes to see Rózsa every week), Rózsa was approached to do the score but was "too busy." Tedesco asked Rózsa for permission to adapt some of Rózsa's themes from *LYDIA* for the picture, and Rózsa consented. The underscoring in *TIME OUT OF MIND* is mostly by Daniele Amfitheatrof and is uncredited on the film. Who brought in Amfitheatrof is not known, but he did several films for Universal around that time.

Based on all this, and my findings at Universal, I have removed this picture from Rózsa's filmography and credited it to Amfitheatrof with additional composition by Tedesco based on Rózsa. It seems to me no more a Rózsa film than *A SONG TO REMEMBER* is a Chopin film.

-Clifford McCarty  
Topanga, Calif.

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The laserdisc version of Lana Turner's MGM epic *THE PRODIGAL* (scored by Bronislau Kaper)

contains the original theatrical trailer, with music by Rózsa (from *JULIUS CAESAR*).

-Ken Williner  
Warren, Mich.

The "Variant Prelude" on the Sony *KING OF KINGS* disc (PMS 50a) is no such thing. If you play track 14 ("Sermon on the Mount") beginning at 1:29, you will find the identical music that is presented as track 2 ("Prelude"), except that the choral track has not been mixed in. What is more puzzling is why the original prelude was not lifted directly from the video release (owned by Turner), as had been done with the *How THE WEST WAS WON* disc. (There, however, the first four bars were lifted from the album to replace the roar of Leo the Lion. Was the video version of the *KING OF KINGS* prelude not used simply because the lion's roar would betray its origin?)

Much praise to Frank DeWald's magnificent analysis of *EL CID* in PMS 50. One particular miniature treasure to be found in Rózsa's magisterial score is the minute-and-a-half "Friendship" track for the little peasant girl who provides sanctuary for the Cid and Chimene in her father's barn. It is a very Spanish-flavored track that easily could have been recorded for the Rainer Padberg collection on *Antares* (now on Bay Cities CD).

—George Komar  
Mississauga, Ontario

*With the Bay Cities label now defunct, listeners should snatch up any remaining copies of this and other valuable film music releases.—Ed.*

\*

The Sony *KING OF KINGS* is a wonderful breakthrough. But in another sense it is an opportunity missed. Lacking is the coherence that comes with the blending of aural and visual elements. Since that is by nature impossible on a soundtrack album, the next best thing would be to see

the work as program music in its most elemental form and edit it as such. By this I mean presenting the music in the kind of continuous chunks we hear in the film. The music tells a story, if we let it. Unfortunately, the concept since the advent of "soundtrack" albums has been to present separate cuts, just like the bands on a pop music album. Of course, here we get into prevailing attitudes about film music's position on the pop-to-classical spectrum.

—Alex Goldstein  
Brooklyn, N.Y.

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Readers may be interested in an article of mine, "Biblical Scores," in the September 1992 issue of *Post*, the magazine of post-production professionals (Testa Communications, Port Washington, N.Y.)

—Jeffrey Dane  
Brooklyn, N.Y.

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At a local yard sale I recently found the ARA 78rpm album of *SPELLBOUND*. Hearing the music leap to undeniable life from the hiss of those ancient grooves is an experience as moving as the splendid music itself. It's an electric performance, and I regret that it has not been preserved on a current CD.

When will the Polydor trilogy reach CD's? The second album contains the main theme from *MOONFLEET*, a film roundly rejected by everyone (including Dr. Rózsa) who had anything to do with the making of it. Aside from Andrew Sarris, I seem to be the only person outside of France who prizes it. Not only is Rózsa's night music thoroughly arresting, but the score as a whole is a superb exercise in theme and variations, a solid foundation for a concert piece.

—William McAndrew  
Lexington, Mass.

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Who was the film music hero of the 1980s? Well, what much-honored film composer began his film career in the 1930s, ended it in the 1980s, published his autobiography during the past decade too, had divided his recording career between his serious and light non-film compositions on the one hand and his soundtrack albums on the other hand, is now retired and enjoying his eighties out in Hollywood, yet still finds the energy to contribute to the concert hall?

Walter Scharf represents something we haven't paid a whole lot of attention to in these pages over the past two decades: the value of modest accomplishments. He started his film career in 1933 as the music director of a Paramount movie named *POPPIN' THE CORK* and a Helen Morgan movie called *MANHATTAN MELODRAMA*. He retired from his film career in 1985, after scoring several television mini-series and movies of the week plus three forgettable theatrical films in the eighties: *THIS IS ELVIS* (1980), *GASP* (1981), and the Karl Malden starrer *TWILIGHT TIME* (1983). His chatty autobiography, published only in England because Paramount threatened legal action on behalf of some of its stars if an American publisher picked it up, is more concerned with the personalities he worked with than with the music he wrote, arranged, or supervised for their films (Danny Kaye, Jerry Lewis, Dean Martin, Frank Sinatra, Elvis Presley in the early years, etc.). In the course of his long career (*the* longest career in film music to date) he won ten Oscar nominations (evenly divided between original scores and musical supervisions), several Emmy Awards (the Jacques Cousteau and *National Geographic* specials from 1965 through 1975), one Golden Globe Award (for the song from *BEN* in 1973—chosen over *THE WAY WE WERE*). He probably ought to have won an Academy Award for the scoring of *HANS CHRISTIAN ANDERSON* in 1952. (Alfred Newman picked up one of his nine Oscars for the scoring of *WITH A SONG IN MY HEART* instead.) Although he never composed a great score, he did compose several that I remember with a good deal of pleasure: *THREE VIOLENT PEOPLE* (1956), one of Charlton Heston's early Westerns; *THE GEISHA BOY* (1958), which Muir

Mathieson conducted on record; and THE CHEYENNE SOCIAL CLUB (1970), the title song of which (warbled by James Stewart and Henry Fonda over the credits) is guaranteed to crack anyone up; and BEN (Scharf'S own symphonic arrangement of which may be found only on a now-rare English album by the Royal Philharmonic called "Film Themes My Way," conducted by Vic Lewis (DJM Records DJLPH 430, released 1973). His serious non-film work on records is highlighted by *The Legend of the Living Sea* (for Cousteau) and *Wilderness Trail* (for *National Geographic*). The lighter works are spread over several Jubilee record albums of the fifties, when this kind of thing was in vogue. All in all, he epitomizes the sort for respectable journeyman career in film music associated with the category of Hollywood musician known as the "music director/composer," of which Alfred Newman was the most illustrious example and these others besides Scharf were not-quite-so-

well-known examples: Lionel Newman, Emil Newman, Alfred Deutsch, Cyril Mockridge, Ray Heindorf, Johnny Green, Lyn Murray, Nelson Riddle, Morris Stoloff, Harry Sukman, and several others, including all the Disney staff composers through the early sixties. These were not the Korngolds and Steiners and Newmans and Rózsas and Waxmans and Kapers and Youngs we have been writing and reading about all these years, nor the Norths and Bernsteins and Previns and Rosenmans who succeeded them. But they all managed to have substantial careers, and within the limitations of those careers they managed to do good work, sometimes very good work. That's heroic enough for the eighties, because it's the best that we can realistically expect as a general rule in the nineties.

-Ken Sutak  
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