FSMCD Vol. 12, No. 2

David Raksin at M-G-M

Supplemental Liner Notes

Contents

Across the Wide Missouri

Across the Wide Missouri (1951) was a frontier adventure starring Clark Gable as Flint Mitchell, a mountain man and fur trapper who leads a dangerous expedition into Indian territory in the Rocky Mountains of the 1830s. Mexican actress María Elena Marqués plays a Blackfoot Indian woman whom Flint marries out of convenience (hoping to forge an alliance with her tribe), but he gradually falls in love with her and comes to respect and prefer the ways of her people. John Hodiak, Adolphe Menjou, J. Carrol Naish, Jack Holt, Alan Napier and Richard Anderson are among the supporting cast, with Ricardo Montalbán as an imposing Indian adversary, Ironshirt. (It was on this film that Montalbán fell from a horse and aggravated a congenital spinal condition, leading to health problems in recent years.)

William A. Wellman (a legendary Golden Age helmer whose career began in the silent era) directed the film, which features striking Technicolor photography of the Colorado and South Dakota wilderness. While the film is beautifully shot (almost entirely on location) and conveys a wonderful atmosphere of the unspoiled land and the people who inhabited it—whites as well as Indians—the narrative is somewhat problematic: after a lackluster test screening, the film was cut down to 78 minutes and the timeline restructured via narration by the son of the main characters, now an adult (voiced by Howard Keel) and telling the story in flashback. The narration was written by the film's screenwriter, Talbot Jennings (who with Frank Cavett adapted a book by Bernard DeVoto), but the idea for it came from M-G-M producer Sam Zimbalist, otherwise unassociated with the film and called in by studio head Dore Schary for advice.

One benefit of the film's somewhat radical recutting is that it resulted in even more music recorded by David Raksin. Raksin's score is one of the film's highlights, incorporating frontier folk music (the song "Shenandoah" as a main and end theme, and "Skip to My Lou" in some revised cues) and a poetry and atmosphere conveying the home and hearth of the people who tamed the land. Among the major themes are a charming and slightly sad tune for the Blackfoot Indians, a folk-like ditty for the white frontiersmen, and a heraldic piece of transitional music that propels the story along. Raksin did not simply write melodies as much as fully developed musical compositions that recur from time to time: *Across the Wide Missouri* features a distinct passage associated with the beauty of the land, and another for the loss experienced by the characters; still other passages underscore the recurring violence between the settlers and Indians. Throughout the score, Raksin writes in his own voice what other composers might have made more overtly and simply "Coplandesque."

Variety wrote of the score, "Music by David Raksin is also an asset," while *The Hollywood Reporter* commented, "David Raksin's music is arresting." Over a half century later, David Raksin's complete score to *Across the Wide Missouri* is presented here from ¼" monaural tapes made from the original 35mm optical units, supplemented (for missing cues) by monaural acetates stored at the USC Cinematic Arts Library.

A note regarding the program commentary below: the film's recutting makes it difficult to chronicle exactly what some of the original and unused cues were intended to underscore. (Listeners may wish to print these notes and use variously colored highlighter pens!) Recording slates and dates are provided to help make sense of the selections. Some of the cues in the bonus section were composed and/or adapted by M-G-M orchestrator Albert Sendrey and conducted by the studio's head of music, Johnny Green, as a deadline consideration when the studio requested changes in Raksin's score. (For more information, see Marilee Bradford's essay in the booklet accompanying this release.)

1. Main Title (film version) (1M1, 12/28/50; 1M1A, 7/3/51) The finished film's opening credit sequence begins with a symphonic rendition of the frontier dancing song "Skip to My Lou" (arranged by Albert Sendrey for an earlier version of the "Main Title," see track 26). This segues to Raksin's lovely and elegant rendition of the folk song "Shenandoah" for the balance of the credits. The music continues under narration by Howard Keel (as the adult son of the film's main character, Flint Mitchell, played by Clark Gable) introducing the frontiersmen of the period. A charming folk-like tune (another of the score's main themes) underscores the frontiersmen engaged in their annual July "rendezvous" celebration; the cue returns to "Shenandoah" as narration introduces an eccentric Scotsman, Capt. Humberstone Lyon (Alan Napier).

2. Pony Go Where Kamiah Go (1M2, 7/3/51) This short presentation of the Native American-flavored theme for Kamiah (Mara Elena Marqués)—the Blackfoot Indian girl who will become Flint's wife—appears in the finished film for an early scene of Flint setting off on a trapping expedition as Kamiah and other Indians look on.

3. Hunted/Hare and Hounds/Quarry Escapes/ Rendezvous (2M1, 2M2, 2M3, 2M4, 11/28/50) This music covers a lengthy and exciting sequence, which

in the finished film was repurposed to appear after "Stockade" (track 9): while trapping on remote land, Flint's friend Du Nord is killed by the Blackfoot; after burying his companion, Flint finds himself surrounded by the tribe. The Indians, led by Ironshirt (Ricardo Montalbán), give Flint the chance to "run for his life," which Flint does, killing an attacker in a pond and hiding from the rest of the tribe; Raksin's full-throttled action music captures the adrenaline of the chase.

The final cue in the sequence, "Rendezvous," was written to segue from the action sequence to the beginning of the frontiersmen's celebration that opens the finished film. This does, in fact, appear in the finished picture, underscoring the arrival of the trapper Brecan (John Hodiak) at the rendezvous after the revised "Pony Go Where Kamiah Go" (track 2).

4. Looking Glass Arrives/Wolves (3M1, 3M2, 11/29/50) These two cues do not appear in the finished film, as the related scenes were evidently deleted. The character of Looking Glass (J. Carrol Naish) is a Nez Perce Indian chief whose tribe abducted Kamiah when she was a child; the Blackfoot theme (which attaches to all Indians in the story) appears, presumably for his introduction. The American Film Institute plot synopsis of the movie (possibly made from the film's shooting script) includes information on the action that "Wolves" may have accompanied: Flint is rescued from a pack of wolves by trapper Pierre (Adolphe Menjou) and the aforementioned Humberstone Lyon; the suspenseful, action-oriented nature of the cue seems to confirm this hypothesis.

5. Pony Go Where Kamiah Go (original version) (3M2, 11/29/50) This unused, longer cue was written for the scene described in track 2. The cue title refers to dialogue as Kamiah flirts with Flint but he brushes her off: Flint says he would be interested in trading for the horse Kamiah rides (but not in her as a wife), to which Kamiah responds (via Pierre's interpreting), "Pony go where Kamiah go." (The finished film repurposes a portion of this cue for a scene between Flint and Kamiah much later in the story.)

6. Kamiah Gets Ready/Where's Freddy? (4M3, 12/4/50, 11/29/50; 5M1, 11/28/50) None of this music appears in the finished film—which, moreover, does not feature a character named "Freddy." Musically this sequence features the Blackfoot theme followed by the frontiersmen theme. The cue may have been written for an scene that remains in the finished film, but is unscored: Kamiah prepares to be married to Flint—who does so not out of love but to form a strategic alliance with Kamiah's tribe—but when a drunk Flint arrives at her teepee, she chases him out. He calls for Pierre to interpret.

7. Now He's Ready/Rendezvous C'est Fini (5M2, 5M3, 11/29/50) "Now He's Ready" underscores Flint returning to Kamiah's teepee freshly bathed, shaved and bearing flowers; she receives him warmly. Raksin's original, unused music for the scene features a tender interweaving of the Blackfoot and frontiersmen melodies. "Rendezvous C'est Fini" spotlights a reprise of "Shenandoah" as the frontiersmen ride out for their annual expedition after the conclusion of their summer rendezvous. Action music at the end of the cue accompanies an attack on the trappers' advance scouts by a group of Indians, led by Ironshirt.

8. Divide/Pass/Valley (6M3, 6M4, 6M5, 11/29/50) The trappers must make a harrowing journey through the mountains (guided by Kamiah) to avoid the dangerous Indians. Raksin based his original scoring of the sequence (replaced in the finished film by "Trek," track 23) on a dirge-like figure out of which emerges sophisticated counterpoint for the physical and emotional journey, culminating in a heartfelt statement of "Shenandoah." (The finished film repurposes a portion of "Pass" for a subsequent traveling scene.)

9. Stockade (6M6, 11/28/50) The trappers establish a stockade in Kamiah's Blackfoot country as the base of their operations. The frontiersmen theme kicks off this cue (of which only the passage from 0:25 to 0:55 was used in the finished film); the subsequent, unused music features sensitive scoring of the Blackfoot theme, presumably for Kamiah.

10. Du Nord, My Brother (7M1, 11/29/50) Flint shows Du Nord's burial site to the man's brother, Roy (Louis Nicoletti); lovely woodwinds accompany the melancholy moment. (The cue also appears later in the finished film prior to "Printemps au Cutting Room," track 13, as the settlers' Christmas celebration is sullied by Ironshirt killing a sentry with a long-range rifle.)

11. Marauders/Flint Follows (7M2, 7M3, 12/4/50) This up-tempo, action-oriented music appears in the finished film as written: Ironshirt and his warriors steal horses belonging to the settlers, causing Kamiah to ride to her grandfather, Blackfoot chief Bear Ghost (John Holt), for assistance; Flint, in turn, follows her.

12. Bear Ghost Dies (8M3, 11/28/50) Bear Ghost comes to visit the stockade but is shot by Roy Du Nord (to avenge the death of his brother); Brecan shoots and kills Du Nord. Action music for the violence yields to the Blackfoot theme as Bear Ghost dies; a solemn mood appears not only for the death of the wise chief, but the dire result that Ironshirt will now lead the Blackfoot tribe, and is certain to bring hostilities in the spring.

13. Printemps au Cutting Room (9M1, 11/29/50) Raksin's sarcastic cue title (which translates to "Spring via the Cutting Room") refers to the use of stock footage to indicate the changing of the seasons—the settlers prepare to go out and hunt, while Kamiah has

given birth to a son. Raksin's "nature" theme (which has appeared several times throughout the score, including in track 1) gives way to the frontiersmen theme.

14. Flint et Kamiah/Journey (9M2, 9M3, 12/4/50) "Flint and Kamiah" is sensitive scoring featuring the Blackfoot theme for a tender moment between the couple: Flint confesses that despite the language barrier, and his initial ulterior motives, he has come to love his wife. In "Journey," the frontiersmen head back to the annual rendezvous accompanied by their theme as well as "Shenandoah"; they stop at a watering hole, where Kamiah is slain by an arrow as Ironshirt attacks with a war party. This is Raksin's original scoring of both cues, replaced in the finished film by track 24.

15. Ironshirt Bites the Dust (10M1, 11/29/50) Flint rescues his baby boy (who was in a papoose strapped to the saddle of a runaway horse) and kills Ironshirt; Raksin's cue enters in the aftermath with somber, even ghostly strains as Flint holds his crying baby.

16. Blackfoot Village/Flint et Brecan (11M1, 11/29/50; 11M1B, 12/4/50) None of this music appears in the finished film; the accompanying (deleted) scenes, inferred from the aforementioned AFI plot summary, involve Flint taking his son, Chip, to the Blackfoot village to live, believing Kamiah would have wanted that. "Blackfoot Village" features the Blackfoot theme, while "Flint et Brecan" uses a sensitive rendition of the frontiersmen theme.

17. Boy/Maybe Next Year—End Title and Cast (11M2, 12/4/50; 11M3, 11/28/50, 11/30/50—choir) "Boy" does not appear at all in the finished film: featuring the Blackfoot theme, it was presumably written for a sequence showing Chip (played as a boy by John Hartman) growing up. The film as released abridges this footage and conveys the story via Howard Keel's narration: Chip spends the next few years with his father, and although Flint intends every year to send Chip back east for a proper education, he perennially defers the decision—resulting in the happiest years of the boy's life. The cue is reworked editorially in the finished film but both film and cue (as written) end in a powerful vocal statement of "Shenandoah." Raksin intended the vocal to appear for most of the cue's final minute (doubling the melody), but this was the only recorded take of the *Across the Wide Missouri* score missing from both the score's acetates and studio tapes; the brief vocal finale has been taken from the finished film itself.

Alternate Score

18. Main Title and Foreword (original version) (1M1, 11/28/50, 11/30/50—choir) The bonus section of the CD begins with Raksin's original, entirely unused "Main Title," comprised largely of a stately rendition of "Shenandoah" with a vocal passage for the ensuing foreword.

19. Creatures of the Forest (1M3, 11/28/50) This contemplative music was meant to be heard under a campfire scene early in the film's original configuration. The low strings in the opening 0:32 were meant accompany Flint singing "Skip to My Lou," the vocal track of which was recorded during production but no longer exists. If the tone darkens for the last minute, it is because "Ironshirt enters scene," as noted at 1:57 on the conductor's score.

20. Quarry Escapes (revised) (2M3, 11/28/50; 2M3X, 12/4/50) This revision of "Quarry Escapes" (see track 3) features a different recording for approximately the last minute—essentially the same as the original version, but with subtle differences of timing and orchestration.

21. Pony Go Where Kamiah Go (intermediate version) (3M3, 12/4/50) M-G-M orchestrator Albert Sendrey composed this second version (out of three; see tracks 5 and 2) of music for Flint and Kamiah flirting early in the film (conducted by Johnny Green), featuring a new theme (rather than the Blackfoot theme) as the basis of delicate romantic suggestions for Flint and Kamiah.

22. Now He's Ready/Rendezvous C'est Fini (3M2, 3M3, 7/3/51) This is the music heard in the finished film for the two scenes described in track 7. For each cue, Raksin makes the revised music more thematic and forceful compared to the earlier version: the finished film version of "Now He's Ready" features a tender rendition of "Skip to My Lou" rather than the Blackfoot and frontiersmen themes, while "Rendezvous C'est Fini" has a more martial and propulsive version of "Shenandoah" (compared to track 7). The latter cue also features an interlude of the Blackfoot theme (interwoven with "Skip to My Lou") for a warm moment between Flint and Kamiah, and the Blackfoot theme overtly stated for the Indian attack at the end of the cue.

23. Trek (6M3, 6M4, 6M5, 12/4/50) Albert Sendrey wrote (and John Green conducted) the music heard in the finished film for the mountain-crossing sequence presented earlier as track 8. M-G-M deemed Raksin's original approach (track 8) too grandiose but time pressures prevented Raksin from handling the rewrite himself. Sendrey's scoring (track 23) features a more pervasive use of "Shenandoah."

24. Flint et Kamiah/Journey (7M3, 7M4, 8M1, 7/3/51) This is the version of track 14 used in the finished film. Among various changes (the cues are much shorter), "Flint et Kamiah" is spruced up with statements of "Skip to My Lou," and "Journey" features the

more martial version of "Shenandoah" heard in the revised "Rendezvous C'est Fini" (track 22).

25. Final Episode/End Title and Cast (10M1, 12/28/50; 11M3, 11/28/50, 11/30/50—choir) This instrumental ending to the score was adapted by Albert Sendrey (from Raksin's thematic material, conducted by John Green) and was intended to segue into "End Title and Cast" (replicated here from the same recording heard in track 17). This configuration was not used in the finished film.

26. Main Title (intermediate version) (1M1, 12/28/50) This is the full-length version of the intermediate, Albert Sendrey-arranged and John Green-conducted "Main Title," a celebratory "Skip to My Lou" scherzo—the first 0:30 of which were used in the finished film (track 1).

—Lukas Kendall

Kind Lady

Kind Lady (1951) stars Ethel Barrymore as wealthy Mary Herries, an elderly woman living in turn-of-the-century London with her maid and cook, in a home filled with valuable artworks by the likes of Rembrandt and El Greco. The house's ornate doorknocker, the work of Benvenuto Cellini, catches the eye of Henry Elcott (Maurice Evans), a struggling artist with a baby and a frail wife, Ada (Betsy Blair). Mary is charmed by Elcott and impressed by his knowledge of art, and maintains contact with him even after he steals her valuable cigarette case—he eventually returns it to her after pawning it to buy painting supplies. Henry brings Ada and the baby for a visit but when Ada falls unconscious, Mary insists on letting the ailing woman recover in her house. Soon Elcott is treating Mary's home as his own. After the cook quits in protest, Elcott invites his friends, Mr. and Mrs. Edwards (Keenan Wynn and Angela Lansbury), to visit. Her suspicions about Elcott growing, Mary tries to kick the visitors out of her house but finds herself a prisoner in her own home: she and her maid, Rose (Doris Lloyd), are kept locked in their rooms. While the Edwardses pretend to be butler and maid, Elcott poses as Mary's nephew, proceeding to sell her valuable possessions and telling all visitors that his "aunt" has become mentally ill. Mary resists signing her power of attorney over to Elcott despite his threats, and tries to convince Ada to help her while turning Mrs. Edwards against Elcott. Rose escapes from her room, but is murdered by Edwards before she can flee the house. Elcott sends Edwards up to Mary's darkened room to tip the captive out of her wheelchair and through an open window, the body falling to the street in an apparent suicide—but the body turns out to be Rose, her corpse placed in the chair by Mary and Ada, and Elcott and the Edwardses are arrested.

Kind Lady's story of a generous woman and her charming but dangerous visitor was remarkably popular throughout the 1930s, '40s and '50s. It began as the short story "The Silver Mask" by Hugh Walpole, first published in the March 1932 issue of *Harper's Bazaar*, one of many novels and stories he wrote about the Herries family. Edward Chodorov adapted the story as a stage play, which opened on Broadway on April 23, 1935, with Grace George as Mary and Henry Daniell as the villain. The first film version saw release in December of that year, with George B. Seitz directing, and Aline McMahon and Basil Rathbone in the leads. Grace George reprised her role for a Broadway revival in 1940, with Stanio Braggiotti taking over the role of the villain. Two productions of *Kind Lady* were mounted for television: Fay Bainter starred in a 1949 production on *The Ford Theatre Hour* and Sylvia Sidney in a 1953 episode of *Broadway Television Theatre*. The play, which is set entirely in Mary's living room, was also a perennial favorite of amateur theater groups.

The screenplay for the 1951 remake of *Kind Lady* was credited to Chodorov as well as Jerry Davis (who later had a prolific career in TV as a writer-producer) and former Hitchcock collaborator Charles Bennett (*The Man Who Knew Too Much*, *Secret Agent*, *Sabotage*). Their script made significant changes to the material: the character of Peter, the fiancé of Mary's niece, was dropped entirely, and his role in investigating Mary's plight was given to Foster, Mary's banker. The murder of Rose was moved to much later in the story (originally she was killed soon after Henry and his accomplices took over the house) and the climactic sequence, where Ada and Mary substitute Rose's corpse for Mary, was a major addition.

Director John Sturges is remembered today for his widescreen stories of men in conflict, often in spectacular outdoor settings: Spencer Tracy facing the residents of an unfriendly desert town in *Bad Day at Black Rock*, the *Magnificent Seven* riding across the Mexican countryside, Steve McQueen escaping the Nazis by motorcycle in *The Great Escape*. It is thus something of a shock to see Sturges helming a stage-based, black-and-white thriller about an elderly woman menaced in her own home, but in his early career Sturges worked in a wide variety of genres. While the film lacks the visual scope of Sturges's more famous adventure efforts, his confident direction helps take the curse off the stage-bound nature of the story, and his subtle camera move-

ments add to the tension of the finale. The casting of the 71-year-old Barrymore—much older than previous actresses who had taken on the role—adds to her vulnerability, and the sinister way Maurice Evans pushes a wheelchair across a room is more menacing than a brandished gun.

Kind Lady provided Ethel Barrymore one of her last leading roles, and she handled the part with commendable authority and understatement (although filming was halted for a month when the star fell ill). Many of the supporting cast played roles that evoke their work in more famous films: Evans played the ill-fated friend of another woman-in-jeopardy, Mia Farrow in *Rosemary's Baby*, 17 years later, which gives his role as a captor in *Kind Lady* (his first Hollywood film) unexpected resonance; John Williams's inquisitive banker serves as a dry run for his helpful Scotland Yard inspector in Hitchcock's *Dial M for Murder* three years later; and Angela Lansbury's typically witty work as a Cockney accomplice serves as enjoyable transitional point between her saucy maid in *Gaslight* and her indelible stage performance as the cheerfully murderous Mrs. Lovett in Stephen Sondheim's *Sweeney Todd*. *Kind Lady* earned an Oscar nomination for Walter Plunkett and Gile Steele's costumes, while the film's release provoked a minor bit of controversy, as the "Wage Earners Committee" picketed the film's L.A. screenings due to the participation of Chodorov, who had been named as a communist in the HUAC hearings. M-G-M managed to defuse the situation by insisting that Chodorov (despite his shared screenplay credit) had not been involved since the studio had purchased the rights to his play years earlier, and that he would receive no royalties from the film.

Kind Lady is one of four films directed by John Sturges and scored by David Raksin at M-G-M in the early '50s (the others being *Right Cross*, *The Magnificent Yankee* and *The Girl in White*, all represented in this set). *Kind Lady* begins as a seemingly mild character drama about the relationship between a wealthy woman and a struggling artist before transforming into a moody thriller, and Raksin's score emphasizes this switch in tones. The film takes place over the Christmas holiday season, so the composer begins his main title with a reworking of "Joy to the World" before segueing to his theme for Mary, a fittingly warm (but never cloying) melody that offers no hint of the menace to come. Mary's theme dominates the early part of the score just as Mary dominates the story, but once Elcott's evil side is finally revealed (in a cue titled, fittingly enough, "Elcott Revealed"), Raksin introduces a new theme, dominated by a four-note motive, which subtly and elegantly expresses Elcott's sinister nature. Director Sturges keeps the murder of Rose just off screen, with Raksin providing violent music for the killing, and some of the suspense cues call to mind another Raksin woman-in-jeopardy score, *What's the Matter With Helen?* (1971). Once order is restored and Mary is again the mistress of her house, Raksin reprises her theme for the end titles.

—Scott Bettencourt

David Raksin's complete score to *Kind Lady* is presented on this collection in monaural sound from ¼" tapes derived from 35mm optical masters, with a few (otherwise lost) cues transferred from acetate discs. The film's source music was not composed by Raksin and is not included here.

1. Main Title A festive introduction for brass and strings announces the M-G-M logo and establishes the story's Christmastime setting. The opening titles play out over a moodily lit London street to the accompaniment of the main theme, an elegant, compound-meter melody for Mary Herries (Ethel Barrymore). The theme ends just as a group of carolers gather across the street from Herries's home singing "God Rest You, Merry Gentlemen" (not presented on the CD).

2. Miss Herries and Mr. Elcott Mary's initial meeting with Henry Springer Elcott (Maurice Evans) is unscored: he rings the bell at her home and inquires about her ornate Italian doorknocker. Once he bids her farewell, she returns to the drawing room and finishes conducting business with her new banker, Mr. Foster (John Williams). A warm setting of Mary's theme marks a transition to a new day: Mary is dropped off at home by her niece, Lucy (Sally Cooper), and she notices Elcott standing in a courtyard across the street, painting a picture of her home. She exchanges pleasantries with him, her them continuing underneath their dialogue; he offers to bring more of his paintings by for her to see, and she accepts. The film again jumps ahead in time to her next encounter with the artist (the music continuing during the transition). At her front window, she watches Elcott approaching; Raksin introduces for him a deceptively benign and dignified melody on oboe, then reprises Mary's theme as her maid, Rose (Doris Lloyd), admits him to the house.

3. Cigarette Case Elcott presents his paintings to Mary but his eventual exit from her home is awkward and abrupt. The score underlines her concern—she notices that her expensive cigarette case is suddenly missing. A simple-meter rendition of her theme plays for yet another segue: Mary's chauffeur drives her to a bookstore, with the increasingly shady Elcott following behind on foot. Raksin continues to develop the melody as Mary shops, until an apparently guilt-

ridden Elcott enters the store and returns her stolen cigarette case.

4. No Offense, Miss Herries Elcott invites Mary to his flat to see the rest of his work. His meager, chilly living space prompts her to express concern for his family, and he takes offense. As she excuses herself to leave, the score responds with a brief, plaintive passage for woodwinds, yielding to Mary's theme as she later writes an apology letter that is delivered to Elcott. The note contains money so that he can buy warm clothes for his wife, Ada (Betsy Blair).

5. Elcott Plays a Pawn Ada collapses while waiting outside and Mary takes in the Elcott family after a passing doctor (Victor Wood) diagnoses her with pneumonia; Henry carries his wife upstairs to the accompaniment of distraught strings. Time passes and the scene transitions to Mary's bedroom; an inquisitive development of the main theme plays as Lucy examines a portrait that Elcott is painting of her aunt. Warm writing follows for Mary telling her niece about her friendship with Elcott, with the painter's dignified melody sounding when he pops in and out to provide an update on Ada's health. Mary's theme rounds out the cue as Lucy departs and observes Elcott escorting the doctor to Mary's room.

6. The Plot Thickens Elcott agrees to look for a job while his wife recovers, but suspicious material for woodwinds and strings underscores the painter's dismissal of the doctor after they privately discuss their "arrangement." Time passes and Mary checks in on the bedridden Ada, the compassionate main theme mingling with a bittersweet line for oboe developed out of the opening material from "Cigarette Case." Mary comments that the doctor has not stopped by recently, but Ada lies, assuring her otherwise. The scene segues to Elcott arriving home and accepting a letter from the mailman; the main theme begins to show signs of strain as Mary silently observes the painter perusing her mail and bossing around Rose.

7. Elcott Revealed Mary is pushed to her breaking point when Elcott allows the creepy Edwards family (Keenan Wynn, Angela Lansbury and Sherlee Collier) to visit their "friend" Ada—in reality, Ada barely knows them. A sinister motive (first suggested in "Cigarette Case") is introduced on bass clarinet for Elcott the invader, replacing his original harmless tune as he and the Edwardses surround Mary and threaten her: it becomes clear to the old woman that she is a hostage in her own home. The opening pitches of the main theme emerge out of the dread-ridden material as she commands them all to leave, but Elcott irrationally insists that she pay him for his services—his "weeks of planning." As Mrs. Edwards prepares to restrain Mary, Mr. Edwards sneaks downstairs accompanied by cautious string writing while an unsuspecting Rose telephones a nursing home to arrange a room for Ada.

Mrs. Edwards Hollow woodwinds sound as Mrs. Edwards finishes tying Mary to her bed, while disturbed suggestions of the main theme give weight to Elcott's smug implications that there will be no escape for the old woman. Downstairs, Mr. Edwards informs Elcott that Rose has phoned for an ambulance for Ada; string-based tension builds as Elcott stares down Rose. Mrs. Edwards subsequently phones the nursing home to cancel the request and the villains lock Rose in her room.

8. The Note Elcott begins to sell off Mary's valuable furniture and paintings. When an art dealer, Monsieur Malaquaise (Henri Lentondal), arrives to look over the remaining pieces, Mary is deliberately left alone with him in the drawing room. She attempts to alert him of her dilemma by slipping him a note; the invader motive is reprised on bassoon once Elcott returns and escorts Malaquaise to the front door. Malaquaise uncomfortably hands Mary's note over to Elcott, who has already informed the dealer of her "dementia." The score underlines the futility of Mary's effort with desperate solo violin and woodwinds as Elcott returns the note to her. A chordal "death" motive for strings bleeds over to a subsequent shot of a wheelchair being delivered to the home. Moody underscoring plays through a transition to Mary's room, where Elcott continues to paint his captive's portrait.

9. The Portrait The invader motive introduces a scene in which Mary gently interrogates Ada and learns that Mr. Edwards holds the key to Rose's room. The score sets a mysterious mood with material based on the same motive for Mary's request to see an old portrait Elcott painted of Ada, one that might explain the crazed artist's past.

Downstairs, Rose's sister and brother-in-law, the Harkleys (Moyna MacGill and Barry Bernard), have arrived. Elcott has already told them that Rose has run off with a married man and he gives them her wages to throw off any further suspicion. An interjection of playful material bounces along for the couple leaving the house—Mrs. Harkley wants to involve the police (to find Rose) but her husband is satisfied with the explanation and the money.

The score takes on a contemplative tone as Elcott returns to Mary's room and explains how he has dealt with the Harkleys. When he reveals his nearly completed portrait of Mary—a haggard, practically demonic representation of the kind lady gazing at herself in a mirror—the score responds with a shimmering, frightful rendition of the invader motive. Mary dismisses the painting—and Elcott himself—as "corrupt, vicious and insane," the invader idea diminishing fate-

fully as he rejects the insult.

10. Foster Again Foster, the banker, arrives for an appointment with Elcott. Tense variations on the invader motive and Mary's theme sound as Mr. Edwards admits the banker and informs Elcott of his presence. As soon as Elcott leaves Mary alone, she attempts to break free of her constraints, to the determined chattering of muted brass. The cue continues with a lush but suspicious quality as Elcott escorts his guest into the drawing room; Elcott wants to sell the house, but first Foster and the bank require proof of Mary's insanity.

11. Portrait of Ada Mary gives Mrs. Edwards a hidden stash of money in exchange for the key to Rose's room. When Mrs. Edwards presents her husband with the cash and suggests that they leave before Elcott can give them their cut of his profits, he slaps her; she retreats, to a rush of agitated strings and brass.

Tentative underscoring follows for a scene in which Ada brings Mary the portrait she requested. The cue reprises the death motive from "The Note" for Mary discovering Ada's corpse hidden in the background of the painting—she deduces that Ada is Elcott's prisoner, not unlike herself. The score quietly plays up Ada's internal conflict as she confesses that she has remained with Elcott out of fear for herself and her baby. She also gently reveals that Elcott has murdered a woman in France, one whose portrait he painted. Mary implores Ada to help Rose and gives her the key to Rose's room; once she leaves, Mary wipes some paint off the corner of the picture, revealing the name "Ashmond," Elcott's alias. The shimmering rendition of the invader motive from "The Portrait" is reiterated, tying the scene back to the reveal of Elcott's painting of Mary.

Rose Goes Ada releases Rose from her room; coy developments of the death motive and the main theme play as Mr. Edwards catches her attempting to escape and sneaks up the stairs toward her. She makes eye contact with him and an exclamatory brass version of the death motive cries out before he murders her off screen.

12. Checkmate With Foster on his way to the house, Elcott positions Mary in her wheelchair in front of an open window. Austere renditions of the main theme and the invader motive underscore the latter half of his subsequent conversation with Mr. Edwards: he lies, telling him that Mary knows he killed Rose and that he must kill her too before Foster arrives—and it must look like a suicide. Ada overhears the plan and rushes to inform Mary.

The score layers suspense over a gnarled ostinato that plays through the film's climax: outside, a suspicious Foster sends a constable across the street to Mary's house; in the drawing room, Elcott destroys the incriminating portrait of Ada; Mr. Edwards proceeds into Mary's room, moves toward the wheelchair and dumps its inhabitant onto the street below, accompanied by an outburst of brass and strings. A crowd gathers around the body to agitated variations on the invader motive, which continue as the villains return downstairs to answer the front door. They are shocked when Mary and Ada emerge from the drawing room, Elcott instantly deducing that it was Rose's corpse that was dropped out the window. A final, distraught rendition of the invader theme sounds as Mary walks past the ruined mastermind and opens the door to admit Foster and a pair of constables.

End Title and Cast Mary gazes at her decadent doorknocker—which helped instigate her nightmare—and closes the door, the score reprising the jovial introductory material from the "Main Title." A final reading of Mary's theme plays through the cast listing to conclude the score.

—Alexander Kaplan

The Man With a Cloak

The title character of M-G-M's *The Man With a Cloak* (1951) is a down-on-his-luck poet (Joseph Cotten) in the Greenwich Village of 1848 who calls himself "Dupin." He perpetually puts off paying his landlady as well as his bartender, Flaherty (Jim Backus), claiming he is waiting for a paycheck. One night in Flaherty's tavern, he meets Madeline Minot (Leslie Caron), a young woman who has traveled from France to find her fiancé's grandfather, Thevenet (Louis Calhern), an exiled compatriot of Napoleon whom she hopes will help finance her fiancé's Republican cause. Dupin and Madeline discover that the ailing, partially paralyzed Thevenet appears to be in danger from his servants, including former actress Lorna Bounty (Barbara Stanwyck) as well as Martin (Joe DeSantis), the thuggish butler, and Mrs. Flynn (Margaret Wycherly), the cynical cook.

Young Madeline charms the elderly Thevenet. While Dupin suspects Lorna, Thevenet's former mistress, of trying to hasten the old man's death to inherit his money, he develops a strong rapport—and even a mutual attraction—with the aging beauty. Thevenet decides to change his will and poison himself immediately after to make sure the money goes to the right people, but after signing the new will he is felled by a stroke and his lawyer accidentally drinks the poisoned brandy, dropping dead thereafter. When Thevenet's pet raven hides the new will, the paralyzed old man

tries to give Dupin hints to its location before succumbing to his stroke. Dupin realizes that the raven hid the will in the fireplace and manages to save the document from Martin. They learn that Thevenet left his money to Madeline and to his grandson, while Lorna and the servants inherit Thevenet's house—as long as they choose to live there. Dupin and Lorna have a bittersweet parting, and when Madeline tries to find Dupin at Flaherty's, she discovers he has left the bartender with an IOU signed with his real name: Edgar Allan Poe.

The Man with a Cloak was based on John Dickson Carr's short story "The Gentleman From Paris," first published in the April 1950 issue of *Ellery Queen's Mystery Magazine* (the film version was originally to have been released with Carr's title). Carr was a prolific mystery writer of the era, best known for his novels and stories about detective Dr. Gideon Fell (modeled after Father Brown creator G.K. Chesterton). Carr's Poe story was adapted for the screen by Frank Fenton, a prolific screenwriter of the 1930s, '40s and '50s who wrote many mysteries as well as such westerns as *The Wild North* and *Escape from Fort Bravo* (both released by FSM in Vol. 11, No. 7). The film's director was Manitoba-born Fletcher Markle, who had worked as a producer-director for the radio series *Studio One* before moving into features with the movies *Jigsaw* and *Night Into Morning*.

The Man with a Cloak was Markle's first big-budget production for a major studio. His original choices for the roles of Lorna and Thevenet were Marlene Dietrich and Lionel Barrymore, but the roles ultimately went to Barbara Stanwyck and Louis Calhern. It was Stanwyck's first feature following the end of her 12-year marriage to Robert Taylor; her collaborators on *The Man With a Cloak* spoke highly of working with the star, finding her an utmost professional despite the difficulties in her personal life. Markle was impressed that she was unwilling to have the script changed to soften her character: "She turned it down as a weak compromise. Her intelligent point was that if she were going to be hated it might as well be all the way." Veteran cinematographer George Folsey found her "a joy to work with and a great privilege to know," and was particularly struck by her patience in dealing with lighting and makeup issues.

Joe DeSantis, cast as the sinister butler, was a veteran of Markle's radio programs—*The Man With a Cloak* was only his second feature appearance. At the beginning of the shoot, he found Stanwyck "properly remote and aloof as befitting a great star," but when she saw him working on a bust of co-star Louis Calhern as King Lear, she warmed up to him and even confided her personal problems, although "what we spoke about, of course, is privileged, and I do not betray confidences."

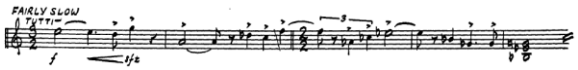
Co-star Jim Backus called the film "a pretentious piece of *merde*" in an interview but "pretentious" is a strange word to describe such a modest yet satisfying entertainment. The oddest thing about *The Man With a Cloak* is that it fails to fit securely into any particular genre. While the story has a slight basis in historical fact—Poe was indeed in New York during the period, a year before his death—it is far from a biopic. By 1848, Poe was a well-known writer, not the freeloading obscurity depicted in the script, and as Don G. Smith points out in his book *The Poe Cinema*, the amount of alcohol "Dupin" (actually the name of Poe's detective character from his 1841 short story "The Murders in the Rue Morgue," often considered the first detective story) consumes would likely have killed the famously frail writer. The film is superficially a mystery, but there is little genuine mystery to the story. The identity of the villains is obvious—even Thevenet is aware that his servants want him dead—and the accidental poisoning of the lawyer is shown on screen, so the audience is ahead of Dupin and his deductions. At times, the films suggests a cross-gendered version of Raksin's other 1951 thriller project, *Kind Lady*, which featured a wealthy old woman menaced in her home by servants led by a charming man; a 1961 TV remake of the story, filmed for the BBC series *Storyboard*, even made the Thevenet character a woman.

Overall, the strongest element of the film is the not-quite romance between the suave, charming Dupin (two qualities not commonly associated with the real Edgar Allan Poe) and Barbara Stanwyck's elegant Lorna. Stanwyck gave some of her most memorable performances as con women (*The Lady Eve*) and femmes fatales (*Double Indemnity*), and Lorna Bounty fits snugly in that category—she even makes her grand entrance on a staircase, á la *Double Indemnity*. Despite her offscreen troubles, Stanwyck was as beautiful and charming as ever in *The Man With a Cloak*. Although she is supposed to be the story's principal antagonist, she winds up earning the audience's sympathy—she is certainly a more engaging character than Leslie Caron's weepy Madeline—and the story's sadness comes not from Thevenet's death but at the realization that the seemingly well-suited Dupin and Lorna are not destined to make a life together.

It is a pity that Fletcher Markle's feature directing career was so short: after *The Man with a Cloak* he concentrated on television, directing episodes of such series as *Thriller*, *Julia* and *The George Sanders Mystery Theater*. His only further feature credit was the 1964 Disney classic *The Incredible Journey*. Markle's direction of Cloak is impressively stylish, from the initial shot of Cotten slowly approaching the camera down a

darkened Manhattan street, featured under the opening titles, to the realistically awkward yet suspenseful climactic fight between Dupin and Martin. Markle showed a sure command of the medium, with elegant camera movements and unusually atmospheric use of the backlot sets.

Along with Stanwyck's performance and Markle's direction, *The Man With a Cloak*'s strongest asset is David Raksin's score. Ella Smith's book Starring Miss Stanwyck claims that Raksin's score was the first to use 12-tone music, although that distinction is more commonly given to Leonard Rosenman's score for 1955's *The Cobweb*, another M-G-M production. In fact, there is truth to both assertions: Rosenman's score used 12-tone writing throughout, while in *The Man With a Cloak* Raksin only employed a tone row for a theme stated boldly at the beginning of the "Main Title" and thereafter largely connected with the mysterious identity of the title character:



The first five notes of this row are E-D-G-A-D♭: reading the D-flat as "Re" results in E-D-G-A-R (as in Edgar Allan Poe). As Marilee Bradford reveals in her essay for the booklet accompanying this CD release, when M-G-M music director Johnny Green inquired about how Raksin came up with the theme, the composer replied that he did it just to see if studio chief Dore Schary and editor Margaret Booth (both of whom had requested that Raksin's score be replaced) would notice that he gave away the secret to the film in the main title. At least one person did notice: Lawrence Morton, who used the score excerpt shown above in his article "Composing, Orchestrating, and Criticizing" published in the Winter 1951 issue of *The Quarterly of Film Radio and Television*. Morton cited the theme as characteristic of Raksin and mentioned that it contained a "composer joke" although he did not elaborate. Morton also noted the unusual orchestral forces Raksin employed for *The Man With a Cloak*:

> 2 flutes, 1 oboe, 2 clarinets, 1 bass clarinet, 1 bassoon; 1 horn, 1 trumpet, 1 trombone; 1 percussion, and a solo viola d'amore. For a few climactic scenes the orchestra was augmented by a second bassoon, second and third horns, tuba, harp, piano, 6 'cellos, and 1 bass.

As befitting the genre-shifting nature of the film, Raksin's score is mercurial, continually changing moods, ranging from the poignant to the romantic, the tense to the sentimental. (Some of the melodic gestures seem expanded from ideas in *Kind Lady*, written a few months earlier.) The orchestrations suit the film's intimate character relationships, with delicate soloistic writing and a reduced string section spotlighting the archaic viola d'amore.

Raksin's main theme, introduced in the opening credits, dominates the film. This melody manages to be both mysterious and rueful, and though Raksin does not associate it exclusively with any particular character or relationship, it is most fitting for the attraction between Dupin and Lorna. Madeline's bittersweet oboe theme is also prominent, as is the serial writing, usually tied to the mystery of Dupin's real identity and the threat posed by Thevenet's servants. Raksin provides a satisfying musical apotheosis for the final revelation of Dupin's identity, the raindrops washing away the signature of "Edgar Allan Poe," and gives the main theme one last, powerful rendition, at once sad yet oddly triumphant, over the final cast list.

—Scott Bettencourt

Ironically, it is not Leslie Caron (fresh from her film debut in *An American in Paris* and the future star of *Gigi*) who sings in *The Man With a Cloak*, but Barbara Stanwyck (albeit dubbed by vocalist Harriet Lee). At Thevenet's Halloween party, she sings "Another Yesterday," written not by Raksin but by Earl K. Brent; this song (as well as the other period-style source music) is not related to Raksin's underscore and thus not included on this CD release.

Like *Kind Lady*, this premiere release of *The Man With a Cloak* is mastered from ¼" monaural tapes of what were originally 35mm optical tracks, with a few cues (otherwise lost) filled in from acetates.

13. Main Title Timpani rolls give way to a bold, 12-tone fanfare for the opening titles, with the score's contrastingly sensitive main theme receiving a contrapuntal presentation as Dupin (Joseph Cotten) walks down a deserted street at night. Once the credits end, a title card announces the setting—New York, 1848—and another describes Dupin as a mysterious drifter whose real name is destined for immortality. Raksin emphasizes a wandering celesta and a moody variation of the main theme as Dupin watches lovely Madeline Minot (Leslie Caron) pass by in a carriage before he disappears into Flaherty's tavern. The theme dies away with an air of uncertainty when Madeline timidly arrives outside the house of Thevenet (Louis Calhern).

14. About Thevenet Hearing a raucous party inside, Madeline fears she has arrived at the wrong home and retreats to the tavern, where she meets Dupin. Raksin develops main theme delicately on woodwinds and solo strings as she explains her pur-

pose in New York: She is visiting Thevenet on behalf of his grandson—and her fiancé—Paul De Lage of the French Republic, in hopes that the sickly old man will finance his cause. Dupin helps confirm the address and tells her of Thevenet's reputation as "a facsimile of the devil"; the scene transitions back to Thevenet's house with nervous woodwinds closing the cue as Madeline knocks on the door, opened by Thevenet's ominous butler, Martin (Joe DeSantis).

15. Tell Me About Paris Thevenet orders his scheming housekeeper, Lorna Bounty (Barbara Stanwyck), to dismiss Madeline, who then bursts into his study to insist that he read his grandson's letter. Like Dupin, the cantankerous Thevenet takes an instant liking to the French beauty. Strings give way to a bittersweet oboe melody for Madeline while they discuss French artists, the cue reinforcing Thevenet's surprising softer side as he insists she spend the night. The music continues to emphasize his fragility with solo violin as he shares a private moment with his pet raven, Villon; the scene transitions to an overwhelmed Madeline in the guest bedroom, the main theme sounding purely as she unpacks.

Such Simple Tastes The score plays up Lorna's threatening elegance when she enters Madeline's room, insults her clothes and bids her a cold "good night."

Lorna and Madeline Once Lorna leaves, Madeline breaks down crying. The cue resolves with unwinding solo strings as Lorna joins Martin and the cook, Mrs. Flynn (Margaret Wycherly), in the kitchen, where they discuss how Madeline will affect their potential inheritance of Thevenet's fortune.

16. Madeline and Thevenet In the middle of the night, Thevenet visits Madeline's room; as he warns her that his servants may wish to harm her, Raksin pensively develops the first phrase of the main theme on woodwinds and strings. When the subject turns to Paul, Thevenet is pleased when Madeline tells him that De Lage keeps a painting of him over his desk, the main theme unfolding reverently, nurturing the fractured relationship between the old man and his grandson. Raksin reprises the concluding material from "Lorna and Madeline" as Thevenet gives Madeline a key and tells her to lock herself in her room. A transition to Madeline writing a letter to Paul the next morning is scored with her oboe theme. (The delicate opening of this cue does not appear in the film, which instead features portentous material for Thevenet's shadow enveloping Madeline while she sleeps; see track 27.)

17. Suspicion Playful variants of the main theme underscore Madeline secretly stealing a vial containing medicine—possibly poison—that Thevenet's servants are feeding him. She arrives outside a local pharmacy, but is distracted when she sees Dupin walk into Flaherty's tavern across the street.

It Answers All Things Madeline joins Dupin in the bar and explains to him her fear that the servants are trying to poison Thevenet. Raksin reprises her melody as she shows him the vial of medicine, the material continuing through a transition to the drugstore, where the pharmacist explains that the liquid is nothing more than sugar water. Outside, Madeline is relieved but Dupin still fears that the servants are trying to kill Thevenet—not with poison, but by depriving him of his actual medicine. The main theme plays as Dupin instructs the girl to go and see Thevenet's lawyer before the cold celesta line from the "Main Title" underscores a transition to Dupin arriving outside Thevenet's home. He asks to see Madeline but Martin is typically hostile; Lorna appears and diffuses the situation, invites the visitor inside.

18. You Won't Be Lying Yearning material for strings and woodwinds plays through Dupin's farewell to Lorna. As she watches him depart, the smitten housekeeper resolves to see him again. (The final 1:05 of this cue does not appear in the film due to deleted footage.)

19. Party Is Over Dupin attends Thevenet's Halloween party, where he impresses the old man with his wry intellect and convinces him to leave his money to Paul and Madeline. When Thevenet demands that Martin fetch his lawyer immediately, the butler suspects that the will is to be changed; a tense standoff between Dupin and Martin is scored with conflicted brass and woodwinds. The main theme dominates a subsequent scene in Thevenet's study in which Dupin and Lorna grow closer. The former starlet encourages Dupin to take her side over Madeline's, and when she offers to loan him money to pay his tab at the tavern he accepts; they kiss, and he leaves the study to a rich reading of the main theme.

Stalk for an Idea At night, Martin follows Dupin down the street with violence on his mind. An unused cue layers the 12-tone material of the "Main Title" as Dupin becomes aware of the butler's presence and accosts a patrolling policeman (Roy Roberts), forcing Martin to abort his plan.

20. Raven Mad Once Thevenet draws up a new will he attempts to kill himself, but suffers a stroke before he can consume a glass of poison. Instead, his lawyer, Durand (Richard Hale), unwittingly drinks the glass, to which Raksin responds with a dry, disturbed take on the main theme for oboe and strings. Once the lawyer leaves the room (to die shortly thereafter), Thevenet watches helplessly as Villon, his raven, takes the will in his beak and flies off with it.

Dead for a Ducat Dupin and Madeline arrive and witness Durand's corpse being carried away to a somber reprise of the 12-tone theme. Inside, the main theme underscores Mrs. Flynn telling the police about how she found Durand's body. Pining violin drives the material as Madeline rushes upstairs and mourns over the paralyzed Thevenet. Dupin joins her and the cue ends just as Thevenet attempts to use his eyes to convey the location of the new will.

21. Shadow of a Doubt Madeline's theme becomes strained when she fears that Dupin is somehow involved in Durand's death. After she accuses him, she quickly comes to her senses and apologizes, the tune returning to its compassionate origins. Raksin develops the main theme as the scene transitions to the pharmacy, where the protagonists learn that not only did Thevenet's glass contain arsenic, but that the old man himself purchased the poison several months ago.

22. Ratiocination #1 Outside the pharmacy, Dupin pieces together the mystery of Durand's death, to the accompaniment of a hollow 12-tone row on unison strings and woodwinds. The cue ends as he and Madeline head back to the townhouse to look for the new will.

23. Thevenet Is Dead After Dr. Roland (Nicholas Joy) pronounces Thevenet dead and leaves the room, Martin searches his master's bed for the new will, to angry, two-voice serial writing. The unstable material leads to the main theme's moody development from the "Main Title" once Dupin and Madeline arrive and face Lorna, who bitterly declares herself the new lady of the house and banishes them.

24. Ratiocination #2 Raksin reprises the darting gestures from "Thevenet Is Dead" as Martin ransacks Thevenet's study looking for the will. Lorna arrives with Dupin, who believes that the document is in Thevenet's room; once he is taken there, the score builds tension as Dupin solves the mystery by reenacting his final meeting with the old man. The main theme crescendos to an anguished exclamation when he realizes that Villon hid the will in the fireplace; the cue ends as Dupin snatches the document and struggles to reach the front door while Martin attacks him.

25. Someone Will and End Title Once a policeman breaks up the fight between Martin and Dupin, the latter reads the new will: Paul and Madeline are to receive Thevenet's money while the disappointed servants are entitled to the house for as long as they choose to live there. Raksin develops the main theme on strings and woodwinds for Dupin's bittersweet farewell to Lorna. When she asks for the money he owes her, he tells her to put it on credit—someday he will not be hard to find. The main theme's pensive variation from "Madeline and Thevenet" returns when the film transitions to the tavern. Madeline appears in search of Dupin but Flaherty (Jim Backus) tells her that the mysterious traveler has gone. Dupin, however, has left behind an IOU and when Madeline sees the signature on it—"Edgar Allan Poe"—the 12-tone fanfare rings with irony, followed by a triumphant brass rendition of the main theme that plays through the closing credits.

Bonus Tracks

26. Was There Never a Time This cue does not appear in the film (due to deleted footage) but was slated to appear between "Tell Me About Paris" and "Lorna and Madeline" (from track 15), perhaps in lieu of "Such Simple Tastes." Madeline's theme is heard on viola d'amore and woodwinds, with the remainder of the cue alternating between shades of mystery and anguished beauty.

27. Madeline and Thevenet (film version) Threatening strings and brass play as the shadow of an unseen Thevenet creeps up on Madeline while she sleeps. Once she awakens and realizes that he is no threat, the cue plays as it does in the original version (track 16).

28. Someone Will and End Title (film version) The version of the final cue heard in the film is identical to track 25, aside from a slightly more dramatic build into the 12-tone fanfare on the reveal of Poe's signature.

—Alexander Kaplan

The Girl in White

June Allyson made her name as an M-G-M star in comedies and especially musicals, such as *Good News* and *Words and Music*, but by the end of the 1940s she had graduated to literary adaptations like *Little Women* (as Jo) and *The Three Musketeers* (as Constance). In 1952's *The Girl in White*, she starred in the true-life story of Dr. Emily Dunning, the first woman to secure a surgical residency, who had published her memoir two years earlier at the age of 74.

The somewhat fictionalized film version of Dunning's life begins in turn-of-the-century New York, when young Emily's pregnant, recently widowed mother falls unconscious as the family moves into a new home. The only doctor Emily can find is Marie Yeomans (Mildred Dunnock) and while at first she is reluctant to trust her mother to the care of a female doctor, Emily is ultimately so impressed by "Yeomy" that she becomes the doctor's protégé and proceeds to

study medicine at Cornell. She falls in love with fellow student Ben Barringer (Arthur Kennedy) but—like the other men in her world—he believes there is no future for a woman doctor.

Despite graduating from with honors, it is only after Yeomy applies political pressure that New York's Gouverneur Hospital accepts Emily as an intern. There she is reunited with Ben, who is now a resident experimenting with the medical uses of radium. Although Ben approves of her dedication to medicine, she still finds opposition from the other men at the hospital, especially its recently divorced director, Dr. Pawling (Gary Merrill). Emily triumphs over the low expectations of her colleagues, finding herself torn between the affections of Ben and Pawling. Yeomy dies of a heart ailment while helping at the hospital during a typhoid epidemic, after recommending that Emily not sacrifice her personal life for her profession (as Yeomy herself had done). Emily and Ben finally acknowledge their love for each other: even though he must leave to study in France with Marie Curie, she promises to wait for him while continuing her career in medicine.

The film was originally announced as *Bowery to Bellevue* (the title of Dunning's memoir), but the studio was perhaps worried that audiences would think it was a comedy about the Dead End Kids getting sent to a mental institution. It was changed first to *Doctor Emily* and finally to *The Girl in White*, which (considering the story's emphasis on Dunning's struggle for equality) may today imply a more patronizing attitude than it did for audiences at the time. (In the early 1950s, "girl" was less likely to be considered a condescending term for a grown woman.) Allen Vincent and Irmgard Von Cube (who shared the screenwriting credit on Johnny Belinda) penned the script, and Philip Stevenson (an Oscar nominee for *The Story of G.I. Joe*) shared the credit with Von Cube for "adaptation." Although Yeomy is a fictional character, there was a real-life equivalent: Dr. Mary Putnam Jacobi, a family friend, who helped inspire Dunning.

Reviews at the time were generally positive, but while *Saturday Review* quipped that Allyson "rarely shakes the suspicion that she might burst into song at any moment," a contemporary audience less familiar with her musical comedy roles may have a much easier time accepting her in the part. The studio had originally announced Robert Walker as one of the male leads, but the actor died from an adverse reaction to prescription drugs in August 1951, shortly before filming began. While all too many biopics place more emphasis on their subjects' personal lives than on their great achievements (as if it were their romantic lives that made Picasso or Dian Fossey important), *The Girl in White* does a particularly good job of balancing the personal and the professional. The medical scenes are handled with a minimum of melodrama and a convincing degree of technical detail: the film's producer, Armand Deutsch, spent two weeks at Bellevue Hospital researching the film. Even during a sequence in which Emily and a team of nurses revive a man erroneously declared dead, the emphasis is on slow, laborious effort rather than miraculous healing. A particularly memorable scene involves a helpful ambulance driver (Jesse White, later a household face as the Maytag repairman) who teaches Emily the most efficient way to climb into an ambulance (in those days, a horse-drawn carriage).

Like *Kind Lady* and *The Magnificent Yankee*, *The Girl in White*, is not the type of film one would expect from director John Sturges based on his later output, but he does a fine job of balancing the film's light and serious moments; veteran character actress Mildred Dunnock (who the previous year earned a Best Supporting Actress nomination for *Death of a Salesman*) provides the film's most memorable performance as the dry, sympathetic Dr. Yeomans. The only occasions when Sturges gets to really flex his action muscles are when Emily goes out on her ambulance rounds, and the scenes of Allsyon hanging on for dear life while the carriage races through turn-of-the-century streets are particularly exciting.

The Girl in White was the final film in the David Raksin-John Sturges quartet (although at one point *The Hollywood Reporter* announced veteran arranger Conrad Salinger as the film's composer). Emily's theme, a warm—even feminine—melody reflecting Emily's personality (and quite different from Raksin's most famous medical theme, for TV's *Ben Casey*) dominates the score. A second, more serious theme is frequently associated with Emily's attempts to pursue her medical career, although Raksin often treats it playfully, particularly in the opening scenes of children playing on the sidewalk outside the Dunning family's new home. Raksin also composed a subtle, evocative cue for a scene in which Ben demonstrates the power of radium to Emily (in an appealingly subtle plot touch, a radium burn on Ben's hand proves to be a minor injury and not a portent of a tragic death) and Emily's rousing ambulance rides get their own dynamic motive.

—Scott Bettencourt

This premiere release of the complete score to *The Girl in White* has been mastered from ¼″ monaural tapes of what were original 35mm three-track recordings (long since discarded), with a light stereo ambiance added to improve listenability; period source music has been excluded.

1. Main Title The opening credits unfold over

Currier-and-Ives–style pencil sketches of early 20th-century New York City; a bittersweet introductory melody (later linked to Emily's hospital duties) leads into the string-driven, spirited main theme for the actual title card. An earnest secondary theme (to be associated with Dr. Yeomans and Emily's drive to become a doctor) plays under a printed text that describes Dunning as "a pioneer."

The Children Playful readings of this "pioneer" theme underscore dutiful young Emily (June Allyson) rounding up her siblings and ushering them inside the Dunning family's apartment as they moves into a new home. The cue ends just before Emily's recently widowed—and pregnant—mother (Elizabeth Flournoy) collapses, unconscious.

2. Dr. Yeomans Raksin develops the main theme echo Emily's concern while Emily searches for a doctor. A local shopkeeper directs her to the office of Dr. Yeomans (Mildred Dunnock), where Emily is surprised—and disappointed—to find that "Yeomy" is a woman. The music adopts a more hopeful tone when the doctor agrees to help; when the scene transitions back to the Dunnings' apartment, the cue becomes increasingly sympathetic as Yeomy takes charge of the situation and determines that Mrs. Dunning's baby must be delivered immediately. She is unfazed by the furniture movers' assertion that the circumstances require "a real doctor."

The Baby A low, anticipatory ostinato grounds fateful wind writing for Yeomy preparing to deliver the baby. Emily nervously assists—and when she threatens to lose her composure, the doctor slaps her and reminds her that she "has a job to do too."

The scene segues to outside the makeshift delivery room, where the movers suddenly hear a baby crying. Strings acknowledge the birth and play through a transition to Yeomy presenting the infant to Mrs. Dunning. A hint of the pioneer theme sounds as the doctor passes the baby to Emily, who is profoundly moved by the experience. The main theme returns when she turns to look at herself and the child in a mirror, announcing that she will "never forget this." The film jumps ahead in time several years, with Emily excitedly preparing in front of another mirror; the melody continues as she leaves the apartment to tell Yeomy that she has applied for admission to Cornell.

3. Bridge to Cornell Yeomy warns Emily of the bumpy road ahead but agrees to help her get into Cornell, to an affectionate statement of the pioneer theme. A transition to the campus is scored with a warm arrangement of the Cornell alma mater (the melody for which is taken from the song "Annie Lisle").

Amyl Nitrate A tentative version of the main theme plays on woodwinds as Emily's flirtatious classmate Ben (Arthur Kennedy) invites her to go ice skating. She smiles but declines, the theme gathering strength as the scene transitions to the following day, with Emily standing at her window looking down at the activity on the campus's frozen pond. The cue ends on an uncertain note when Emily enters a laboratory, where Ben has passed out from experimenting with amyl nitrite. (Later in the film, Emily mistakenly refers to the compound as "amyl nitrate" and the film's leagal cue sheet duplicates this continuity error.) After regaining consciousness, he invites her on a sleigh ride—and this time she accepts.

Cornell Montage On the sleigh, Emily, Ben and a group of other students happily sing the school alma mater, a cheerful, contrapuntal setting of which underscores a subsequent montage of Emily studying and performing experiments. The cue reaches a lush conclusion as Emily and Ben sit by the pond, preparing for their final exams.

4. Medical School Montage Ben proposes to Emily but she declines when he insists that she drop out of school; she instead moves in with Yeomy and attends Cornell's City of New York College of Medicine. A chipper rendition of the pioneer theme plays through a montage of Emily studying, observing operations and attending lectures. Contemplative developments of the theme accompany Yeomy when she enters Emily's room in the middle of the night and helps her study; while using a stethoscope to examine the doctor's heart, Emily detects a murmur. Raksin adds a foreboding air to the cue as Yeomy goes on to explain her heart condition, but a reassuring statement of the latter half of the pioneer theme intervenes when the doctor downplays the severity of the illness. A rich reading of the first half of the theme underscores a transition to Emily's graduation; Yeomy proudly watches from the audience and the melody concludes warmly on a close-up of Emily's diploma.

5. Ambulance Call After every hospital in the city turns down Emily for a job—despite the fact that she finished third out of 286 applicants on her qualifying exams—Yeomy manipulates the system and lands her an internship at Gouverneur Hospital, over the protests of the institution's director, Dr. Pawling (Gary Merrill). Emily receives her own room on the same floor as the male residents; during a brief reunion with Ben, who is also an intern at the hospital, she learns that they have already petitioned (unsuccessfully) to have her removed.

Assigned to ambulance duty and escorted by driver Alec (Jesse White), Emily races to a pier where an accident has occurred. Their hectic trip through the city via horse and carriage receives a busy cue of trilling strings and woodwinds and fanfaric brass writ-

ing; the material loosely follows the shape of the introductory theme from the "Main Title." The agitated orchestral activity recedes when the ambulance arrives at the dock and Emily tends to an injured sailor (James Arness); back at the hospital, she resets his dislocated shoulder while a smiling Ben looks on.

6. Night Fire Raksin reprises the unstable material of "Ambulance Call" when Emily and Alec arrive at the scene of a burning building; Dunning retrieves a baby from a fiery apartment and climbs down the fire escape. The cue subsides to a suggestion of the introductory melody as the scene shifts back to the hospital: Alec, impressed with Emily's work, decides to teach her how to board the ambulance more efficiently—her long petticoat is hindering her.

7. Petticoat Music Following her lesson with Alec, Emily enters an empty operating room to retrieve a pair of surgical scissors; a graceful version of the pioneer theme alternates with an Americana figure based on a descending major second for Dunning's attempt at trimming her petticoat. After Dr. Pawling walks in and reprimands her for using the hospital's equipment, Nurse Jane Doe (Marilyn Erskine) helps the embarrassed Emily with her alterations.

Bathtub Emily and Jane leave the operating room to find water leaking through the ceiling in the hallway. Dunning realizes that the bathtub she installed in her room is overflowing; a playful, contrapuntal passage chases after the women as they race upstairs to turn the water off. Teasing brass gives way to the pioneer theme when they arrive at Emily's room and begin to clean up the mess.

8. Radium In his laboratory, Ben dims the lights and shows Emily a small supply of radium he has been using for cancer research—she is impressed when he illuminates a glass beaker simply by holding the capsule near it. A thin, haunting passage (similar in texture and orchestration to the material that underscores Emily's conversation with Yeomy in "Medical School") incorporates the Americana figure as the doctors marvel over the power of the element. (The eerie, shimmering effect was recorded as a brass overlay.) The main theme functions as a soothing love theme when they share a quiet moment together: Ben confides that he wants to pursue a career as a researcher rather than a general practitioner. He implies that he did not sign the petition to have Emily removed, and the cue's serene closing bars incorporate the pioneer theme as she leaves him alone in the lab.

9. The Mollified Tantrum Dr. Graham (Gar Moore), the condescending senior intern, pronounces a comatose patient dead and dismisses Emily when she suggests that the prognosis may be incorrect. After Graham leaves, she manages to revive the patient. An excited nurse takes it upon herself to call a local newspaper and the press shows up to take Emily's picture while she keeps the patient conscious by walking him back and forth down a hallway. Unfortunately, Dr. Pawling arrives at the same time and sternly asks Emily to explain herself. Expecting another scolding, she explodes at Pawling and storms off.

In private, Ben consoles Emily after she threatens to quit, telling her not to let Pawling and the others get the best of her. The main theme mingles with the introductory melody as he tells her he thinks she is "wonderful," and she agrees to accompany him on a date to the beach. In a subsequent (unscored) scene, Pawling summons Emily and—rather than belittling her—expresses his appreciation for her good work, instead focusing his anger on Graham.

10. The Beach The main theme returns as Emily relaxes on the beach with Ben. He informs her of an upcoming party in honor of Pawling's first anniversary as the hospital's director. Emily begins to ask questions about Pawling and his ex-wife, and the main theme briefly gives way to the pioneer theme, associating it with Emily's possible attraction to him. The main theme returns when Ben changes the subject and asks her to save the first dance for him.

The Party A pure rendition of the pioneer theme underscores a sequence in which the hospital staff makes preparations for Pawling's rooftop surprise party—the doctor is taken up to the celebration via elevator. Various source cues accompany the party itself, with Ben becoming jealous when Pawling approaches Emily for the first dance. She in turn becomes offended when Ben asks if she is in love with Pawling.

11. Coffee Time Emily is reunited with Yeomy when the latter arrives at the hospital to assist during a typhoid outbreak. While the hospital staff is slowly weathering the epidemic, Ben announces he has been awarded a fellowship to research radium in Paris. He joins Emily over coffee and as he tells her the news of his acceptance, both try to mask their pain, to a bittersweet presentation of the score's three principal themes: the melodies outline the options before Dunning with the main theme representing Ben, the pioneer theme for Pawling, and the introductory theme for Emily's work. Before they can address the ramifications of the situation, an oblivious intern arrives and strikes up a conversation with Ben, prompting Emily to leave.

Advice to the Lovelorn The score continues to gently alternate between its main themes as lovelorn Emily seeks advice from Yeomy; the elder doctor tells her to wait as long as necessary if she is conflicted over whether or not Ben is the right man for her—or, if she knows she truly loves him, to immediately seize the

opportunity.

12. Clinch and End Title The epidemic passes, but Emily reports to the typhoid ward to find Yeomy dead from her heart condition—afterward, the main theme returns briefly for a depressed Dunning wandering in the hallway. As Pawling joins her and offers words of encouragement, the pioneer theme connects his sentiments back to the melody's earlier applications to Yeomy. He tells Emily that she will carry on Yeomy's wisdom and he advises her against sacrificing her private life for her career—something he learned during his first marriage. He bids her goodnight and leaves, to a bittersweet solo horn variation of the theme.

The main theme receives a series of impassioned, contrapuntal readings as Emily and Ben meet in the hallway and say their goodbyes. They kiss and confess that they have always loved one another; Emily tearfully insists that he leave, assuring him that she will be waiting when he returns. He obliges, and the theme climaxes when she turns and walks back down the hall to attend to her work.

Cast Titles An upbeat reprise of the main theme underscores the end credits.

—Alexander Kaplan

The Magnificent Yankee

Louis Calhern's remarkable career as a Broadway and film actor from the 1920s through the 1950s (he died in 1956 at the age of 61) included memorable performances in such diverse classics as *Duck Soup*, *Notorious* and *The Asphalt Jungle*, as well as the title character in *Julius Caesar* (1953). Yet his greatest acting showcase may have been his performance as U.S. Supreme Court Justice Oliver Wendell Holmes (1841–1935) in *The Magnificent Yankee*, a role he created on the stage and reprised for the 1950 film version.

The credited source material for *The Magnificent Yankee* is the 1942 book *Mr. Justice Holmes* by Francis Biddle, who had been one of Holmes's law clerks and went on to serve as attorney general under Franklin Roosevelt during most of World War II. In 1943, Voldemar Vetluguin (later the producer of the films *East Side, West Side* and *A Life of Her Own*) wrote a script treatment for M-G-M, based on the Biddle book, but playwright Emmet Lavery ultimately played the pivotal role in bringing Holmes's life to the stage and screen. While researching Holmes's life, Lavery consulted with Biddle as well as with John Gorham Palfrey, the executor of Holmes's estate, Tom Corcoran, another of Holmes's former law clerks, and Supreme Court Justice Felix Frankfurter. Lavery asked Frankfurter if he felt there would be any "impropriety" in his writing a play about Holmes and Frankfurter replied, "No, the only impropriety would be if it were not a good play. I go on the theory that Holmes belongs to the country, and anyone who wants to know about him should be encouraged." Lavery's play covered: Holmes's 30-year career as a Supreme Court Justice (1902–1932); his relationship with his wife, Fanny Dixwell Holmes (her maiden name was mysteriously changed to "Bowditch" for the film version); and the parade of law clerks who Holmes viewed as the sons he never had (Frankfurter saw this as a bit of dramatic license on Lavery's part).

The play opened on New Year's Eve 1945 in Washington D.C., with Calhern as Holmes and Dorothy Gish as Fanny; Biddle was unable to attend, as he was in Germany presiding over the Nuremburg war crimes trials. The play moved to the Royale Theater on Broadway, opening on January 22, 1946, and running for 159 performances, but despite the show's relatively brief run, United Artists producer Benedict Bogeaus (*The Bridge of San Luis Rey*, *The Diary of a Chambermaid*) purchased the screen rights with the intention of casting a younger actor as Holmes, possibly Gregory Peck. That same year, Lavery managed to use his appearance at the House Un-American Activities Committee hearing to promote *Yankee*: refusing to name names, he told the committee that a better way to advance the cause of anti-Communism would be to "dramatize the American way of life," feeling it would be better to demonstrate "how good Mr. Holmes was than how bad Mr. Stalin is."

Shepard Traube acquired the film rights to *Yankee* in 1949 and announced plans to produce and direct an independent film version, with Lavery adapting his play and Calhern reprising his stage role. Ultimately, the film would go into production at M-G-M in the summer of 1950, with John Sturges directing the Armand Deutsch production and Lavery writing the script. The 89-minute screen version understandably shortened Lavery's three-act play but added scenes in the Supreme Court's chambers as well as location footage of Washington D.C. Lavery consulted with the young actors playing Holmes's "sons," while a piece in *Time* magazine listed several of Holmes's traits left out of the movie version—such as his "regular excursions to Washington's burlesque houses, his well-thumbed library of spicy stories, his ear-curling, off-the-bench vocabulary"—and noted that Holmes's personal secretary in 1929, the accused spy Alger Hiss, unsurprisingly went unmentioned in the film.

The film version of *The Magnificent Yankee* begins in 1902, when Holmes and his wife Fanny (Ann Hard-

ing) move to Washington D.C. as he begins his tenure as a Justice of the Supreme Court. A visit from Congressman Adams (Ian Wolfe), grandson of President John Adams, reminds Fanny of the loss they feel over being unable to have children, but soon Holmes views his parade of law clerks, a new one every year, as the sons he never had. During his 30 years on the Supreme Court, Holmes sees his close friend Louis Brandeis (Eduard Franz) join him on the bench, and while disappointed that he will never be named Chief Justice, he becomes one of the most respected Justices in the Court's history. Fanny falls ill and dies, but not before making him promise to stay on the Court as long as he feels able. He keeps his word, not retiring until he nears his 91st birthday, and as the film ends he is back at home, preparing for a visit from the new President, Franklin Delano Roosevelt.

Calhern discussed his work on *Yankee* (and his plans to star in a Broadway revival of *King Lear*) in an August 1950 *Los Angeles Times* profile, claiming that he was featured even more in the film than in the stage version, where Holmes was offstage for a total of three minutes: "I advised Metro executives and our director, John Sturges, on the *Magnificent Yankee* set about my qualms. I said, Now you have even eliminated my three minutes offstage in this version. How on earth are people going to stand seeing big-nosed Calhern throughout this entire picture?' Ah,' they said, but we can cut away from you; center on some other character; do just what you were able to accomplish on the stage; manage it technically.' So you may hear the voice of Calhern booming in the background, but you'll be watching the reactions of beautiful Ann Harding. That is definitely where pictures have an edge on the theater and can make things easier on the actor." A month later, the *Times* announced that actor Philip Ober, who played Holmes's friend Owen Wister (best known as the author of *The Virginian*) was being brought back to add narration to the film, but the narration in *Yankee* serves such an important function in tying incidents spread out over 30 years into a 90-minute narrative that it is strange to think this could have been an afterthought.

The film premiered on December 20, 1950, just in time for Academy consideration, and reviews were mixed to favorable, with *Newsweek* terming Calhern's work "a robust, theatrically effective characterization of the great man," and Cue praising it as "a splendid portrait." Even Merle Miller in the *Saturday Review of Literature*, who called the film "The Magnificent Disappointment" and accused the filmmakers of making "one of this country's intellectual and spiritual giants into a dull-witted midget," saw Calhern's work as "something of a miracle." *The New Yorker* was particularly harsh in its view of the film's abridgment of Holmes's lengthy career, remarking that "the film plainly has little time for Holmes's forensic activities, most of it being devoted to the Great Dissenter's whimsicalities, such as chasing fire engines, trespassing on lawns to pick flowers for his wife, and figuring out his theory of clear and present danger in relation to free speech by chatting with Justice Brandeis and a parrot at the Washington Zoo." Their reviewer was even critical of Calhern, who "seems dead set on making Justice Holmes a lovable old codger, so full of chuckles and mischief and general euphoria that it is hard to believe he ever worried about any legal problems more serious than those usually handled by desk sergeants."

These criticisms are not unwarranted, for it is a little frustrating that—73 years after Holmes's death—the only film to feature him as a major character gives such short shrift to his great work on the bench. If nothing else, however, the film proves an excellent showcase for Calhern, who showed admirable restraint in adapting his stage performance for the screen and made one truly believe in the greatness of Holmes. *Yankee* was the second of four films John Sturges directed for Deutsch in fairly rapid succession, coming right between *Right Cross* and *Kind Lady*, and while the opening scenes demonstrate some impressive camera movements, the rest of the film betrays its stage origins fairly clearly: the entire play is set in Holmes's library, and the majority of the film retains that setting. Calhern earned a Best Actor nomination for his performance, his only Oscar nod, with the award ultimately going to José Ferrer in *Cyrano de Bergerac* (Walter Plunkett's costumes were also nominated).

The Academy of Motion Picture Arts and Sciences began announcing pre-nomination short lists in the technical categories in 1950, and David Raksin's music for *Yankee* made the 10-film short list but ultimately failed to earn a nomination. (*Variety* called Raksin's score "effective without intruding.") Raksin scored all four of the Sturges-Deutsch collaborations of the early 1950s, and just as Calhern's performance dominates *The Magnificent Yankee*, Raksin's theme for Holmes dominates his score. This Americana-tinged melody first appears in the lively main title, and Raksin varies it impressively throughout the score, the versatile theme proving both thoughtful and festive depending on the needs of the scene.

As Holmes's relationship with his wife is one of the story's principal threads, Raksin develops the Holmes theme into a charming waltz for Fanny, which features an interpolation of the standard "A Nightingale Sang in Berkeley Square" (a surprising choice, since the song was not published until 1940, five years after Holmes's death).

Befitting the importance of history in the film, both Holmes's memories of the Civil War and his groundbreaking judicial decisions, Raksin incorporates some classic tunes into his score: "The Battle Hymn of the Republic" for a scene in which Holmes visits the Civil War battlefield where he fought four decades earlier (track 15); and "Auld Lang Syne" for the film's sentimental centerpiece, where Holmes is visited on his 80th birthday by all his "sons" (track 19). For the introductory shots of Washington D.C., Raksin uses a third principal theme, a somber melody suggesting the gravity of Holmes's responsibilities on the Supreme Court; the score concludes with a stirring reprise of this theme over the final cast credits.

—Scott Bettencourt

David Raksin's score for *The Magnificent Yankee* is mastered from ¼" monaural tapes of what were originally 35mm optical masters, with a few cues (otherwise lost) filled in from acetates.

13. Main Title Raksin's noble main theme for Oliver Wendell Holmes receives a triumphant orchestral reading during the opening titles. A contrastingly subdued but still dignified theme for Holmes's Supreme Court responsibilities appears on solo horn for a shot of the Washington Monument, the melody gathering strength over further imagery of the capital's landmarks as narrator Owen Wister (Philip Ober) announces the story's key players. A chipper rendition of Holmes's theme concludes the cue as he disembarks from a carriage outside a potential new home for himself and his wife, Fanny (Ann Harding).

14. Welcome to Washington Raksin introduces Fanny's tender triple-meter theme when she shows up late to Wendell's tour of the house. The melody conveys the couple's love and respect for each other, even as Holmes pretends to be irritated upon learning that Fanny has already ordered all of their furniture shipped to this address. Raksin mixes a quotation of "The Battle Hymn of the Republic" with the main theme when Holmes recalls his days as a Union soldier during the Civil War; the cue closes with Fanny's material as Wendell agrees to buy the house and the couple leaves to visit the site of one of the battles in which Holmes fought.

15. Spottsylvania A frolicking suggestion of Fanny's theme plays as she and Holmes arrive at the site of Bloody Angle, a pivotal battle that changed the course of the Civil War. The main theme appears briefly before "The Battle Hymn of the Republic" unfolds reverently for Holmes describing the battle to Fanny. The Supreme Court theme is dialed out of the film when Fanny reassures a doubtful Wendell that he will "have a chance at greatness in Washington."

16. To The Supreme Court An unscored sequence in which Fanny expresses regret over not being able to have children results in Holmes's decision to treat his secretaries—a new one each year—as his sons. A brief imitative setting of the main theme follows as Wendell and Fanny travel to the Supreme Court, where Holmes will be sworn in as a Justice.

First Secretary Sequence Wister's narration describes the first two years of Holmes's life as a Justice, with the main theme underscoring a montage of his secretaries at work. The melody continues for Holmes enjoying springtime in Washington and climbing over a park fence to pick a crocus for Fanny.

Second Secretary Sequence Wendell is chastened after Theodore Roosevelt publicly insults him for opposing the Sherman Anti-Trust Act; Raksin gives Fanny's theme a bustling treatment as she and Wendell cheer themselves up by running down the street to watch firemen at work. Reflective developments of the Supreme Court theme underscore a subsequent montage of Holmes training his law clerks over the years, the cue resolving as Wendell's friend Louis Brandeis (Eduard Franz) pays him a visit.

17. Third Secretary Sequence Raksin reprises the main theme once more for a montage of several years elapsing as Holmes educates more secretaries.

Waltz From Griebene Girl A source waltz rendition of Fanny's theme for strings and harp sounds as Wendell and Fanny dine at a fancy restaurant. Congressman Adams (Ian Wolfe) joins them at their table and expresses his disapproval that Woodrow Wilson wishes to name Louis Brandeis the first Jew to the Supreme Court. Wendell and Fanny are delighted for their friend but acknowledge that his appointment will not come easily.

The Fight for Brandeis A solemn development of the main theme plays for Brandeis addressing the press while a Senate committee debates his nomination to the Supreme Court. The cue ends as the film transitions to Wister making his first onscreen appearance, visiting his old college friend (Holmes) at home.

18. Holmes and Brandeis The Holmeses are thrilled when Brandeis finally receives his confirmation to the Supreme Court after six months. The Supreme Court theme plays for a montage of Wendell and Louis serving together, intercut with footage of Holmes's clerks leaving to fight in World War I. Warm, contrapuntal readings of the main theme sound as Holmes and Brandeis take walks through Washington to discuss issues of child labor and freedom of speech during times of war.

Crocus After spending 19 years earning his reputation as "The Great Dissenter" in Washington, Holmes

has retained his appreciation for the simpler things in life; the main theme plays as he once again visits the park and plucks a crocus.

19. Auld Lang Syne On Holmes's 80th birthday, Fanny surprises her husband by gathering all of his former secretaries at the house. An impassioned string arrangement of "Auld Lang Syne" plays as they form a line to congratulate their mentor, who acknowledges each of them as "son."

20. Fourth Secretary Sequence At Holmes's birthday celebration, his former secretaries, all Harvard grads, sing "Gaudeamus Igitur" (familiar from its use by Johannes Brahms in his *Academic Festival Overture*). The score adopts the tune for a final montage of Holmes's next batch of secretaries at work over the years, before the main theme sounds as Wendell passes through his favorite park. He shows signs of age as he reaches through the bars of a fence to pick a crocus, rather than simply climbing the fence as he used to.

21. Farewell Before Fanny dies of old age, she makes Holmes promise that he will not retire on account of her death but remain on the Supreme Court until he is content to leave. A lengthy cue consisting of aching developments of Fanny's theme and the main theme is mostly dialed out of the film for Holmes's bittersweet final moments with his wife on her deathbed. The last 0:50 of the cue fades in with a haunting Lydian variation on Fanny's theme on solo violin as Wendell reads to her.

I Am Content The Lydian variation of Fanny's theme gets a soaring treatment when Wendell visits his wife's grave. A pure rendition of her theme plays on clarinet, strings and harp for a shot of her tombstone.

22. The Day Comes While the Supreme Court is in session, 90-year-old Holmes briefly falls asleep; forlorn strings imply Fanny's theme as he awakens and realizes that it is time for him to retire. Once the session ends, the main theme tentatively grows out of Fanny's material as Holmes bids Brandeis farewell and tells him he will not be back.

An impish rendition of Fanny's theme sounds for Holmes watching children play by the Reflecting Pool near the Washington Monument. He asks to see one of the boys' paper planes—made out of a newspaper—and reads a headline announcing his retirement.

Holmes Retires A tender version of Fanny's theme sounds as Holmes takes in the reality of his retirement by the Reflecting Pool; "The Battle Hymn of the Republic" plays in counterpoint to a reverential setting of the main theme for his subsequent visit to the Lincoln Memorial.

23. End and Cast Titles Holmes's former secretaries take turns looking after him in his old age. After the former justice reveals that he will be leaving the majority of his estate to the United States government, his housekeeper announces a surprise visit from President Franklin Delano Roosevelt, who seeks advice about the country's economic crisis. As Holmes stands at attention in his library awaiting his new commander-in-chief—prepared to tell him to "fight like hell" for his country—the main theme is once again joined by "The Battle Hymn of the Republic," the cue building to a triumphant conclusion for the end title card. The "Cast Titles" are scored with a rousing processional version of the Supreme Court theme.

24. Main Title (alternate version) This earlier, lighter arrangement of the "Main Title" is missing the dramatic upper-register string writing from the version used in the film.

—Alexander Kaplan

The Next Voice You Hear…

The Next Voice You Hear… was a small-scale and offbeat religious film that has garnered something of a cult reputation since its release in 1950. The "Voice" of the title is that of God, who miraculously addresses the world over the radio. Based on a magazine story by George Sumner Albee, the film focuses on the impact the event has on one Los Angeles family, the Smiths. The husband, Joe (James Whitmore), is a harried and irritable everyman: he bickers with his pregnant wife, Mary (Nancy Davis—later to be Reagan, First Lady of the United States) and son, Johnny (Gary Gray); he loathes customary visits from Mary's shrill, spinster Aunt Ethyl (Lillian Bronson); and he is deeply resentful of his boss, Mr. Brannan (Art Smith). One night Joe tunes into the radio and hears a voice that identifies itself as God. Smith is doubtful at first, but he, his family and the rest of the world come to believe as God reappears on the air each day over the course of the next week and offers advice to His people, even conjuring a terrible rainstorm to prove His power. Joe is shaken when Mary nearly miscarries and he begins to reconsider his attitude towards life. He is tempted by evil in the form of a barfly (Douglas Kennedy), and when he returns home one night a slurring, intoxicated mess, Johnny is so disappointed in his father that he runs away. Encouraged by the advice from God, Joe makes peace with Aunt Ethyl and Mr. Brennan, and apologizes to Johnny, explaining the importance of faith in the Lord and in his fellow men. After six daily radio addresses, God is silent, having left the world a more tolerant place, and Joe drives Mary to the hospital, where she gives birth to a healthy baby girl.

Ushered to the screen by executive producer Dore Schary and directed by William Wellman (who later the same year would helm *Across the Wide Missouri*, also scored by Raksin), the small-budget film was deemed a risk for its provocative subject matter, but the filmmakers' skillful handling of God's radio speeches helped shield the movie from religious ire: specifically, God's voice is never directly heard, with his words paraphrased and recited secondhand by other characters. While the original source material had God performing grand miracles, such as the sinking of Australia and the vanishing of Russia's military weapons, the film is bereft of special effects, instead centering entirely around the relatable Smiths and their reactions to God's speeches. The three leads make for a convincingly quarrelsome family unit in the film's opening scenes, and Whitmore's gradual transformation—from embittered to faithful—movingly conveys the story's simple themes of peace and love.

David Raksin's music, hailed as "arresting" by *The Hollywood Reporter*, consists of a reverent orchestral theme for the opening and closing titles. The hymn-like piece is appropriately compassionate, containing a tinge of irony in the resolution of its rising, chromatic melody—perhaps Raksin's subtle commentary on the film's unconventional God-on-the-radio premise. As Marilee Bradford reveals in her essay for the booklet accompanying this release, producer Schary had composed his own hymn for the film, but when M-G-M music director Johnny Green arranged a performance of the Raksin and Schary hymns for William Wellman (who was unaware of their authorship), the director quickly opted for the Raksin composition. Lyrics (by Norman Corwin) were later added to the Raksin melody, which was published under the title "Hasten the Day."

Aside from this bookending melody, the body of the film plays without underscore, although a small assortment of source music (most of it not composed by Raksin and thus not presented here) is heard throughout the film. In any case, very little of the music recorded for the film survives: this short suite has been largely taken from the finished film itself in order to present Raksin's lovely main and end titles.

25. Main Title Due to the religious seriousness of the film, *The Next Voice You Hear…* is one of the rare M-G-M movies in which Leo the Lion does not roar (*Ben-Hur* being another); he instead sits quietly and respectfully, the sound of church bells in the distance. The film begins over a bed of drifting clouds with the biblical quote: "neither was the Word of the Lord yet revealed unto him" (1 Samuel 3:7). Raksin's benevolent theme unfolds through the main titles until text announcing "The First Day, Tuesday" appears and the film transitions to the Smith household.

26. Gary Gavery Radio Show/Amerikanischer Yotz Musik Johnny Green and André Previn recorded several pieces of source music for *The Next Voice You Hear…*, particularly radio music leading to the (off-screen) appearances of God's Voice. Raksin, however, did author these two radio "play-ons," of which only the first appears in the finished film.

27. End Title The conclusion of the film finds Joe Smith (James Whitmore) a devout believer in God after he and the rest of the world experience six days of radio addresses from the Lord Almighty. Joe's wife, Mary (Nancy Davis), gives birth to a baby girl; as Mary is wheeled out of the delivery room on a gurney, Raksin reprises his theme, affirming Joe's faith as he strokes his wife's face. The melody builds towards a triumphant chime-filled conclusion as the film transitions back to the bed of clouds, where a closing quote (from John 1:1) reads "In the beginning was the Word: and the Word was with God: and the Word was God."

—Alexander Kaplan

Right Cross

The boxing drama *Right Cross* (1950) starred Ricardo Montalbán as Johnny Monterez, a Mexican champion fighter whose insecurities over his own heritage nearly cost him the woman he loves. The film begins as Johnny's sickly old promoter, Sean O'Malley (Lionel Barrymore), worries that he will soon lose Monterez as a client to more ambitious representation. With his health failing, Sean assigns the task of grooming the boxer to his daughter, Pat (June Allyson). Johnny and Pat are lovers but his sensitivity over being Mexican causes him to misperceive harmless comments as insults, resulting in heated arguments between the two. Their mutual friend, an alcoholic sports reporter named Rick Gavery (Dick Powell), often acts as a mediator; Rick also loves Pat, but knows that her heart belongs to Johnny.

After Monterez injures his hand in a sparring match, he begins to fear for his career. He keeps his condition a secret, worrying that if he is not rich and famous, Pat will fall out of love with him. Seeking a big payday, Johnny goes on to make a profitable deal with a rival promoter who signs him for a title bout. Shortly after hearing the news, Sean O'Malley dies—and Pat blames Johnny for her father's death. She turns to Rick for consolation, and while he has a clear opportunity to romance her, he instead plays Cupid and tries

to mend fences between her and Johnny, with little success. Monterez loses the title bout after his competitor exploits his hidden weakness; after the fight, Johnny finally breaks his hand on Rick's face when provoked, and his boxing career is suddenly over. Ultimately Pat and Rick forgive Johnny, who learns that his friends love him, regardless of his stature as champion.

Right Cross was the second 1950 film (after *The Reformer and the Redhead*) to feature the real-life couple of Dick Powell and June Allyson—although here Powell remains on the sidelines as Allyson's friend rather than her romantic partner. While the fight sequences are technically proficient, *Right Cross* is a relationship movie that happens to be about a boxer. Directed by John Sturges, critics favorably received the film as a departure from typical boxing fare due to Charles Schnee's dialogue-heavy script and the hero's loss of the title bout at the climax of the film. Also daring is the handling of Johnny's persecution complex. There are no acts of prejudice depicted in the film, except for those enacted by Johnny himself: He will not allow Pat to meet his family, and refuses to allow his sister to date a white man, labeling him a "gringo." Only after he is convinced that Pat loves him for who he is does he take her to break bread with his family.

Raksin's score for *Right Cross* is minimal, consisting only of main and end titles, plus a brief expositional cue midway through the first reel (added a month after the rest of the film's music was recorded). Raksin characterizes Johnny with a Mexican-flavored main theme, comprised of a searching melody over a persistent, jabbing accompaniment. The material is cheerful and proud, representative of the boxer's newly enlightened attitude at the end of the film once he quits feeling sorry for himself. *Variety*'s reviewer curiously complained that "The music score by David Raksin intrudes too often," perhaps referring to non-Raksin source music that also appears in the film (not included here) but it would be hard to find a film with a score that intrudes less than Raksin's music for *Right Cross*.

28. Main Title A driving rendition of Raksin's main theme for Johnny Monterez (Ricardo Montalbán) underscores the opening titles, which play out over an empty boxing ring. The confident melody passes from strings to trumpets over jabbing accompaniment before the film transitions to an establishing shot of New York. This cue is not among those surviving on the film's master tapes (a ¼″ reel made from what were originally optical tracks) and has thus been mastered from the finished film itself—hence the opening roars of Leo the Lion.

29. Bridge B Early in the film, Raksin voices his primary material on romantic saxophone for Pat O'Malley (June Allyson) when she visits Johnny at his training camp. After the two embrace, the main title's accompanimental rhythm gently propels the cue as they walk toward the ring and he teases her for expressing concern that he is considering signing with a rival promoter. (This is the final minute of a three-and-a-half minute cue, but the first part, "Bridge A," has been lost. The "Bridge" of the title refers to the "bridging" of scenes in the story.)

30. End Title and Cast At the conclusion of the film, Johnny's boxing career ends due to his broken hand, but it matters not: he realizes that his friends love him even if he is not the champ. He takes Pat to celebrate with his family and the score's signature rhythm seeps in as their friend, Rick (Dick Powell), resolves to go for a drink with Johnny's assistant, Gump (David Fresco). The end titles are scored with an optimistic reprise of the main theme over a shot of the boxing ring.

—Alexander Kaplan

Grounds for Marriage

Van Johnson and Kathryn Grayson star in the romantic comedy *Grounds for Marriage* (1950) as nose-and-throat specialist Dr. Lincoln I. Bartlett and opera singer Ina Massine—Bartlett's ex-wife. When Ina returns to New York from Europe, she seeks to reignite her relationship with Bartlett, who is now engaged to socialite Agnes Young (Paula Raymond), the daughter of his boss, Dr. Carleton Young (Lewis Stone). Bartlett resists Ina's advances but when she develops a throat affliction right before her debut as Mimi in Puccini's *La Bohéme*, her ex-husband is called in to treat the condition. Although Bartlett initially diagnoses "blastomycosis of the larynx" and advises Ina to rest her voice, she proceeds to sing the performance anyway: the opera is a success, but Ina subsequently develops laryngitis. Dr. Young believes the malady is due to "functional aphonia" as a result of the psychological shock over her ex-husband's plans to remarry, so he instructs Bartlett to help Ina work through her emotional troubles.

Bartlett is also an amateur oboist and performs with the Doctors Symphony Society of New York. Early in the film Ina agrees to appear as vocal soloist for their annual concert. Before she arrives at the dress rehearsal (held in a hospital operating room!) brain surgeon Dr. Engelstaat (Richard Hageman), the ensemble's conductor, announces: "For our first number my colleagues and I will present for your pleasure the *Toy*

Concertino of David Raksin. It's an amusing little piece in which the composer makes jokes after the manner of Haydn's *Toy Symphony*." (While the famous *Toy Symphony* to which he refers was at the time attributed to Haydn, musicologists now generally believe that it was the work of Leopold Mozart.) The Dutch-born Hageman was himself a prominent opera and symphony conductor, as well as a composer. In addition to several small roles on screen, he composed and adapted the scores for a number of films, many directed by John Ford (including 1939's *Stagecoach*, for which Hageman shared an Academy Award).

The *Toy Concertino* was David Raksin's sole contribution to *Grounds for Marriage*: M-G-M music director Johnny Green asked Raksin to compose the piece because Bronislau Kaper (who would go on to write the film's "background music" during post-production) was either unavailable at the time or had not yet been assigned to the picture. Raksin's charming work begins with a slow introduction before launching into a playful *allegro* that employs "toys" (such as a bird whistle) in addition to the standard instruments of a chamber orchestra; Raksin's brother Ruby orchestrated the music and Green conducted. Only Green and Kaper received screen credit in the main title sequence, but David Raksin was afforded the unique distinction of having his name included in the film's dialogue. Green encouraged Raksin to extend the piece to make it suitable for concert performance, resulting in a slightly longer version that received its premiere by the New York Philharmonic on December 19, 1954. A number of other ensembles, including the San Francisco Symphony and the Philadelphia Orchestra, would later play the work.

In addition to the music by Kaper and Raksin, *Grounds for Marriage* also features a number of other musical selections. After the *Toy Concertino*, the Doctors Symphony rehearses "Hymn to the Sun" (from Rimsky-Korsakov's opera *Le Coq d'Or*) with Ina. Later on, Bartlett and Ina spend part of an evening at a Greenwich Village nightclub, where they hear "The Tiger Rag" and dance the Charleston to "Five Foot Two, Eyes of Blue"; both selections are performed on screen by the jazz band Firehouse Five Plus Two.

During the film's climatic sequence, Bartlett suffers from a bad cold and Ina arrives at his home to nurse him back to health with chicken soup and an alcoholic beverage, which (coupled with Ina listening to a record of herself singing an aria from Bizet's *Carmen*) sparks a dream sequence: Bartlett imagines himself on stage singing the roles of both Don José (dubbed by tenor Gilbert Russell) and Escamillo (dubbed by baritone Stephen Kemelyan) opposite his ex-wife as Carmen, with Dr. Engelstaat and the Doctors Symphony in the pit.

MGM Records released the Puccini, Rimsky-Korsakov and Bizet selections (conducted by Green and performed by the M-G-M Studio Orchestra) on a 10″ EP (MGM E-356) that also included an edited version of Raksin's *Toy Concertino* (a portion of the *allegro* section was tacked onto the beginning, resulting in a fast-slow-fast form). This box set marks the first issue of the *Toy Concertino* performance in a digital format, as well as the premiere release of the original film version.

31. Toy Concertino In the film, Dr. Engelstaat stops the orchestra when an obstetrician-musician must leave the rehearsal to attend to a patient; the conductor then resumes at "letter G" and plays the work through to its conclusion. The *Toy Concertino* was therefore recorded in two parts, only the second of which survived in the studio archives. For this CD we have taken the music directly from the film's audio track and used digital editing techniques to create a single, seamless cue (without the interruption heard in the film).

—Jeff Eldridge

The Vintage

The Vintage (1957) is a love story—a pair of them, in fact—set on a French vineyard during the annual "vintage" season. Mel Ferrer and John Kerr play Italian brothers on the run from the law: Ernesto (Kerr) is a loose cannon wanted for murder, placing a burden on his responsible older brother, Giancarlo (Ferrer), in a dynamic that recalls *Of Mice and Men*. At the vineyard, Giancarlo falls in love with a beautiful, lonesome teenager (Pier Angeli), while Ernesto develops a crush on her older sister (Michèle Morgan)—who is also the wife of the vineyard's owner (Leif Ericson). Dramatic conflict arises not only from this unrequited love, but also due to the presence of a group of Spanish migrant workers and the ultimate arrival of law enforcement in pursuit of Ernesto.

Ursula Keir's novel of the same name provided the basis for the screenplay. (The film's working title was *Harvest Thunder*—and for a time was also known as *Purple Harvest*—but the producers reverted to the novel's title prior to release.) Despite a location shoot in southern France, under the direction of Jeffrey Hayden and with photography by Joseph Ruttenberg, most reviewers found fault with the array of accents and ethnicities. *Variety* wrote, "*The Vintage* is the kind of picture that the French and Italians often do to perfection, but in English and especially with American play-

ers it seems stilted and implausible." Perhaps most disconcerting are Ferrer and Kerr speaking American-accented English as Italians, but the film also features the Italian Angeli as a Frenchwoman, and the Jewish Theodore Bikel as leader of the Spanish field workers. By contrast, Michèle Morgan seems out of place playing a character true to her French ethnicity.

The New York Times closed their review with a sentiment likely shared by soundtrack aficionados: "David Raksin's pulsating musical score is most helpful. If only the same held true for the tempo and pitch of the proceedings!" From love themes to turbulent dramatic strains to exuberant, evocative music for the annual rituals of the wine harvests, Raksin's music offers a bounty of melodic invention. Among the highlights of the score are the joyous, dance-like material for the harvest (spotlighted in the main title and several montage cues) and the tender, rarefied love theme for the Ferrer-Angeli romance.

This CD (the premiere release of music from *The Vintage* in any format) features the complete score in monaural sound, with a light stereo reverb added to enhance the ambiance. One reel of the original 17.5mm masters was lost, so these cues (primarily short revisions used to create the finished film cues heard in the bonus section) have been taken from acetates stored at the USC Cinematic Arts Library. The film's source music—much of it guitar solos performed on screen by Theodore Bikel—was not composed by Raksin and is not included here. Missing from the film's master tapes and acetates was a curiosity that suggests M-G-M's Bronislau Kaper might have been the composer originally assigned to the film: Kaper recorded a piano solo called "Song for *The Vintage*" on July 18, 1956 (six months before Raksin's work) but all recordings and manuscripts of this selection have vanished.

1. Grape Stomp—Main Title Opening credits play over images of grapes on their vines. Raksin's score introduces two of the major themes of the score—although although to call them mere "themes" is something of an understatement, as they are each fully developed musical compositions. First are rapturous, exalting chords for the vintage itself (the annual product of the vineyard), followed by celebratory, dance-like music for the harvest—in complex patterns of 2/4, 3/4 and 2/4 bars giving the impression of 7/4 time.

The Message The film's story begins at a checkpoint on the Franco-Italian border, where authorities are on the lookout for two Italian fugitives. Raksin's dramatic music conveys a sense of urgency as well as grandeur for the story that is about to unfold.

2. The Border The fugitives—brothers Giancarlo and Ernesto Barandero (Mel Ferrer and John Kerr)—sneak across the border into France. Raksin's epic cue beautifully matches a picturesque location shot of them on a bridge, subsiding as they arrive at a vineyard to ask for work. Thematically this cue introduces a soothing minor-mode theme for the brothers.

3. A Friendly Sound The first farmer they encounter has no work to offer them, so the brothers continue to another vineyard on the other side of a mountain. Raksin's sweeping "traveling" version of the brothers' theme follows them; the cue title refers to Ernest's sarcastic remark about barking dogs as they arrive at the second vineyard: "That's a friendly sound."

4. Easy Brother/My Choice The brothers are sent away by Louis Morel (Leif Ericson), the owner of the vineyard, and prepare to spend the night near a riverbank. Louis's kind sister-in-law, Lucienne (Pier Angeli), later brings food to them. Two themes come into play in these cues: the brothers' theme, heard previously, and a beautiful waltz-like melody for Lucienne, introduced here.

5. My Name Is Lucienne/My Name Is Giancarlo After a brief conversation, Lucienne and Giancarlo reveal their names to each other as she departs. Raksin reprises Lucienne's gentle waltz theme but also introduces (in the opening bars of "My Name Is Lucienne") the love theme for the film—an unusually introspective melody with characteristics of the major (a major third) and minor (flatted sixths and sevenths) modes. This lends it an exotic and rarefied air, appropriate for the Continental setting and Lucienne's character—her beauty and pure heart.

6. Not the Same Lucienne speaks to her sister, Léone (Michèle Morgan), about her longings for the future, evoked by Raksin's sensitive treatment of the love theme. The scene shifts inside the barn, where Louis hears rain outside—and possibly hail. Raksin captures the dramatic import of this possibility, as hail would wipe out the vintage. In the finished film, however, some of this music (1:31–1:47) is dialed out of the scene to allow the sequence to play with just sound effects and Louis's reaction. The music is dialed back in as Louis stumbles outside into the vineyard, tasting a grape in a cathartic moment of prayer, hope and defiance—matched by Raksin's fortissimo, sweeping "vintage" chords from the opening of the main title.

7. Brothers—Sisters This cue covers a kitchen scene between brothers Giancarlo and Ernesto and sisters Lucienne and Léone. The love theme appears for the growing attraction between Giancarlo and Lucienne; introduced at 0:57 is a second love theme, this one for the relationship between Ernesto and Léone. She is married, however, and Ernesto's attraction to her is a point of concern for Giancarlo: in the recent

past, Ernesto has killed a man over a woman, which is the reason the brothers are on the run. The interior, melancholy nature of this new theme is appropriate for Ernesto and his longing.

8. Harvest Louis hires a group of laborers, led by Eduardo Uribari (Theodore Bikel), who join Ernesto and Giancarlo for the annual harvest. This is the full-length version of Raksin's "Harvest" cue, beginning with a never-before-heard 0:34 passage for a deleted benediction scene (intended by Raksin as an "alternate start" to the cue). The harvest music itself begins with the rapturous "vintage" chords of the main title before segueing to the joyous, dance-like 2+3+2-meter music for the picking of the grapes.

9. Something He Loves Raksin reprises several themes—the brothers' theme, the secondary (Ernesto-Léone) love theme and primary (Giancarlo-Lucienne) love theme—for dialogue scenes during a meal break. (The Ernesto-Léone theme appears for a plot development: Ernesto shows Léone's daughter a woodcarving he is making of her mother.) Jolly music in the second half of the cue accompanies Eduardo inviting Giancarlo to "officially become one of my cousins."' The cue title refers to a line of dialogue from Giancarlo about Eduardo's time away from his wife and family in order to make money as a laborer; Giancarlo remarks (with the subtext that he is speaking personally about Lucienne), "You're right—every man has to leave something he loves every now and again, in order to see it more clearly."

10. A Strike When a local policeman discovers that Giancarlo and Ernesto are working without proper papers, Louis fires the brothers—but Eduardo announces a strike if his "cousins" are not immediately rehired, and Louis relents. A comic-pompous march (for the impromptu strike) segues to the harvest music for a montage sequence as the grapes are processed indoors.

11. Coq au Vin Raksin reprises Eduardo's comic march when—after swearing up and down to Louis that he and the laborers would never steal a chicken—the laborers help themselves to a roasted chicken they have hidden. (The cue title refers to the French dish that translates literally to "rooster in wine.") The harvest music returns as the grape-picking continues. The opening 0:07 of this track is a revision added to start the cue slightly earlier in the scene.

12. Not Enough Ernesto speaks to Léone after escorting her daughter home. Raksin's tender music—featuring the brothers' theme and the Ernesto-Léone love theme—plays as she sympathizes with him; the dialogue references his difficult childhood in WWII-ravaged Italy. (The cue title is a dialogue reference as well: Léone suggests it is good that Ernesto has Giancarlo to look after him, to which Ernesto replies, "It's not enough, a brother.") The cue continues as Giancarlo collects Ernesto and warns him to stay away from Léone and certainly not to give her the woodcarving of her likeness; they scuffle before Giancarlo apologizes. Raksin reprises some of the brothers' music from the opening of the film for their interaction.

13. The Dogs Giancarlo returns to the house to look for Ernesto's carving, which he realizes (but does not tell Ernesto) he accidentally dropped. Raksin develops the large-scale music from the opening cues as Giancarlo is attacked by Louis's dogs and locked up in a shed—suspected of being a chicken thief.

14. The Sisters Lucienne learns that Giancarlo is being held prisoner and decides to go to him; this short cue is heard as she speaks with Léone, emotionally conveying the sisters' understanding that Lucienne is falling in love with the stranger.

This Is Going to Hurt This lengthy cue underscores dialogue between Lucienne and Giancarlo as she tends to his wounds (the cue title refers to a line from her as she applies alcohol to disinfect the dog bites) and confesses her love for him. None of this cue appears in the finished film—or at least the version presently in circulation—but curiously the cue is listed in its entirety on the film's legal cue sheet (which is typically accurate to the second, as it determines royalty payments). As written and recorded, Raksin provides a sensitive treatment of the love theme.

15. Looking for This Ernesto comes to the house (looking for Giancarlo) and sees Léone—who shows him the woodcarving (via her daughter, who found it). Raksin's tender music (not used in the film but, like "This Is Going to Hurt," listed on the cue sheet) features the Ernesto-Léone love theme: she is not upset, but rather sympathetic to his longings.

What Hurts You The scene continues after a reel change (the music beginning in the finished film at this point) as Ernesto confesses to Léone about the murder that led to the brothers becoming fugitives. (Ernesto killed a man who was beating a woman.) Ernesto gives Léone the carving and Léone is overcome by emotion in her sympathy for the young man; Raksin's cue surges with their love theme but cuts out when Louis walks in, disapproving.

16. It Didn't Happen Léone convinces Louis that nothing happened between her and Ernesto—but confesses that she does thirst for romance. Raksin's music enters as Léone breaks down, crying, and Louis proceeds to the shed to free Giancarlo—a noble act. The Giancarlo-Lucienne love theme appears when they are reunited, but the mood darkens as Giancarlo asks Lucienne to forget everything that happened between them the previous night: "It didn't happen."

17. The Wine Press Raksin reprises the harvest music as the wine press is assembled and work on the vintage continues. This cue (totaling 0:34) segues into:

The Vintage When the Morel family gathers to sample the wine, the discussion turns Lucienne's future: she is expected to marry Louis's brother, Etienne (Jack Mullaney), but is smitten with Giancarlo, to everyone's disapproval. Her theme takes over as she runs outside, followed by Léone, and the two sisters share their feelings with each other.

18. I'll Follow You Later, Lucienne finds Giancarlo at the riverbank, their love theme entering gently on flute and guitar; the music swells rapturously as she pledges her love to him.

19. Something to Decide The French authorities alert Louis that Ernesto is wanted for murder; when Louis goes inside to retrieve his rifle, he stumbles across Ernesto (who has come to the house say goodbye to Léone) but decides not to turn the boy in. Raksin's cue, featuring the Léone-Ernesto love theme, captures their anguish and torment—each with a different kind of pain over the matter, from Ernesto's unrequited love to Léone's loneliness to Louis's jealousy.

20. Farewell Ernesto Ernesto attempts to escape the property undetected but is shot and killed by a police inspector. Raksin's cue enters in the aftermath, underscoring the tragedy with the Léone-Ernesto love theme as Giancarlo mourns his fallen brother.

21. Not So Far Giancarlo says goodbye to Louis and his family. He walks off alone, but Lucienne runs after him, and the two set off together for a nearby piece of property (another "vintage") that she owns—it's "not so far," she explains (hence the cue title). The love theme appears for their union, capped by the rapturous chords of the main title and harvest music for the close of the film itself.

Bonus Tracks

22. Grape Stomp—Main Title/Figure on a Bridge Tracks 22 and 23 feature an alternate version of the opening cues in the film. Whereas most alternates are recorded days—if not weeks or months—apart, in this case Raksin scored on the same day (1/15/57) two differently edited versions of the opening sequence. Presumably, this was done so that the filmmakers could later decide which footage—and cues—they wanted to use. "Grape Stomp—Main Title" is the same recording as in track 1; "Figure on a Bridge," however, is different music that, according to the conductor's score, accompanied the brothers crossing the bridge to France. (In the finished film, this is scored by the third cue in the film, "The Border.") Of "Figure on a Bridge" the conductor's score also notes "This is original cutting version of opening sequence."

23. Two of Us Continuing with the alternate cut of the film's opening, this cue—according to the conductor's score—accompanied the brothers venturing farther into France, where they stop at the first vineyard to ask for work. (In the finished film, this action is incorporated into "The Border," track 2.)

24. Easy Brother/At the River/My Choice This is the finished film version of track 4 (reworked for reduced footage), for which Raksin recorded a new bridging cue, "At the River," to connect portions of "Easy Brother" and "My Choice."

25. Brothers—Sisters (film version) This recording is the same as track 7 except for the last 0:21, which features a rewrite for the end of the scene: Giancarlo and Ernesto are asleep by the riverbank when they are awakened by Eduardo and his group of laborers. (The purpose of the rewrite was to incorporate a softer final chord.)

26. Harvest (film version) This is the shortened "Harvest" music heard in the finished film; after a revised 0:18 opening, the balance of the cue is the same as track 8.

27. A Strike (film version) The finished film version of track 10 features an abbreviated, revised ending to shorten the cue.

28. What Hurts You (revised) The finished film version of "What Hurts You" from track 15 features a revised 0:53 at the end, altering the culmination of the Ernesto-Léone love theme.

29. Farewell Ernesto (film version) The finished film version of track 20 shortens the tragic response to Ernesto's death and adds a chipper piece of music as the film jumps ahead to Giancarlo bidding goodbye to Eduardo.

30. Theme From *The Vintage* Raksin recorded this gentle treatment of the love theme at the last recording session, possibly for record exploitation.

—Lukas Kendall

A Lady Without Passport

A Lady Without Passport (1950) is a romantic thriller concerning the dangerous world of human smuggling in pre-Castro Cuba. American immigration detective Pete Karczag (John Hodiak) infiltrates the Havana-based smuggling ring of the villainous Palinov (George Macready) by posing as a Hungarian refugee seeking to enter America. While undercover, Pete falls in love with another of Palinov's clients, beautiful Holocaust survivor Marianne Lorress (Hedy Lamarr), and is touched by her simple desire to be reunited with her

father in the United States.

When Palinov's henchman Harry (Nedrick Young) discovers Pete's true identity and reports back to his boss, the detective is torn between his desire to bring down Palinov and his loyalty to Marianne—not wanting to see her arrested or hurt, he resolves to retire from the force in order to pursue a life in Cuba with her. Before he can proceed with this plan, Palinov—who himself lusts after Marianne—informs her that Pete is with the police and she leaves him, scorned by the betrayal. Harry captures and detains Pete while Palinov joins Marianne and a group of immigrants on a plane bound for America. The detective manages to escape and returns to the States, where he supervises the pursuit of the immigrants. When the American military closes in on the refugee plane, Palinov orders the pilot to crash-land it in the Florida Everglades and attempts to escape through the swamp with Marianne as his captive at gunpoint. Pete arrives on the scene and hunts down Palinov in a fan boat; the detective manages to secure Marianne's release and the villain escapes in a waiting boat (which, unbeknownst to him, is nearly out of fuel). As Palinov speeds off into the fog, Pete and Marianne optimistically consider their future together.

Running a scant 72 minutes—with padding from a Cuban dance number as well as a protracted climatic aerial chase—the film was clearly a "B" picture. Its assets include Macready's slimy performance as Palinov, gritty location shooting on the streets of Havana, and David Raksin's brief but rich score. An angst-filled love theme represents Pete's relationship with Marianne as well as the latter's tortured past. Introduced during the main titles, the melody is characterized by a fateful opening octave leap and features a contrastingly romantic and reassuring resolution, as if to acknowledge the impact Pete has on Marianne's life. A secondary Cuban-flavored theme pertains to Pete's undercover work. Deceptively casual, this propulsive 6/4 material effectively sets the locale and lends an urgency to the story's central mission, most notably for simple scenes of Pete walking through Havana as his Hungarian alter ego, Josef Gombos. While the final airplane pursuit is unscored, Raksin contributes unnervingly dissonant material for the ensuing swamp chase before closing the film with a sumptuous rendition of the love theme for the reunited couple.

Only four score cues survive on the film's master tape (singular): a ¼″ reel derived from 35mm optical tracks. While missing cues for several titles in this collection have been filled in from acetates at the USC Cinematic Arts Library, those acetates start with M-G-M production number 1501 (falling some time during 1950); *A Lady Without Passport* is number 1478. In addition, the film's "Main Title" features sound effects and thus was unsuitable for inclusion from the actual film soundtrack itself. This 9:16 suite, however, does showcase Raksin's major themes for the film.

31. Mr. Gombos Takes a Walk Early in the film, detective Pete Karczag (John Hodiak) poses as Josef Gombos, a Hungarian refugee seeking a travel visa at the American Embassy in Havana. When he learns it will take him three years to gain entry to the United States, he throws a phony tantrum and attracts the attention of his mark: a French henchman (Steven Geray) of alien-smuggler Palinov (George Macready).

Pete's Latin-styled undercover material plays as the Frenchman tails the detective on foot through the streets of Havana; a tough, low-end motor rhythm grounds an optimistic ascending melody for strings, woodwinds and muted brass until the Frenchman catches up with Pete and invites him to have a drink. Austere strings and brass build to a suggestion of Marianne's theme as the villain lights a cigarette for Pete, who sees the name "Palinov" printed on his Gulfstream Café matchbook. Pete's material resumes as they proceed to the at Palinov's café.

32. Josef and Marianne While posing as Gombos, Pete falls in love with Marianne Lorress (Hedy Lamarr), an actual Hungarian refugee whom Palinov is preparing to smuggle into America. After Palinov learns Pete's true identity, jeopardizing Pete's assignment, the detective is conflicted when his superior insists that he use Marianne as a means of bringing down Palinov's smuggling ring.

Yearning material for strings and woodwinds incorporates the love theme as Marianne (still unaware that Pete is an American immigration inspector) explains to him about her desire for a home and freedom: she has waited 10 years for a reunion with her father in America and does not have the means to enter the country legally. She tells Pete that he need only ask and she will set aside her dreams and remain with him in Cuba. He complies and they return to their hotel, where the detective retreats to his room and types up a resignation letter, to a haunting reading of the love theme. The melody's B-section takes on a demure quality when Marianne appears in his doorway and the two kiss; Marianne returns to her own room where Palinov awaits her, the cue ending with a threatening air of uncertainty.

33. Jungle Part 2 Palinov flies a group of refugees—including an unwilling Marianne—to America. The climax of the film has Pete and the U.S. authorities trailing them through the swamps of the Florida Everglades. Raksin juxtaposes high-register strings with low, murky material as Palinov and his

pilot, Archer Delby James (Bruce Cowling), brave the wilderness with Marianne. A calamitous, trilling exclamation sounds when a poisonous snake bites Archer, with mournful writing following as he insists Palinov and Marianne leave him behind. Pete continues to bear down on them in his fan boat, to a struggling rendition of the love theme. Gnarled interlocking strings and winds provide a growing sense of futility as Palinov and Marianne continue through the foggy swamp; they come to a halt when they hear Pete's boat nearby.

34. End Title Pete rescues Marianne from Palinov, who speeds off in a waiting boat—which Pete has sabotaged by dumping most of its fuel. The love theme's B-section sounds warmly as Pete and Marianne walk off together. He informs her of his realization that it is his job to help people in her position and not turn them away; once he confesses his real name to her, the love theme soars majestically through the end titles.

—Alexander Kaplan

Until They Sail

Until They Sail (1957) reunited Paul Newman with Robert Wise, who had directed Newman in his breakthrough performance in *Somebody Up There Likes Me* the previous year. This time, however, Newman had only a third-billed supporting role. The focus of *Until They Sail* was the four Leslie sisters of Christchurch, New Zealand during World War II. With most of the local men off fighting the war, their town is overrun by American soldiers en route to battle. Repressed Anne (Joan Fontaine) unexpectedly falls in love with Captain Richard Bates (Charles Drake); after he dies in combat, she leaves for America with their illegitimate child to visit his family. Married Barbara (Jean Simmons) loses her husband in the war and begins a chaste romance with cynical Captain Jack Harding (Newman). The youngest, Evelyn (14-year-old Sandra Dee in her film debut), flirts with the visiting American soldiers, but ends up marrying her young sweetheart, Tommy, who survives the war. Meanwhile, tempestuous Delia (Piper Laurie) hastily marries local layabout Shiner (Wally Cassell), but once he is away at war she cavorts with a various Americans; upon his return, he becomes enraged when Delia insists on a divorce and kills her with a sword. At Shiner's trial, Jack testifies about Delia's infidelities and an angry Barbara rejects him—before ultimately forgiving him.

Until They Sail was the second film adapted from James A. Michener's 1950 story collection *Return to Paradise*: the short story "Mr. Morgan" had served as the basis for *Return to Paradise* (1953), starring Gary Cooper as an American living on a Samoan island during World War II and featuring a score by Dimitri Tiomkin. *Until They Sail* underwent a complicated development: it was originally optioned by Aspen Productions, the company run by Wise and his fellow RKO vet Mark Robson, but the project was postponed due to casting difficulties. Hecht-Lancaster-Hill Productions then purchased the rights from Aspen, first with the intention of partner Burt Lancaster playing the male lead, and later not to star but instead to make it his second directing project (following *The Kentuckian*) with Kim Stanley in the female lead and Richard Collins (*Riot in Cell Block 11*) writing the script. M-G-M then purchased the rights, intending Glenn Ford to star, and the project ultimately returned to Wise, with Charles Schnee (*Somebody Up There Likes Me*) producing and playwright Robert Anderson (*Tea and Sympathy*) adapting the story for the screen.

Wise traveled to New Zealand in late 1956 with art director Paul Groesse and associate producer James E. Newcom, a four-time Oscar nominee for film editing who had shared the 1939 Oscar for cutting *Gone with the Wind*. According to Wise (in *Robert Wise on His Films: From Editing Room to Director's Chair* by Sergio Leeman), "I needed to get a feel of the country and look for locations where Jim would shoot the background plates and long shots that were later worked into the film, which we shot entirely on the M-G-M backlot. In New Zealand, I met several women who had lived through similar situations, getting firsthand information on the kind of love stories we were going to portray in the film. The ingredients of the drama were such that I knew I didn't have to bend on sentimentality."

Wise told a reporter before production began that he hoped to shoot the film in color but not in CinemaScope, because "This is a personal story in which character development is more important than plot, and CinemaScope, so great for some types of stories, would be less desirable than general wide screen for this particular story." Despite Wise's original intentions, Sail was ultimately lensed in black-and-white CinemaScope. The director was pleased to be working with his two romantic leads for the second time, remarking of Simmons, "Jean is one of the best actresses I worked with. I don't think she ever was given enough credit for the quality of her acting. She was a star, but I think she should have been a much bigger one than she became." But despite the success he shared with Newman on *Somebody Up There Likes Me*, Wise had trouble recruiting the actor for *Sail*: "He didn't respond one hundred percent overly enthusiastic. I think he

thought the part was a little mild, a little soft. It wasn't like *Somebody*, which he was all out for." Newman was loaned to M-G-M for the project by Warner Bros, with Newman receiving $1,500 a week for his work but Warners earning $2,500 per week for the loanout.

Until They Sail's 95-minute running time seems insufficient to do justice to its ambitious storyline, which spans the entire length of World War II and features four principal female leads, multiple romances, a murder and an illegitimate birth. Apart from the outstanding performances (especially from Jean Simmons), the film derives much of its dramatic and emotional coherence from David Raksin's openly romantic score. Over the course of his lengthy career, Wise worked with some of the finest composers in Hollywood, including Bernard Herrmann, Miklós Rózsa and Jerry Goldsmith, but *Sail* was his only project with Raksin. Producer Schnee, however, had several collaborations with the composer during his earlier career as a writer, including the classic *The Bad and the Beautiful*, whose screenplay earned Schnee an Oscar and which featured one of Raksin's greatest (and most popular) scores.

Wise's recognition of Raksin's talent and his understanding of the role of his music in the film was made clear when he and Schnee learned that the studio was considering previewing the film with "canned [tracked-in] music." Schnee and Wise each wrote to M-G-M vice-president Benjamin Thau to insist that the film only be screened with Raksin's score. Schnee's telegram (from a hotel in Hawaii) stated that the "picture was designed for Raksin score," while in his own letter, Wise went into great detail about the importance of the music. He explained that he met with Raksin even before production began, praised the "lovely and moving theme" that Raksin had already composed, and opined that "I have never been on a picture where I felt a beautifully composed and constructed score was going to contribute quite as much as I feel it will on *Until They Sail*. I just don't see how we will be able to give the show a fair shake at the preview—how we will be fully able to feel and judge the scenes, or know their complete values without the especially composed music. I guarantee it will make a drastic difference in the reaction to the picture—a difference that canned music could never possibly achieve." Thau promptly assured them that the film would not screen without Raksin's music.

Raksin's score is dominated by his title song, first heard in the opening credits, which seem to pause to allow the lyric "until they sail" to match the appearance of the title on screen. Eydie Gormé performed the song, with lyrics by the legendary Sammy Cahn, and its countermelody was whistled by Muzzy Marcellino (1912–1997), who performed similar duties on Hugo Montenegro's popular cover version of the theme from *The Good, the Bad and the Ugly*, and even contributed bird whistles for Disneyland's Tiki Room. (As Marilee Bradford reveals in her essay for the booklet accompanying this release, Wise did not intend the vocal version of the song to be used over the main title—the studio instructed Raksin to make the change without consulting the director, who blamed the composer for the change despite Raksin's protestations to the contrary.)

The song is reminiscent of the classic World War II-era ballad "We'll Meet Again," and Raksin's music cleverly balances the wistful quality of the melody line with the upbeat, hopeful countermelody. In the score, Raksin uses the theme to represent the story's two mature romances between Barbara and Jack, and Anne and Richard. The score also features two other repeated motives, emphasizing the emotional poles of the story, with a charming hornpipe used for the incursion of the Americans (particularly when the citizens of Christchurch find their city overrun by friendly soldiers) and a powerful motive representing loss, first heard when the sisters see boats full of New Zealand soldiers sailing off to war.

The film may be one of Wise's least remembered efforts but it earned positive reviews upon its release. *Variety* found it "absorbing" and judged Raksin's score "distinctive," while *The Hollywood Reporter* termed it "piercing and poignant" and "a worthy successor to *Since You Went Away*," declaring Raksin's music "excellent."

—Scott Bettencourt

This premiere release of the complete score to *Until They Sail* is presented in monaural sound (enhanced with a light stereo ambiance) from the 17.5mm scoring masters. (Although M-G-M was using three-track 35mm magnetic film by the late 1950s, most scores recorded during 1957 and 1958 were archived on 17.5mm monaural film, likely as a budgetary measure.) One cue—track 4, "The Gorge Rises (Wedding Scene)"—was recorded (for reasons unknown) on 35mm three-track stereo film and is accordingly presented in true stereo.

1. Main Title A heraldic suggestion of the title song plays through the M-G-M logo, leading to a vocal arrangement of the tune for the opening credits, sung by Eydie Gormé. The jazz-tinged melody, faux-optimistic whistling and bittersweet lyrics by Sammy Cahn capture the film's themes of loneliness and love as a fleet of ships departs Christchurch, New Zealand in the distance. In the film, a noble passage for brass and strings is tracked (from "Postlude," track 17) for a transition to a Christchurch courthouse as a title card

reveals the date is November 1945: the film begins with Major Jack Harding (Paul Newman) testifying at a trial and the bulk of the film subsequently unfolds as a flashback by another witness, Barbara Forbes née Leslie (Jean Simmons).

2. The Ships Depart Barbara and her three sisters gather on the balcony of their Christchurch home to watch their menfolk sail off to war. A portentous development of "Until They Sail" unfolds before the women return inside; the main theme's coda plays warmly as they use colored pushpins to keep track of the locations of their loved ones on a map. In the film, this entire cue is replaced with "But If He Doesn't," prematurely introducing a more overtly tragic motive, associated with death later in the film.

3. Most Quiet Need Raksin develops the main theme yearningly on strings before flute takes up a pure rendition of the melody; this cue does not appear in the film, possibly the result to deleted footage.

Passion Put to Use Another string-laden version of the main theme is omitted from the film before rhythmic, optimistic material is dialed in for Delia Leslie (Piper Laurie) returning home after a date with her abrasive beau, "Shiner" Friskett (Wally Cassell). She excitedly runs inside to inform her sisters Barbara and Anne (Joan Fontaine) that she and Shiner have just become engaged.

4. The Gorge Rises (Wedding Scene) A broad, stately version of Delia's material from "Passion Put to Use" plays during her wedding ceremony. The harmony becomes increasingly harsh when Shiner gives his new bride a smothering kiss—Barbara forces a smile before Delia can catch the look of disapproval on her face.

5. Bachiana Balloneira Delia tells Barbara she is moving to Wellington: Shiner has gone to fight in the war and Delia has become lonely. In the background, a radio plays an elegiac piece for string orchestra, setting a mood of anguish as Barbara, well aware of her sister's craving for men, warns Delia to be careful. (Raksin's cue title playfully references Brazilian composer Heitor Villa-Lobos's *Bachianas Brasilieras*, the style of which Raksin adopts for this heartfelt cue.)

6. Danger—Marines Landing The score builds shimmering, nautical anticipation as the youngest Leslie sister, Evelyn (Sandra Dee), calls Barbara and Anne outside to observe a fleet of American ships approaching Christchurch. When the scene transitions to the marines filtering into the town square, Raksin introduces a jovial tune on solo trumpet, subsequently passing the idea around the orchestra while the American men flirt with Christchurch's women. The cue subsides as Anne expresses to Barbara her contempt for the visitors.

7. Wellington Barbara and Anne worry about Delia's behavior; grand, transitional material based on Delia's music follows as the scene segues to Wellington, with Barbara arriving at her promiscuous sister's hotel. (The opening few seconds of this cue do not appear in the film.)

A Mild Ferment In a Wellington bar, Delia's American boyfriend, Andy (Adam Kennedy), introduces Barbara to his friend, the newly divorced Jack Harding. As the initial awkwardness of their encounter melts away and Harding opens up to Barbara, delicate interplay between strings and woodwinds leads to a tender version of the main theme on muted trombone. Barbara excuses herself and the melody continues to play up her attraction to Harding when she turns back for one final look at him. The opening material from "Danger—Marines Landing" is referenced for a transition shot of Barbara flying back to Christchurch. Raksin then reprises the main theme as she attempts to pen a note to her absent husband on the flight home, but her mind is still preoccupied with Jack.

8. But Not Now A smitten Anne invites Captain Richard Bates (Charles Drake) over for dinner. When he offers gifts to each of the Leslie sisters, Anne becomes offended and retreats to the kitchen. An unused reading of the main theme for strings and woodwinds was intended to underscore Barbara's explanation of Anne's behavior to Richard: too many Americans have been using meaningless gifts to seduce Christchurch's women. The theme is dialed into the film when the captain proceeds into the kitchen and wins Anne over.

A transition to Anne tidying up the living room is scored with a cheerful version of the main theme's coda and a relaxing descending figure—until she notices something out the window. The main theme builds menacingly, recalling its treatment from "The Ships Depart" as Anne goes outside to watch a fleet of ships sailing off: Richard is gone. The tune regains its warmth when Barbara consoles her sister and they return inside, where Anne studies the family's map and wonders where the war will take Richard.

9. Farewell to Mark Barbara withdraws to her room after she receives a telegram bringing news of her husband's death. Raksin introduces the tragic "death in war" motive amid material from "The Ships Depart" as she clutches his pushpin from the map, sobbing.

10. I Wanted to Know After Richard is injured in battle, Anne visits him at a New Zealand hospital, the main theme gently asserting itself as they reconnect. The music transitions to a jazzy ballad arrangement of the tune as a montage begins with the couple dancing; a lush, romantic setting of the same material follows for Richard and Anne relaxing at a park, and falling more and more in love.

I Wonder Playful writing for woodwinds, glockenspiel and strings (with occasional harmonics) underscores young Evelyn running into Barbara's room and awakening her with news that Anne and Richard are kissing right outside the house. Barbara shoos off Evelyn and goes to observe the couple from her window to a bittersweet, lonesome setting of the main theme.

11. But if He Doesn't At a restaurant, Anne and Richard become engaged, even though before long he will ship back out to battle. A reprise of the "death in war" motive captures Barbara's quiet concern for the couple; troubled strings and winds continue through a transition to Anne updating Richard's location on the family map. She confesses to Barbara that she is pregnant, and the cue balances a mournful tone for Anne's doubts about her fiancé's well-being with warmth for Barbara's reassurances that he will return safely.

12. Re-Encounter Harding arrives at the Leslie home, sent by the military brass to investigate Richard's request to marry Anne. Jack is briefly reunited with Barbara and learns that her husband has died; the main theme underlines their rekindled attraction as he departs.

Until They Sail Fox Trot A smooth big band rendition of "Until They Sail" plays (ostensibly as source music) when the scene transitions to Barbara and Jack having a drink at a bar. Harding explains his stance that war marriages are spawned by loneliness rather than love.

Okay, What's Yours? Raksin supplies a warm variation on the main theme for Jack driving Barbara home. They discuss the other Leslie sisters, with the cue taking a sorrowful turn when Jack brings up the possibility that Richard is dead.

Once they arrive in front of Barbara's house, the Jack-associated variation of the main theme returns when he retrieves from the glove compartment his own method for fighting loneliness: a bottle of liquor. A pure reading of the main theme on muted trombone concludes the cue as the two stare longingly at one another: they say good night and Barbara goes inside.

13. Farewell to Dick Raksin reprises the "death in war"/"Ships Depart" material when a despondent Anne enters the living room and sets down a newspaper. She retreats to her room with Barbara following—Evelyn examines the newspaper and learns that Richard has died.

14. Ripples in the Sand Barbara and Jack enjoy each other's company near a secluded pond. A contemplative version of the main theme becomes increasingly anguished, hinting at the "Ships Depart" variation, as he confides in her. He insists that he does not love her—his feelings for her are the product of loneliness—before he breaks down in her arms.

15. A Little Less Lonely Barbara and Jack celebrate Christmas Eve in the Leslies' guest house. Muted trombone and strings perform the main theme as the friends reflect over their past few months together. Both have been less lonely, although Jack regrets not sticking to the simple comfort of his bottle now that the war is taking him from Barbara: he is shipping out for Okinawa the next day.

And Nothing More The conversation continues to the accompaniment of reprised material from "Okay, What's Yours?" Jack tells Barbara he is grateful that they never consummated their love, but the cue's mournful inflections suggest otherwise for both of them. They promise to write one another and the main theme swells passionately as they kiss, spinning into a tormented conclusion as Jack breaks away from her and leaves for Okinawa.

16. Expeditious Enough Barbara discovers a personal ad from Richard's mother in the newspaper: Mrs. Bates is searching for any family in New Zealand who might have known her dead son. Barbara contacts her and Anne subsequently receives a cable and money from Richard's mother, who wants her and her baby boy to come live in Oklahoma with Richard's family. The main theme's coda underscores her and Barbara's excited reactions to the news. Noble scalar material climbs when a U.S. Marine arrives at the door to help expedite Anne's travel to America, followed by a reprise of the jovial writing of "Danger—Marines Landing" for a transition to an airfield where Anne and her son wave goodbye to Barbara and Delia from their departing plane.

17. Banzai Shiner returns to Christchurch, where Delia plans to ask him for a divorce. A cold clarinet choir underscores their uncomfortable dinner together, the cue turning increasingly threatening when Shiner, sensing Delia's distance, demands that she speak her mind. He becomes belligerent when she requests a divorce and admits her desire to marry another man. A biting half-step figure supports escalating strings as Shiner grabs a samurai sword, with Delia in turn screaming, to a shrill orchestral exclamation.

Till Death Do Us In Barbara arrives home to find the police covering up Delia's corpse; an extended reprise of the climax from "Banzai" underscores her horrified reaction and subsequent fainting spell.

Postlude During a break in Shiner's murder trial, Jack explains to Barbara that he is being ordered to testify about Delia, and then asks her to accompany him to America when he ships home the next day; upset about his participation in the trial, Barbara declines. When the trial resumes and Jack testifies that Delia slept with at least seven men during her husband's tour of duty, a distraught Barbara leaves the

courtroom, to a brief variation on the main theme (unused in the film).

A warm chorale plays on the radio when the scene transitions to Barbara quietly reflecting in her empty home: with Delia dead and her other sisters gone, she is now completely alone in Christchurch.

18. She's Too Good for S.G. A radio news bulletin reminds Barbara of the trial and she angrily tears the family map off the wall and tosses it into the fireplace. An outburst of the tumultuous "Ships Depart" material struggles to reach a more contented rendition of the main theme as Barbara proceeds outside toward the guest house where she spent Christmas Eve with Jack. She replays in her head Jack's offer to live with her in America, the score offering bittersweet, fateful developments of "Until They Sail" as she wrestles with her decision.

In the film, music from the first half of this cue is repeated to underscore Barbara's arrival at Jack's hotel in Wellington. She is momentarily shocked to find him entertaining a lady—a false alarm, as his guest turns out to be the wife of a friend.

A pure reading of the main theme builds as Barbara and Jack are left alone to embrace. Barbara wonders aloud whether her father would have understood and forgiven his daughters' behavior, to a final questioning statement of the "death in war" motive, before the main theme reaches a romantic coda.

Bonus Tracks

19. Until They Sail (record version) This extended version of the title song was recorded by Eydie Gormé for release on ABC-Paramount Records, her label at the time (as the B-side to "When Your Lover Has Gone," 9852). The song has been newly remixed from the original M-G-M scoring elements, having been recorded at the same session as the film's "Main Title." Gormé performed the bridging vocalise as well as the lyrics; the whistler was Muzzy Marcellino.

20. Until They Sail (orchestral demo) This was the first piece of music Raksin recorded for *Until They Sail*, on April 1, 1957, a nostalgic melody for strings and winds, at that time likely intended as the theme, but not used in the finished score. (Curiously, nearly two weeks earlier, on March 19, 1957, Bronislau Kaper supervised the recording of a standard, "That Old Feeling," presumably for use as source music; Kaper was either the intended composer at that time, or was doing a favor.)

21. Until They Sail (demo) Betty Wand recorded this demo version of "Until They Sail"—essentially the same as the song that appeared in the film—on May 24, 1957, supported by two pianos, guitar and bass. To continue the post-production timeline, Eydie Gormé and orchestra recorded the final vocals for the film (and ABC-Paramount single) on June 7, and Raksin's score was recorded on July 11 (the stereo "Gorge Rises" only), July 30, August 1 and 2, 1957.

—Alexander Kaplan

Pat and Mike

The Pat of *Pat and Mike* (1952) is Patricia Pemberton (Katharine Hepburn), a widowed athletics coach at Pacific Technical College and an expert athlete—except when she is in the presence of her fiancé, college administrator Collier Weld (William Ching). After a frustrating golf game with Collier and a potential college donor, Pat is encouraged by a golf pro (Jim Backus) to take part in a tournament. Her playing catches the eye of Mike Conovan (Spencer Tracy), a somewhat shady sports manager, who tries—but fails—to convince her to throw the tournament for his financial benefit. After an argument with Collier, Pat decides to try a career in professional sports and travels to New York to sign on as Mike's client. Mike begins training Pat, and she demonstrates her expertise in a variety of sports, although she loses an important tennis match when she notices Collier is in the audience. Mike feels his manhood threatened when Pat uses judo to defend him from his sinister business partners, but when Collier catches Mike in Pat's room and gets the wrong impression, Pat finally rejects her unsuitable fiancé and she and Mike acknowledge that their relationship is about more than just sports.

The husband-and-wife team of Ruth Gordon and Garson Kanin wrote the screenplay for Pat and Mike "on spec," designing the title roles for Tracy and Hepburn. The writers were friends with Hepburn and well aware of her real-life athletic prowess—she had even been a junior golf champion as a child. Gordon and Kanin had written the Oscar-nominated script for the most recent Tracy-Hepburn comedy, *Adam's Rib*, and Kanin's older brother Michael had written their first film together, 1942's *Woman of the Year*, which had also marked the beginning of the stars' offscreen partnership.

Adam's Rib director George Cukor was the first and only choice to direct *Pat and Mike*. According to Cukor, the writing team "sent us the first eight pages they had written and a few days later we met with Kate and Spencer at my house to read them through. It was the most marvelous thing to see Spencer run through it. He suddenly became the character and he did it

beautifully. He never talked much about acting per se, but he was very serious and very thoroughly prepared." Hepburn was under contract to M-G-M and the studio passed on the script at first, but Gordon and Kanin resisted selling it to another studio since it was so clearly written for the stars. A year later, the studio reconsidered and hired Cukor to direct—the filmmaker was eager to reteam with Tracy and Hepburn: "The reason this comedy, and its predecessor *Adam's Rib*, worked was that none of us took ourselves very seriously during the writing and preparation. We batted ideas around like tennis balls, we all felt the lines and situations without any ghastly solemnity. If we all laughed, a line went in."

Filming began in February 1952, with scenes shot at the Cow Palace in San Francisco and the Riviera Country Club in Los Angeles as well as on the M-G-M backlot. Hepburn played golf and tennis in the film against such real-life sports stars as Babe Didrikson Zaharias (subject of the 1975 TV biopic *Babe*) and Gussie Moran as well as tennis star Frank Parker, who helped coach Hepburn for the role and convinced her to do all her own sports scenes: "She was a little afraid about her form and thought she ought to use a double, but I told her there was no reason why she couldn't do all the shots herself."

Pat and Mike proved to be the last of the Hepburn features that Cukor would direct (the pair could not find a suitable project in the 1960s, but did reunite for two TV movies in the '70s), but the filmmaker as always had high praise for his star: "Kate Hepburn was a combination of herself, her secretary, and Eleanor Roosevelt in [*Pat and Mike*], a woman that absolutely will not be dominated. She and Spencer Tracy both knew that their personalities had become every well known to their audiences, so they were careful to play scenes very economically. I said to them over and over that they weren't showing their faces to the camera enough. They said they were showing them as much as they should and I began to see that they were right." For the role of Mike's boxer client Davie Hucko, Cukor hired Aldo Ray, a former Navy frogman and small-town constable, whom the director had previously cast in his breakthrough role in The Marrying Kind. Ray treasured the memory of working with the celebrated stars: "They were beautiful. They watched over me. Great stars like Tracy and Hepburn are always easy to work with. If you're cocky and go in with an attitude, they would probably discipline you."

"Tracy-Hepburn" has become shorthand over the years for a particular type of sophisticated romantic comedy, often imitated but rarely successful (the Nick Nolte-Julia Roberts flop *I Love Trouble* was one of the more recent attempts to recreate the Tracy-Hepburn magic), and *Pat and Mike* is one of the finest of their collaborations. The lengthy sports scenes drag down the early part of the film, but as soon as the Tracy-Hepburn pairing dominates the story, the film becomes a classic, with Cukor's long takes spotlighting the natural, effortless rhythm of the stars. While William Ching is unable to redeem the role of the tiresomely unsuitable fiancé, the supporting cast is full of memorable performers, many of them early in their careers, including Jim Backus (as the golf pro who first recognizes Pat's talents), Chuck Connors (as a policeman), Our Gang's Carl "Alfalfa" Spitzer (as a busboy) and especially Charles Buchinski (later known as Charles Bronson) as one of Mike's gangster partners who is bested by the judo-wielding Pat. In the early 1970s, Peter Stone developed a short-lived sitcom version of *Adam's Rib*, starring Blythe Danner and Ken Howard; Stone also announced a *Pat and Mike* sitcom, to star Buddy Hackett in the Spencer Tracy role, but it never materialized.

Raksin's score for *Pat and Mike* took a similar approach to the one Miklós Rózsa had used for *Adam's Rib*, providing brief scene-setting and transitional cues but leaving much of the dialogue-driven comedy unscored. The main title introduces one of the score's two main themes, a rollicking melody, variations on which Raksin later uses for the tentative romance between the athlete and her manager, with the boisterous version reprised for the film's end title. The second theme is a droll, sauntering melody associated with Mike and his pursuit of Pat—both professionally and romantically. Most of the cues are brief, including a gentle "academia" piece for the opening moments at Pacific Tech and a classic bit of "big city music" for the establishing shots of New York City. One exception is the lengthy scene in which Pat, intimated by the sight of Collier watching her tennis match, experiences hallucinations of a tiny racket, a rising net, and a tennis ball multiplying into several more balls: Raksin supplied a suitably wild and energetic stand-alone cue. *Pat and Mike* was one of Raksin's few comedy scores, and his only collaboration with Cukor, but his lively music was the perfect fit for the Tracy-Hepburn classic, and only makes one wish he had worked more often in the genre.

—Scott Bettencourt

This premiere release of the complete score to *Pat and Mike*—brief as it is (11:47)—has been mastered from ¼″ monaural tapes of what were original 35mm three-track recordings (long since discarded) with a light stereo ambiance added to enhance listenability.

22. Main Title A boisterous presentation of

Raksin's main theme for Patricia Pemberton (Katharine Hepburn) plays through the opening titles, which feature caricatures of her and Mike Conovan (Spencer Tracy) riding a bicycle. In the film, the music is dressed with rhythmic sound effects of tennis rackets and golf clubs striking their respective balls. Once the credits run their course, the racing activity of the main theme is answered by a wholesome, alma mater-styled melody for a transition to Pacific Technical College; college administrator Collier Weld (William Ching) hops into his car and drives over to the campus gymnasium, where he obnoxiously honks the horn to announce his impatience to his fiancée, Pat.

23. Enter Sneezing Pat qualifies for the Women's National Match Play Championship; Raksin introduces his sauntering theme for Mike (Spencer Tracy) as the sports manager and his associate, Barney Grau (Sammy White), sneak through the window of Pat's empty hotel room to snoop around. A vase of flowers prompts Mike into a sneezing fit, which the score captures with comedic woodwind runs. When the men hear Pat's key in the lock, they hide in her bathroom and the cue tapers off with an air of playful panic.

Exit Frowning After Pat discovers the intruders in her bathroom, Mike makes her an offer: He suggests that she throw the tournament, intentionally coming in second, and help them both rake in the cash. She declines and the sauntering theme is reprised as her guests exit her room through the open window, with Mike lamenting Pat's honest nature.

24. On Her Own Collier's presence at the final two holes of the climactic golf match costs Pat the tournament. Rather than return home with Collier, she becomes emotional and abandons him as their train pulls out of the station, the score responding with a bittersweet rendition of the main theme. The scene shifts to a New York City street outside Mike's office, to the accompaniment of enthusiastic orchestral hustle and bustle.

Tennis, Anyone Mike takes on Pat as his client and is excited to learn that she is proficient in several sports other than golf—a transition to Pittsburgh for a mixed doubles tennis match is underscored with heraldic material developed out of the "Main Title."

Tennis, Everyone Pat and her partner win the match; Raksin reprises and extends his "Tennis, Anyone" material for a brief montage featuring establishing shots of Denver and San Francisco with corresponding billboards that specify the details of Pat's newest competitions.

25. Net Ballbusch Pat competes in a singles match at the San Francisco Cow Palace, not far from Pacific Tech. She wins the first set and leads in the second but becomes agitated when Collier arrives in the audience. Raksin supplements unnerving, taunting variations on the main theme with a nightmarish circular motive for a series of hallucinations Pat experiences: she imagines that the court's net is gigantic; that her opponent is armed with an oversized racket while her own has shrunken; and that Collier has mysteriously replaced the officials. When Pat is assailed by a cluster of imaginary tennis balls, she passes out and the scene transitions to her dressing room as Mike revives her with smelling salts—the score quietly lingers with unease as she comes to. (Raksin's cue title makes reference to Peter Ballbusch, Metro's montage expert, who supervised the creation of this sequence.)

26. If Only You Were As Mike oversees Pat's training regimen, the two grow closer; after he flirtatiously sees her to her room one night, she imagines his face taking the place of Collier's in a photo on her nightstand. A dreamy variation on Pat's theme gives way to Mike's melody for her hallucination, the tune continuing through a cut to Mike visiting his racehorse, Little Nell, in its stable. Raksin reprises Pat's theme as her face is superimposed over the horse's, with Mike's theme closing the cue as he tells the horse, "If only you were."

Happy Hucko After Pat witnesses Mike berating his dimwitted client, boxer Davie Hucko (Aldo Ray), she approaches the athlete and offers words of wisdom, encouraging him to be his own man and inspiring him to become a better fighter. A comical flourish marks the end of Pat's interplay with Davie while a reprise of the "Tennis Anyone" motive plays for a close-up on a "Man About Sports" newspaper column announcing that Pat will defend her title in the Women's Pro Golf Matches.

Sweet Clarinade Pat's honesty rubs off on Mike and—despite the disapproval of his shady investors—he refuses to allow her to throw the forthcoming golf tournament. At a bar and grill, Pat and Mike enjoy a steak dinner to the accompaniment of a jazzy source rendition of the main theme. The piece ends just as their meal is interrupted by two of Mike's partners, both of whom Pat proceeds to beat up outside the establishment.

27. Teed Off On the eve of the tournament, Collier shows up at Pat's hotel with intention of watching her compete. Mike implores him not to attend the match the next day but Collier stubbornly insists on being there, with a comical reprise of Mike's theme sounding as the manager stews. The theme receives a troubled development as Pat tosses and turns in her hotel bed, while jazz writing mingles with light suspense material as Collier paces around his room, internally debating whether to pay Pat a late-night visit. Mike's theme resumes as the manager lets himself into

Pat's room, with her tune sounding warmly as he conducts his ritual of checking her windows and covers while she sleeps. The flowers beside her bed cause Mike to sneeze, waking Pat; although she is initially startled by his presence, her theme suggests that she is touched when he explains his custom of looking in on her. Mike exits her room just as Collier arrives outside and assumes that he is sleeping with Pat. The cue closes with Collier's agitated suspense material for Weld barging into Pat's room to confront her.

28. End Title and Cast Pat resolves to be with Mike after she and Collier end their relationship. Before she takes her final swing of the golf tournament, she looks up to see Collier's cold gaze but she is comforted when Mike offers a wink of approval. Once her last putt wins the tournament, she and her new beau walk off together to a statement of Mike's theme, which builds to a grand conclusion for the end title card. The closing credits play out to a reprise of the "Main Title" version of Pat's theme.

—Alexander Kaplan

The Reformer and the Redhead

The Reformer and the Redhead, a 1950 screwball romantic/political comedy, was the first film to team June Allyson and Dick Powell after their 1945 marriage (they had met while filming 1944's *Meet the People*). M-G-M had originally intended Lana Turner and Robert Taylor as the leads, until Tuner opted to make *A Life of Her Own* instead. The creative team of Norman Panama and Melvin Frank not only produced the film and wrote the screenplay (based on a magazine story by Robert Carson) but took the unusual step of collaborating to direct the film—they flipped a coin to decide which one of them would talk to the actors. Panama and Frank would continue their multifaceted collaboration on a number of subsequent films, including the drama *Above and Beyond* and the classic Danny Kaye comedy *The Court Jester*.

Shooting commenced on September 22, 1949, with Allyson starring as Kathy Maguire (the "redhead"), who falls for a shady but ultimately decent political "reformer," Andrew Hale (Powell). Commodore John Parker (Ray Collins), the corrupt political and financial leader of Oakport, California, infuriates the city's zookeeper, Dr. Kevin Maguire (Cecil Kellaway), by decorating the zoo with exotic animal trophies from a recent safari. After the zoo's board of directors fires Maguire for voicing his opposition, his quick-tempered and outspoken daughter Kathy creates a scene by getting into a fistfight with the commodore's obnoxious niece (Kathleen Freeman). When the police charge Kathy with assault and battery, her reporter friend, Tim Harveigh (Robert Keith), suggests that she seek representation from Hale, an ambitious attorney and mayoral candidate. Unbeknownst to Kathy and Tim, Hale is considering an alliance with Commodore Parker, who plans to make the lawyer into his puppet mayor. Hale decides to take Kathy's case in the hopes that she and her father will provide him with dirt on Parker, giving him leverage for eventual blackmail. Andrew visits Kathy's estate, where he has a humorous encounter with Herman, her domesticated lion. The plot thickens when Andrew and Kathy fall in love—Kathy helps organize Andrew's campaign and the lovers become engaged, but when she finds out that he has blackmailed Parker in exchange for support, she leaves him. Andrew regrets his own underhanded tactics so he reveals the truth about his dealings with Parker to the city during a live radio broadcast and wins Kathy back.

While the plot's political twists may slow the movie down a bit, the comedic animal set pieces and playful banter between Allyson and Powell make for a light and sweet affair. The film is peppered with fun supporting performances, the standout being Marvin Kaplan as Leon, Hale's sour law clerk, who delivers his lines with nebbishy perfection. Despite the endearing character work, however, most critics agreed that the film was at its best during Herman the lion's cartoonish scenes; the feline has a memorable introduction in which he innocently terrorizes Powell, and a mistaken-lion finale provides some much-needed comic suspense and energy after the political plot's resolution.

Another vital ingredient in establishing the film's tone is David Raksin's buoyant score, cited by *Variety*'s reviewer as "importantly utilized" and "a solid addition." The composer's main theme, a romantic tune characterized by its opening triplet figure, imbues Kathy with a purity that makes it clear why Andrew would shed his crooked tendencies for her. In addition to the pervasive love material, Raksin works "Yankee Doodle" into the score as a rallying theme for Hale's campaign—the tune is sung on screen with new lyrics (in source cues not included on this CD) by a group of orphans who support the candidate. Raksin's final ingredient is a comical compound theme for Herman and the rest of Kathy's animals. The melody possesses a coy irony, appropriate for the antics of what is essentially a loveable, overgrown housecat.

Disc 5 of this set concludes with the surviving tracks from *The Reformer and the Redhead* from ¼″ tapes of what were original 35mm optical masters; no ac-

etates exist for this title. The main and end titles have been taken from the finished film soundtrack (they are otherwise lost), hence a small amount of sound effects (including—appropriate for a film with a lion as a costar—Leo the Lion's roar).

29. Main Title—Revised (with sound effects) The opening titles play to a bustling presentation of Raksin's main theme, the tune setting the stage for zany romance with its racing accompanimental lines for strings, woodwinds and piano.

30. Kathy's Menagerie This track consists of three separate cues recorded by Raksin but not used in the finished film. After Kathy Maguire (June Allyson) is charged with assault and battery for publicly attacking the niece (Kathleen Freeman) of Commodore Parker (Ray Collins), who was responsible for firing her zookeeper father, Dr. Maguire (Cecil Kellaway), she meets with opportunistic lawyer Andrew Hale (Dick Powell). They proceed to her ranch, where Andrew is terrified of Kathy's affectionate pet lion, Herman; as she ushers the beast away, Andrew is left in the backyard, only to discover that he is surrounded by the rest of her unusual pets. Raksin's mischievous animal theme trades off with exclamatory, threatening material as the lawyer stumbles upon Kathy's llama, a camel and a fedora-wearing, cigarette-smoking chimpanzee.

Shep, Not Herman Later, while Dr. Maguire tells Hale about the corrupt Commodore Parker, Shep (Kathy's Saint Bernard) wanders into the room. Sensing the animal's presence, Andrew blindly reaches out to pet the dog but suddenly fears that he might actually be petting Herman the lion; the lawyer is relieved when he turns to see Shep. Raksin wrote this warm rendition of the animal theme for the exchange.

Herman, Not Shep Andrew fails to notice as Shep walks off. A sneer for brass and strings announces Herman the lion's entrance, the animal theme sounding once again as the beast relaxes at Andrew's side. The lawyer obliviously pets Herman as he talks to Maguire, until he finally looks over at the appreciative lion and recoils in fear.

31. Kathy Appears Hale offers to represent Dr. Maguire before the civil service commission once he completes an investigation into Parker's misdeeds. Just then Kathy enters the room, all cleaned up from her fight with the commodore's niece and wearing a pretty dress. Warm but tentative woodwinds and strings build to a dreamy rendition of the main theme as Andrew and Kathy flirt and become lost in each other's eyes. The opening 0:42 of this cue was dialed out of the film.

32. A Little Something Cooking Kathy drives Andrew home and as they sit parked in front of his apartment, she resolves to see if there is something between them by kissing him. Andrew is dumbstruck by her potent kiss; the main theme melts into impressionistic clarinet and strings as he stumbles out of her jeep. Ticking woodblock and nocturnal glockenspiel close the cue as Arthur Maxwell (David Wayne), Andrew's associate and roommate, chides him about the kiss.

33. All Nations Montage Kathy recruits a band of orphans to support Hale's mayoral campaign. As the candidate makes a series of rally speeches to various ethnic demographics, the score shuttles between enthusiastic quotations of the Mexican Hat Dance, Rossini's Overture to *The Barber of Seville* and "Yankee Doodle."

34. Night Smooch After Hale blackmails Commodore Parker into endorsing his campaign, Kathy expresses her concern to Andrew. A bittersweet version of the main theme spotlights trombone and violin as she worries that he has made some sort of crooked deal with the commodore; Andrew assures her otherwise and they kiss.

35. Band Montage A rambunctious arrangement of "Yankee Doodle" underscores a montage of a marching band parading through the streets while campaign posters of Hale are plastered around town. The tune relaxes after a transition to the zoo, where Kathy's reporter friend, Tim (Robert Keith), is disturbed to see that her father has been reinstated and that the commodore's offensive animal trophies are being removed: he suspects that Hale has made a deal with Parker.

36. The Letters Kathy accepts Andrew's marriage proposal to a lush reading of the main theme, followed by pensive flute and strings as she offers a gift in return: a letter for him, written by her late mother. Before she succumbed to illness several years ago, Mrs. Maguire presented Kathy a series of letters to correspond with pivotal life experiences. Andrew retreats to read his note and the main theme is achingly developed as Kathy reads her own letter, with her mother's narration (a voiceover by an uncredited Spring Byington) explaining that love must come from honesty and a will to give. The tune takes a moody turn on woodwinds when Tim arrives to explain that Hale is blackmailing Parker into backing his campaign by suppressing criminal evidence. A pure rendition of the theme resumes on oboe for a transition to Andrew reading his letter, with Mrs. Maguire's narration reinforcing the importance of respect, faith and trust.

37. End Title & Cast Kathy leaves Andrew after learning of his blackmail scheme, but he redeems himself by confessing the truth about his deal with Parker during a live radio broadcast. Before he is reunited with Kathy, Andrew is detoured when he "rescues"

a vicious escaped lion that he presumes to be harmless Herman; Kathy finds him and informs him that the beast sitting in his car is actually not tame at all—Andrew faints. Kathy forgives him for his dirty politics and takes him back to her home. They kiss, the main theme playing romantically through the end title card and cast list.

—**Alexander Kaplan**