

FSMCD Vol. 13, No. 2

The Cincinnati Kid:
Lalo Schifrin Film Scores Vol. 1, 1964–1968

Supplemental Liner Notes

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Rhino!

Disc one of this 5CD set features Lalo Schifrin's first Hollywood film score, for the 1964 African adventure *Rhino!* (The composer had scored a film in his native Buenos Aires, 1958's *El Jefe*, and would soon tackle the European production *Joy House* aka *Les Femmes*.) *Rhino!* stars Robert Culp as a zoologist who clashes with a big-game hunter (Harry Guardino) before the two team up to track a herd of endangered white rhinoceros for conservationist purposes; Shirley Eaton stars as the love interest.

FSM presents Schifrin's complete score in film sequence, newly remixed from the original 35mm three-track scoring sessions.

1. Prologue The main titles unfold over a montage of researchers filming African wildlife, including rhinos, gazelles, zebras, giraffes, hippos and elephants. Schifrin introduces the score's two principal ideas during the rousing "Prologue": a jazzy, aggressive "rhino" theme with a melody characterized by a leaping major seventh over off-kilter accompaniment; and an exotic, more lyrical "safari" theme, typically heard in 3/4, for the team of researchers. The closing bars of this cue do not appear in the finished film, possibly due to deleted footage.

Zululand Zoologist Jim Hanlon (Robert Culp) and two Zulus observe a pride of lions, the safari theme playing tranquilly on alto flute over a foundation of jungle percussion (boobams, log drums, conga and lujons). When Hanlon notices that one lion refuses to eat, he loads a tranquilizer dart into his rifle. The safari theme alternates with a 3/8 passage for pizzicato strings, harpsichord and cabasa as Hanlon approaches the ailing lion. The cue becomes increasingly frenetic with syncopated brass as the Zulus, disturbed by the doctor's reckless behavior, run off and alert poacher Alec Burnett (Harry Guardino). The finished film truncated this cue to accommodate re-edited footage.

2. The Lion and the Doctor Marimba repeats a harmonic-minor gesture over jungle percussion as Burnett arrives on the scene and watches Hanlon shoot the lion with a tranquilizer dart.

3. The Hunter's Way Hanlon dislodges a bone from the lion's teeth and the beast awakens, marked by a reading of the safari theme. The doctor attempts to enlist Burnett's services as a safari guide—Hanlon explains his intentions of rescuing wild animals from extinction by using experimental sedatives to capture them unharmed, but Burnett wants no part of any expedition that prevents him from defending himself with actual bullets. Woodwind interplay underscores the tense exchange between the doctor and

the poacher.

They'll Be Chewing Up Your Carcass Low winds and percussion punctuate Burnett's suggestion that Hanlon will not survive the expedition.

The Attack Without warning, Burnett repeatedly attempts to mow down Hanlon with his Land Rover. As the doctor dives for his life, violent orchestral outbursts descend over an ostinato of tuned cowbells, low brass, timpani and piano. When the "attack" ends, Burnett justifies his demonstration by explaining that Hanlon's drugs are no match for a charging rhino.

4. Village Street A black marketeer named Haragay (George Lane) recruits Burnett to capture two rare white rhinos for \$20,000; Haragay wants the animals alive and Burnett realizes he can only accomplish this with Hanlon's help. The safari theme plays on harpsichord and harp over conga and bongos as Burnett arrives in a small village to visit his girlfriend, nurse Edith Arleigh (Shirley Eaton).

5. Baboon's Blues Flutes introduce a carefree melody in octaves over jungle percussion as Hanlon observes a family of baboons in the wild. The percussion solo that opens the cue does not appear in the film, due to deleted footage.

Baboon's Blues Encore Schifrin continues the baboon material as Burnett and Edith arrive outside Hanlon's hut.

6. Safari Hanlon—unaware of the poacher's arrangement with Haragay—seems pleased when Burnett changes his mind and agrees to be his guide. Strings and brass play a primal version of the safari theme for a montage of the new partners and their team traveling across country in the Land Rover. The theme gives way to solo percussion (boobams, lujon, chromatic cowbells, cistrum and maracas) as Hanlon clocks the running speeds of various wildlife.

The remainder of the cue is dialed out of the finished film. The unused music features further developments of the safari theme, meditative material for marimba and harpsichord, violent brass material, and slinky string harmonics over harp, African piano and bongos. It is possible that Schifrin intended some of this music for a scene in which Burnett plays dumb while Hanlon explains his plan to capture a pair of white rhinos and save the species from extinction.

7. Shooting at the Target Hanlon shows Burnett how to use a tranquilizer rifle. Schifrin scores their target practice session with eerie strings (harmonics and pizzicato) over agitated güiro.

Zebra Demise The partners encounter a poisoned zebra, the victim of a spitting cobra. Low-register woodwinds give way to a hypnotic pattern for harp,

piano and vibraphone as Burnett follows after the beast on foot. Hanlon remains behind and spots the guilty cobra, marked by dissonant woodwinds over maracas. When Hanlon hears a gunshot, he runs over to Burnett; low-end piano triplets sound over a grim chromatic line when he finds that the poacher has put the zebra out of its misery.

My Diagnosis Hanlon and Burnett argue over the latter's brash decision to kill the zebra; the poacher storms off, marked by a dramatic stinger from low brass, piano and percussion.

8. Poacher's Paradise Ominous strings and woodwinds mingle with African piano and timpani as the team encounters the carcass of a baby white rhino. Minor-triadic wind phrases play solemnly when they spot the baby's dead mother—and deduce that it was killed by poachers.

9. Julio Julie Chant Ritualistic tribal percussion signals the arrival of a procession of chanting native poachers.

Julio Julie Chant Encore The natives want Burnett to kill a leopard that has been threatening their village, in exchange for information on the whereabouts of white rhinos. The tribal percussion returns as the natives lead Burnett and Hanlon back to their village.

Dance Pt. 1 In the native village, Hanlon and Burnett observe a ceremony: A tribesman believes he is not the father of his wife's baby, so the local with doctor places the child in the path of wandering cattle (if he survives, the tribesman is deemed the baby's father). Cheerful marimba and tribal drumming play when the baby lives and the villagers celebrate; Burnett reveals to Hanlon that he secretly covered the baby with lion scent to repel the cattle.

Dance Pt. 2 A second piece of marimba-driven source music plays as Burnett and Hanlon watch the villagers dance.

10. Drunken Entrance Hanlon and a drunken Burnett capture the leopard. A humorous tune plays on bassoon as they carry the tranquilized beast into the village.

Drunken Exit Schifrin marks a transition to the territory outside the village with the humorous material, a whimsical clarinet now doubling the melody.

Now Listen, Doc A menacing development of the humorous theme plays as the travelers proceed to their vehicles.

I'm Sorry But I'm Not Ready Hanlon needs more time to test his experimental drugs before using them on the rhinos, but Burnett argues that if they procrastinate, poachers will beat them to it. A stacked woodwind chord underscores the aftermath of the squabble.

River Bank In the small village where Edith works, she and Haragay discuss Burnett. An excla-

mation from the wind section sounds after Haragay obnoxiously implies that Burnett still has a future in poaching, prompting Edith to storm off. Schifrin scores a transition back to the expedition in progress with a contemplative setting of the safari theme.

Next Morning At night, while Burnett and Hanlon sleep, the poacher's African crew steals the doctor's truck (which contains all of his drugs and research). A brief cue for winds and harpsichord marks a transition to morning, with Hanlon angrily informing Burnett about the theft.

The Chase Hanlon and Burnett take off after the thieves in the Land Rover, accompanied by mixed-meter writing for marimba and jungle percussion.

11. The River At a river crossing, Burnett continues his pursuit of the thieves after sending Hanlon back in the Land Rover to fetch the authorities. The safari theme plays on harpsichord over flowing string accompaniment as Burnett paddles across the river on a log, with low brass acknowledging the presence of hippos and crocodiles in the water. The cue winds down on a transition to Hanlon, who pulls over and uses binoculars to spy on the traitorous Burnett meeting up with his team near the doctor's stolen truck.

Heavy Traffic After Hanlon recruits Edith to help him track down Burnett, the film transitions to the poacher and his team testing Hanlon's drugs on a wildebeest—the whooping horns and woodwind/mandolin material written for this scene do not appear in the film. The film then dials in the cue's closing bars on a transition to Hanlon and Edith parking the Land Rover to make camp for the night.

12. Python An angry stinger denotes a python dropping from a tree branch and startling Edith.

It's Clear, Dear Maracas and shakers underscore Jim's assurances that pythons are harmless; Edith resolves to sleep in the Land Rover.

Cruel Pool An exotic flute solo flirts with the safari theme for a transition to elephants bathing the following morning. Edith decides to dip her bare feet into the water after Hanlon informs her that crocodiles do not like clear water. The score builds dreamy suspense as a crocodile slowly emerges from the depths and gives Edith a scare; mandolin and pizzicato strings respond in comical fashion when she complains to Hanlon, who makes a note in his journal that crocodiles *do* in fact like clear water. Delicate glockenspiel denotes tiny baby crocodiles swimming around his bare feet.

13. Smart Aleck Alec Hanlon deliberately allows Edith to steal the Land Rover and then follows her to Burnett. After Hanlon shoots the poacher with a tranquilizer dart, he drives Burnett back toward civilization to turn him over to the police. A suspenseful bass line supports winds and trilling strings for Bur-

nett flicking a lit cigarette out the truck's window and starting a brush fire.

Flute repeats a leagto melody as Burnett pulls over to camp for the night. Burnett surreptitiously scoops up a rock with his bound hands and drops it on Hanlon's compass, crushing it; Schifrin marks a tense standoff between the men with intermittent woodwind phrases.

Counter-Attack The ostinato from "The Attack" (track 3) returns for a vengeful Hanlon nearly mowing down Burnett with his truck.

14. Juppo After the adversaries and Edith flee the fire started by Burnett, they pull over to refill their canteens at a watering hole. As Hanlon and Edith leave Burnett behind and head into the jungle, low woodwinds and brittle xylophone acknowledge the presence of the poacher's team, who hide quietly in the foliage. Just as Hanlon encounters them, Burnett sneaks up from behind and knocks him out; African piano underscores Edith scolding Burnett for his treachery.

Food for Thought The travelers reverse their course and head back toward a valley where the white rhinos reside. Alto flute and harp play a demure version of the safari theme as Edith feeds a captive Hanlon at a makeshift encampment.

Fantastic Fight Burnett arrives on the scene and kicks Hanlon's plate of food away. Percussion plays through the build-up to a fistfight between the adversaries. As they trade blows, brittle harpsichord material trades off with accented string chords, baritone saxophone, brass and percussion. The eclectic cue also incorporates trumpet evoking a Spanish bullfight for Hanlon charging past Burnett and knocking down a tent. Strings close the cue as Hanlon finally runs out of energy and Burnett confesses his grudging respect for the doctor, despite their differing philosophies.

15. The Cobra Strikes Again When the travelers arrive at the valley of the white rhinos, Burnett decides to test the anesthetic on an elephant before using it on the prized rhinos. Low-register woodwinds, harp and percussion underscore Burnett sneaking up on an elephant with his shotgun. A chaotic outburst from woodwinds and maracas reacts to a cobra suddenly spitting poison in the hunter's eyes and biting him on the leg. Burnett's right-hand man, Jopo (Harry

Mekela), runs over and kills the cobra with his machete while Hanlon begins to treat the wounds.

16. Recovery Strings and harp play through a montage of Burnett recovering in bed while Edith nurses him; a chordal version of the safari theme sounds when he finally emerges from his tent and thanks Hanlon for saving his life. He agrees to help the doctor capture the rhinos so that they can be transferred to a safe location (and away from Haragay).

Rhino The rhino theme returns on low-register harpsichord and harp over jungle percussion when the action transitions to the team encountering a herd of white rhinos.

Dance of the Rhinos The travelers speed after the fleeing beasts in the Land Rover, accompanied by a jazzy setting of the rhino theme for low brass and baritone saxophone. Schifrin continues to develop the theme as Hanlon, Burnett and the rest of the crew pursue the animals on foot, leaving Edith behind in the vehicle; when a curious rhino catches sight of Edith standing by the Rover, it charges toward her, marked by a timpani crescendo. She retreats into the Rover and Schifrin unleashes a cacophony of brass and percussion when the beast's horn punctures the door.

Rhino's Distrust Cautious woodwinds alternate with trembling mandolin and accented string figures for a sequence of Burnett and Hanlon separately hunting rhinos, with another timpani crescendo—now joined by xylophone—as one of the beasts charges at Hanlon. Low-end piano underscores Burnett sneaking toward a rhino and shooting it; the animal gently collapses, marked by a chromatic viola passage.

I Got Myself a Cow The low-end piano material returns as Hanlon tranquilizes a rhino of his own.

17. Transporting Rhino A bold statement of the rhino theme leads to a concluding voiceover narration explaining that the rescue operation has ensured the survival of the species.

Epilogue Burnett and Edith happily observe the rhinos in their new environment, marked by a hopeful setting of the rhino theme. The safari theme builds to a rousing, brassy conclusion as printed text announces that the animals seen in the film were treated respectfully during the production.

—Alexander Kaplan

Once a Thief

Lalo Schifrin's second feature assignment at M-G-M was *Once a Thief*, a 1965 noir directed by Ralph Nelson. Alain Delon stars as an ex-con trying to go straight, with Ann-Margret as his wife and Jack Palance as his criminal brother (and bad influence). Schifrin composed a terrific jazz score for a 24-piece

group (with no strings) featuring top musicians from the West Coast jazz scene.

MGM Records was excited at the soundtrack album possibilities for *Once a Thief*, but the label opted not to release the original soundtrack recording under the MGM imprint. Instead, they commissioned

Schifrin (then a recording artist on their Verve label) to record and release a 10-cut LP marketed (with a gate-fold cover) as *Music From the Motion Picture: Once a Thief and Other Themes by Lalo Schifrin*. Disc 2, tracks 1–10 feature that Verve album recording, newly remastered from the only surviving ¼" two-track stereo master.

1. Blues A-Go-Go The *Once a Thief* LP kicks off with this groovy instrumental original, unrelated to any film.

2. Once a Thief (Vocal by Irene Reid) This rendition of Schifrin's love theme from *Once a Thief* (with lyrics by Dorcas Cochran) is the first of two vocals on the LP performed by jazz singer Irene Reid (1930–2008); Reid was also under contract to Verve Records at the time.

3. Insinuations This tender and evocative piece is a second original work composed for the LP.

4. The Right to Love (Reflections) (Vocal by Irene Reid) This song has an interesting history: Singer Tony Bennett—a long-time fan of saxophonist Stan Getz—became fascinated by the title instrumental track from *Reflections*, a 1963 album recorded by Getz and Schifrin. Bennett suggested that Gene Lees should write a lyric for it, and Lees did so. Carmen McRae initially passed on the song, but Peggy Lee recorded it in 1964 (with a Lalo Schifrin arrangement) for her album *In the Name of Love*. Bennett then recorded it in early 1965 for his album *If I Ruled the World: Tony Bennett Songs for the Jet Set*. A number of other singers have since recorded the song about a sort of forbidden love, including Freddy Cole, Holly Near and even Carmen McRae.

5. The Cat (From the M-G-M Motion Picture Joy House) The energetic "The Cat" expands a brief source cue from Schifrin's 1964 score for *Joy House* (aka *Les Femmes*), written for a scene in which Jane Fonda dances suggestively in front of a mirror. Schifrin's arrangement for organist Jimmy Smith (recorded for Smith's 1964 Verve LP *The Cat*) won the 1964 Grammy for Original Jazz Composition. Schifrin arranged and recorded this new version heard here for the *Once a Thief* LP.

6. The Man From Thrush (Music From *The Man From U.N.C.L.E.*) Schifrin wrote "The Man From Thrush" with the intention of using it as a recurring villain theme on the hit series *The Man From U.N.C.L.E.* It debuted on the *Once a Thief* album (with a pop beat to position it as a possible "dance number," per the request of *U.N.C.L.E.* creator Norman Felton) and saw moderate success as the only single released from the LP—but was never used in the series itself.

7. Roulette Rhumba (Music From *The Man From U.N.C.L.E.*) This second selection related to *The Man*

From *U.N.C.L.E.* does come from a theme heard in the series itself: "Roulette Rhumba" is an expansion of a source cue Schifrin wrote for a Caribbean casino sequence in the episode "The Fiddlesticks Affair." (See Jon Burlingame's authoritative liner notes for *The Man from U.N.C.L.E.*, FSMCD Vol. 5, No. 18, for further information.)

8. Return to Trieste (From the M-G-M Motion Picture *Once a Thief*) This melancholy theme from *Once a Thief* is associated with the estranged brothers played in the film by Alain Delon and Jack Palance.

9. The Joint (From the M-G-M Motion Picture *Once a Thief*) This is an album expansion of an upbeat source cue from the original soundtrack of *Once a Thief* (see track 20 for the original soundtrack version).

10. Once a Thief (instrumental) An instrumental rendition of the love theme from *Once a Thief* concludes the LP.

Tracks 11–26 feature the premiere release of the original soundtrack to *Once a Thief* as recorded by Schifrin at M-G-M in Culver City. The cues are newly mixed from the original 35mm three-track stereo session masters.

11. Bang Blues The film's opening credits play out over snatches of conversation at a San Francisco jazz club, intercut with a wild onscreen drum solo (not included on this CD); the drum music continues in the film as a pair of unidentified hoodlums commit an armed robbery at an Asian grocery, killing one of the store's owners. Various clues immediately lead Inspector Mike Vido (Van Heflin) to suspect Eddie Pedak (Alain Delon), who once went on trial for shooting Vido and was found not guilty for lack of evidence.

Lalo Schifrin's score enters as Eddie pulls up to his apartment building and playfully uses a finger to "shoot" at a group of street punks, the composer's gritty urban jazz suggesting the ex-con's former life of crime. Fueled by tough low-end piano and muted brass, the cue continues as Eddie runs inside to retrieve his wife, Kristine (Ann-Margret), and daughter, Kathy (Tammy Locke). Before he can whisk them away, one of the loiterers shatters their cheery moods by revealing that a group of men came by earlier in search of Eddie.

12. Square Head Eddie drives Kristine and Kathy to the waterfront to show them a new boat on which he has made a down payment. Schifrin introduces a melancholy love theme on alto flute and guitar as Eddie and Kristine snuggle and optimistically consider their future together, excited by the prospect of Eddie leaving his day job and going into business for himself. Saxophone, brass and light percussion assume the

material as he rests his head in Kristine's lap and she assures him that she loves him the way he is: "wild." After little Kathy points out how her doll's eyes close, she reaches out and shuts Eddie's eyes too, foreshadowing his fate at the film's bloody conclusion.

13. Sargatanas When a suspicious vehicle tails the Pedak family home, the score responds with an unsettling passage for saxophone, bass clarinets, bass and low-end piano. Once both cars pull up to Eddie's building, the pursuers step out of their vehicle: Schifrin marks the revelation of creepy albino hoodlum James Arthur Sargatanas (John Davis Chandler) with a swell of brass and rattling percussion that culminates in an eerie, impressionistic flute theme. Eddie's older brother, Walter (Jack Palance), receives a contrastingly warm and nostalgic melody for clarinet as he greets Eddie.

14. The Answer Is No In Eddie's apartment, Walter and Sargatanas try to recruit him for one last heist. Kristine secretly listens from another room as Eddie rebuffs an angry Walter, the love theme playing as she sighs in relief. A glum development of Walter's thematic material sounds as Eddie kicks the criminals out of his apartment; the love theme returns for Kristine gratefully embracing her husband.

This Time It's Different Vido arrests Eddie for the robbery and murder. After a witness fails to identify him in a lineup, Eddie goes free but loses his job as a truck driver. "This Time It's Different" offers a dirty sax line over a fateful pedal point; the brief cue does not appear in the film, but was most likely intended for the sequence involving Eddie's arrest.

15. Another World After Eddie's release from jail, a plaintive rendition of the love theme for alto flute and bass underscores a sensual scene of the Pedaks lying in bed together. Eddie discusses his Vido-related troubles with Kristine, who offers to get a job of her own to help the family. Eddie will not hear of it, and just as their bedroom activities become more heated, Kathy interrupts them. The final bars of this cue do not appear in the film.

16. Before I Met You Two cues do not appear in the film at all due to deleted footage involving the Pedaks' home life. "Before I Met You" offers a gentle music box-style theme, followed by misterioso writing for bass flute and harp that suggests the material from "This Time It's Different."

Kris This second unused cue opens with solo flute, guitar pedal point and undulating harp before building to an impassioned statement of the love theme's concluding bars, joined for the first time by a dreamy female vocalise.

17. I Am Not Your Mommy A guitar rendition of the love theme plays as Eddie unsuccessfully looks for

work at the wharf. The tune continues on alto flute through a transition to the Pedak apartment, where Kristine departs for her first night of work as a waitress. Upset that he can no longer provide for his family, Eddie snaps at Kathy, who irritates him by offering to help him do the dishes. Warm brass joins the love theme as Eddie feels guilty and apologizes to his daughter.

18. Dark Bedroom While Eddie stews in bed awaiting Kristine's return from work, the love theme appears on muted trumpet over a deliberate beat from the rhythm section. Eddie pretends to be asleep when his wife finally enters the bedroom, but she realizes he is faking when she sees his cigarette still burning in an ashtray.

Unemployment Eddie becomes furious when he notices that Kristine removed her wedding ring for her job; he resolves to get the rest of the money he needs to pay for his boat so that she will no longer have to work. A saxophone statement of the love theme punctuates the aftermath of their argument; in the finished film, the cue abruptly stops on a cut to an unemployment office. A development of the fateful material from "This Time It's Different" might have accompanied Eddie's angry exchange with a civil servant who declares him ineligible for assistance.

19. Juice Blues Saxophones take up a downtrodden two-voice rendition of the love theme as a drunken Eddie pulls up outside his apartment building and takes a swig of alcohol. As he proceeds inside, one of the loitering street punks—Kathy's babysitter—tells him that she has been dismissed; the opening bars of this cue do not appear in the film.

Basta Eddie enters his apartment to find Sargatanas and his cohort, Shoenstein (Tony Musante), watching over his daughter. After a swell of Sargatanas's music, the cue erupts into kinetic jazz rumbling as Eddie attacks the intruders and knocks out Shoenstein's front teeth. The cue dissipates as Walter breaks up the fight, shouting "Basta!"; the elder Pedak tantalizes his brother with an offer of \$50,000 for helping rob a fortune in platinum from Eddie's former employer.

20. The Joint A breezy source piece for jazz combo plays when Eddie searches for Kristine at Big Al's, the club where she works. When he finds her serving drinks in a revealing outfit, he slaps her around and pushes her out of the club. Before the couple leaves in a taxi, Eddie tells Walter that he is "in" on the job and his brother hands him an envelope of money to tide him over until the heist.

21. Ling Funeral Service An Asian-inflected piece for oboe, harp and percussion underscores Eddie meeting up with Walter and his henchmen at Ling's Funeral

Parlor to discuss the forthcoming robbery; only 0:20 of this cue appears in the film.

22. Stolen Vehicle When Vido finds an impounded stolen vehicle with a sheepskin coat inside, Vido realizes Eddie was framed for the grocery store robbery—Sargatanas intentionally used a car and clothing identical to Eddie’s. A sparse cue for piano, harp, bass and percussion plays through Vido’s discovery; in the finished film, the cue’s final percussive outburst is cut off by an abrupt cut to the next scene.

Back to Trieste At the funeral parlor, Walter’s theme receives a sentimental reprise as he confides in Eddie about his plans to retire from crime after the big heist and return home to Trieste. He wants his brother to join him, but Eddie declines, warning that “the vultures are beginning to smell blood.” The cue’s opening Sargatanas-related material does not appear in the film due to deleted footage.

Suppose We Don’t Come? Eddie further strains his relationship with Kristine when he refuses to give up Sargatanas and the other criminals to Vido. When Eddie instructs Kristine to meet him at the waterfront after the robbery, Schifrin marks her response (“Suppose We Don’t Come?”) with an uncertain reading of the love theme, then segues to a tough bit of swinging jazz for a transition to Eddie walking through an alley to the funeral parlor.

23. You Drive The extended heist sequence plays without music except for a few snippets of improvised drum kit material heard at various junctures. Schifrin recorded about 10 minutes of “wild” drum music that the filmmakers subsequently tracked into the film; due to space limitations and the repetitive nature of the material FSM opted not to include it on this CD.

After carrying out the heist, Eddie and Walter double-cross Sargatanas and Shoenstein and speed away in a van with the stolen platinum. The crime jazz from “Bang Blues” receives a relentless treatment as the brothers race through the streets of San Francisco pursued by their scorned cohorts. Low-register writing for piano and bass closes the cue when Eddie and Walter pull their van into an alley, drive it into a large truck and hide.

Lighted Tunnel After the brothers split up, a brassy, wailing rendition of the crime jazz plays for Eddie driving the truck through a tunnel and pulling over to use a phone booth. The cue winds down as Eddie calls Kristine and tells her to meet him at the wharf.

24. The Boat As Eddie waits for Kristine and Kathy on his boat, 0:06 of this enthusiastic jazz plays on the radio between breaking news reports about the heist. Kristine eventually arrives and hysterically re-

veals that Sargatanas has kidnapped Kathy.

25. The Pinned Note Sargatanas’s percussion swells as Eddie runs into the funeral parlor and finds his brother half dead, propped up in a chair, with a note pinned to him reading, “Eddie wait. Love, S.” Low piano clusters sound when Walter struggles to stand up; he collapses into Eddie’s arms and dies, to a gloomy accompaniment from bass clarinets and tuba.

Early Morning Alley Eddie resolves to see Vido in hopes that he will help him get Kathy back. Walter’s death music returns as Eddie shoots a parting glance at his fallen brother before stepping into the alley outside the funeral parlor, to a fleeting statement of the love theme. Brass stingers cry out when Eddie spots the police inspecting his car in the distance; he steals another vehicle and escapes, to a panicked, tritone-laced rendition of the crime jazz. The cue winds down with sporadic low-end piano and bass as Eddie pulls up at Vido’s house and sneaks toward the front door.

26. Bad News After Eddie confesses that he did in fact shoot Vido years ago, the cop agrees to help him get Kathy back in exchange for giving up the other crooks and turning over the platinum. Before they leave for the wharf, nervous material leads to a reprise of the fateful music from “Before I Met You” when Eddie sees a newspaper headline announcing the suicide of his former cellmate—the cue’s chimes and ominous pedal point suggest that a similarly ugly outcome awaits Eddie at the dock.

Once a Thief At the wharf, Vido observes while Eddie makes a trade with Sargatanas and Shoenstein, who release Kathy. But when Eddie brings the criminals over to the truck containing the platinum, Sargatanas suddenly kills Shoenstein and initiates a shootout that wounds Eddie and results in his own death. Unfortunately, Vido’s partner, Inspector Frank Kane (Steve Mitchell), arrives on the scene and shoots Eddie dead, mistakenly thinking that he is a threat. Kathy, who does not understand what has transpired, runs over to her father and closes his eyes as she did with her doll earlier in the film. (The filmmakers tracked additional snippets of the wild drum kit material heard during the heist into this sequence, which otherwise plays without music.)

Schifrin reprises the love theme as Kristine weeps and escorts her daughter away from a growing crowd; Vido tries to address Kristine but cannot find the words. The haunting female vocal from “Kris” (track 16) carries the theme through the closing titles over an image of Eddie’s corpse.

—Alexander Kaplan and Lukas Kendall

From the original Verve Records LP...

When I first saw the title *Once a Thief*, I thought it was an exposé of the musical larceny committed by nearly everyone in the record business. Paradoxically, a guy who has never stolen anything from anybody—except, maybe, that red pencil box while attending grade school in Argentina—is Lalo Schifrin, and he was commissioned to score a most exciting and entertaining film for M-G-M. Alain Delon, Ann-Margret, Van Heflin and Jack Palance front a formidable cast of players in this cinematic must-see.

As composer of this film score, Lalo not only has written to enhance the screen action (which is, after all, a primary function) but his orchestral shadings also sketch his film leads.

Doubling as casting director of his version, Mr. Schifrin has assembled yet another all-star cast. His leads are New York's finest dramatic stars... musically, that is. The marquee now lights up with the names of Phil Woods on alto, J.J. Johnson on trombone, slide; Bob Brookmeyer on trombone, valve; Jerome Richardson on flute; Bob Cranshaw on bass; Kenny Burrell is the great one on guitar; and drummers Dave Bailey and Grady Tate shared the percussion lead. Our composer, arranger, conductor, casting director and what-all is also the featured pianist on the dates.

More than anything, this album is a showcase for

the original compositions of Lalo Schifrin. Some have appeared before in other forms, notably, "The Cat," which was the Grammy Award winner this year for the best jazz composition. Jimmy Smith and Lalo collaborated for that grand slam. I'm especially glad it won, inasmuch as it was my personal choice, and my radio show embraces the West Coast home base of the NARAS—the National Academy of Recording Arts and Sciences.

To add lyric dimension, Irene Reid offers the words of the title tune, plus Gene Lees's reflections in "The Right to Love." Gene is a most literate genius and his lyrics have always stimulated the adult ear and heart. Tony Bennett and Peggy Lee have also recently given their individualized interpretations to this song.

From the soundtrack of TV's popular, *The Man From U.N.C.L.E.*, we have the debut of "The Man From Thrush." And, from the same show, one of the almost forgotten tempos from Latin America gets a new shot in the arm. You'll love "Roulette Rhumba." As for "The Joint," just think of it as a place.

Now it's time you listened to Lalo... composer, arranger, conductor, pianist, and, one must add, artist extraordinary.

—Johnny Magnus, Radio KMPC, Los Angeles

The Cincinnati Kid

The Cincinnati Kid (1965) would be Lalo Schifrin's most prestigious assignment at M-G-M during the 1960s. Steve McQueen stars as a cocky young gambler out to best an aging rival (Edward G. Robinson) in 1930s New Orleans; Karl Malden plays a friend of "The Kid," with Tuesday Weld and Ann-Margret the attractive female leads. Norman Jewison directed the picture, a last-minute replacement for Sam Peckinpah.

MGM Records released a soundtrack album for *The Cincinnati Kid* that combined selections from the original film soundtrack (tracks 6, 10, 11, 12, 13) with the Ray Charles-performed title song (track 1); a record version of the love theme (track 2) and instrumental of the main theme (track 7) recorded at the same session as the Ray Charles song; and five additional tracks recorded later to fill out the record (tracks 3, 4, 5, 8 and 9). The album version was released on CD by Chapter III Records (Chapter III 1000-2) in 2001, coupled with *Kelly's Heroes*; a 2002 CD on Schifrin's Aleph Records label (Aleph 0250) featured a new recording by Schifrin himself, with the exception of the Ray Charles song, which was licensed from the original soundtrack.

Tracks 1–13 feature the *Cincinnati Kid* soundtrack

LP remastered from the best-sounding copy of the ¼" two-track stereo album tapes.

1. The Cincinnati Kid (Vocal by Ray Charles)

The album begins with the title song performed by Ray Charles, with Schifrin's main theme to the picture given lyrics by Dorcas Cochran. The song was recorded at RCA Victor in Hollywood on July 22, 1965, with Schifrin leading a 26-piece orchestra. (The film sessions had been held the previous week, on July 15 and 16, with M-G-M's Robert Armbruster conducting groups of 47 players, for the score, and 27 players, for the source cues.) This is the extended record version of the song; a shorter version (1:07) was recorded for the film's end titles.

2. So Many Times Schifrin recorded this instrumental version of the love theme for "The Kid" and his girlfriend, Christian (Tuesday Weld), also at RCA Victor on July 22, 1965.

3. New Orleans Procession This melody has become a favorite in composer Lalo Schifrin's arsenal, having reappeared in his later compositions *Dialogues for Jazz Quintet and Orchestra* (1969), the "Tract" from

Rock Requiem (1971), *La Nouvelle Orléans* (1987) and *Portrait of Louis Armstrong* (1993). The recording here is the first of five creative expansions of score material (the others are tracks 4, 5, 8 and 9) that Schifrin conducted at an October 25 night session at RCA Victor to flesh out the soundtrack LP. It is an extended version (with jazz “break”) of the film’s opening New Orleans funeral music, “In Memoriam” (track 29).

4. Shooter In the film itself, the character of Shooter (Karl Malden) has no theme. But for the record album, Schifrin created this up-tempo, swinging piece with a “devil-may-care” sensibility. (There is an original soundtrack cue titled “Shooter,” track 25, but it contains dramatic scoring that does not feature this theme.)

5. The Man Similarly, Schifrin composed for the record album a breathy bass flute theme (with just a hint of menace) for Edward G. Robinson’s character, the gambling legend Lancey “The Man” Howard. (In the film itself, The Man is often scored by dark, brooding colors, befitting his status as the film’s antagonist.)

6. The Cock Fight This is the first of five selections on the LP from the original soundtrack recording (the others being tracks 10, 11, 12 and 13): Schifrin provides a raucous hoedown for a cock fight attended by Eric and Melba (see track 18).

7. The Cincinnati Kid (Instrumental Version) This instrumental of the main theme kicked off side two of the soundtrack LP. It was recorded on July 22, 1965 along with the Ray Charles song (track 1) and “So Many Times” (track 2).

8. Melba Like tracks 4 and 5, this is a newly composed piece by Schifrin for a character who does not receive a theme in the film itself—Melba (Ann-Margret), the promiscuous wife of Shooter, given a somewhat melancholy but carefree saxophone tune befitting her independent streak. (The original soundtrack cue “Melba,” track 23, does not contain this theme.)

9. Dialogue in the Rain This final selection specifically recorded for the LP features a title similar to one from the film soundtrack (“Dialogue With the Rain,” track 20); however, the record selection is an original composition featuring a lovely harmonica theme and melancholy strings.

10. The Chase The final four cuts on the LP are from the original soundtrack sessions. First, this boisterous instrumental version of the main theme is a retitling of “Gambling Man” (track 14) as, early in the film, The Kid is chased through a rail yard by toughs he beat in a card game.

11. All Packed This is an unused, longer version of “I’m All Packed” (for The Kid putting Christian on a bus and saying goodbye, featuring their love theme,

“So Many Times”) also heard on this disc as track 32. The film version can be found on track 17.

12. The Game This is a medley of Schifrin’s scoring for the epic card game between The Kid and The Man, comprising the ticking-clock cue “A Deuce to the Man” (track 24), the suspenseful “Five Thousand” (track 26) and the climactic, chaotic brass reveal of The Man’s winning hand, “Jack of Diamonds” (also track 26).

13. At the Farm The LP concludes with two tender pastoral cues from the film’s midsection, albeit with their order reversed from the film: here, “So Many Times” (track 22) precedes “At the Farm” (track 21).

Tracks 14–27 features the original soundtrack recording to *The Cincinnati Kid* in film order. During post-production, Schifrin found that producer Martin Ransohoff and director Norman Jewison were often at odds over what they wanted from the music. The composer, still a relative novice to Hollywood (and lacking the power to put his foot down), decided to write cues to satisfy both of them, leaving the producer and director to argue over which version to use later (which they did)—it was more work, but the best way to avoid making an enemy of either man. Because of this, the film’s soundtrack sessions include many alternate cues. Some of these are incorporated into the program below, with others included in a bonus section (tracks 28–41) and a few omitted (as they essentially feature the same music with shortened timings). The complete soundtrack is newly mixed from the 35mm three-track stereo scoring masters.

14. Loser In a small club, “The Cincinnati Kid,” Eric Stoner (Steve McQueen), cleans up at a poker game to the dismay of his competitors. One of the other players follows him into a washroom and lunges for him with a switchblade. The score responds with sneering, jazzy brass and rattling percussion as Eric dispatches his attacker and escapes out a window.

Gambling Man As some of the other players chase Eric through a railyard, Schifrin introduces his theme for The Kid: a bluesy harmonica tune over an aggressive motor of strings and brass.

15. Lancey’s Arrival Schifrin composed a threatening orchestral flourish to emphasize the arrival of “The Man,” Lancey Howard (Edward G. Robinson), in New Orleans; this part of the cue is dialed out of the film. Before getting into a taxi, Howard gives a dollar to an organ grinder’s monkey, and the accompanying calliope source music is heard in the picture. The cue’s ominous ending is then dialed out of the film as Howard travels to his hotel.

Christian During a ferry ride, Eric and his friend

Shooter (Karl Malden) discuss The Man: The Kid resolves to challenge the legendary card player. Eric finds his girlfriend Christian (Tuesday Weld) awaiting him at the ferry dock. Schifrin introduces a bittersweet theme for her on guitar and strings as the lovers flirt and head back to their apartment.

Deal 'Em Up This lonesome rendition of The Kid's theme does not appear in the film.

16. The Rest of Your Life Christian and Melba (Ann-Margret), Shooter's promiscuous wife, discuss the status of their respective romantic relationships while receiving massages at a Turkish bath. Christian's theme sounds as she wonders aloud how much she truly matters to Eric.

Double or Nothing Christian and Melba meet up with Eric on a street corner as a young boy who idolizes him shines his shoes. After Melba reveals that Eric will be facing off against The Man—to the unspoken disapproval of Christian—the harmonica theme underscores a coin toss bet that Eric wins against the shoeshine boy.

When Are You Back Eric is conflicted when Christian says that she plans to leave town to visit her parents' farm in the country; a fateful version of Eric's theme melts into Christian's when she tells him that she will postpone her bus trip until the following morning so that they can spend the night together.

17. I'm All Packed In the morning, Eric explains that his life—and Christian's—will change after he defeats The Man, but she wants a more solid commitment from him. Alto flute gently asserts Christian's theme, before impassioned strings take up the melody for a transition to Eric seeing her off at the bus station. The final bars of this cue do not appear in the film, due to deleted footage.

The Man's Cane The Man cleans out wealthy businessman Billy Slade (Rip Torn) in a game of stud poker. Afterward, warm clarinet and strings play as Howard and Shooter reminisce about The Man's career; the cue ends with an unresolved, threatening air when the gambler reveals that he is not yet ready to retire.

18. Cockfight When Slade summons Shooter to his home, Eric begrudgingly agrees to take Melba to a cockfight. At the arena, nervous trilling gives way to an upbeat square dance as the match begins; tumultuous brass simultaneously acknowledges the brutality of the birds tearing each other apart and the spectators' varied reactions as they cheer and place bets.

19. Mr. Slade Austere, low-register strings and moody woodwinds underscore Slade's meeting with Shooter. Slade, bitter over his loss to The Man, blackmails the dealer into fixing the upcoming poker game in Eric's favor.

20. Walking Away Blues/Dialogue With the Rain

An unused, aching rendition of the harmonica theme was meant to play after Eric tells Shooter that the wait leading up to the big game is taking a toll on him. Also dialed out of the film is a contemplative development of Christian's theme as a conflicted Eric walks through the neighborhood during a rainstorm.

21. Walking Down A solo rendition of the harmonica theme plays for Eric moping in his apartment—he decides to visit Christian.

At the Farm Eric arrives at Christian's house in the country, where his theme receives an impressionistic, rural treatment for flutes, strings, harmonica and English horn.

22. So Many Times Dreamy, chordal strings and harp underscore Eric and Christian enjoying the fresh country air, impressionistic woodwinds and pizzicato strings intruding as they head toward a stream. Two-voice solo piano leads to a gentle reprise of Christian's theme on guitar as she tells Eric of her childhood. The melody reaches a romantic climax as the lovers kiss.

23. The Most Important Thing A bit later, the film cuts back and forth to The Kid and The Man preparing for the big game; the harmonica theme sounds over a walking bass line for Eric packing his suitcase.

Melba A misterioso theme for winds under an ostinato of harp and chimes accompanies The Man methodically filling his suitcase with cash. This sequence of the film appears to have been re-edited after scoring took place: in the finished film, the opening bars of this cue are heard prior to "The Most Important Thing" for the tail end of a scene involving Melba (hence its title) and then the cue appears again in full for The Man packing his luggage.

All Packed Pizzicato strings seemingly eat away at Eric as he studies a list of gambling percentages; edgy low-end piano and muted brass play against The Man calmly exiting his hotel room.

24. New Deck, Please Six players participate in the climactic game at the Hotel Lafayette surrounded by a room full of spectators. A nervous variation on Eric's theme sounds on English horn amid unnerving pizzicato strings, xylophone, piano and wood block; the various elements combine to form a taunting clock-like texture that evokes the passage of time after The Kid wins a large pot and The Man requests a fresh deck of cards.

A Deuce to The Man As the game progresses, the ticking "poker" material intensifies.

25. Shooter With only The Kid and The Man left in the game, Eric realizes that Shooter has been dealing him "helpful" cards. During a sleep break, Eric angrily confronts the dealer and insists that he can win without any help. Ardent strings mark the after-

math of their exchange. Schifrin subsequently reprises The Man's material for Howard in his room, worrying aloud whether or not The Kid will "get through to" him.

No Sale Christian arrives at Eric's room and realizes that he has cheated on her when Melba answers the door; a forlorn rendition of Christian's theme underlines her disappointment. Schifrin gradually mounts the various layers of the maddening poker music during a montage of the game back in progress.

26. My Bet Eric tactfully has Shooter replaced with another dealer, "Lady Fingers" (Joan Blondell); the poker material returns as The Man loses several pots to The Kid.

Five Thousand/Jack of Diamonds The score builds suspense for the game's final hand with tremolo strings and rattling percussion. The Kid is set to win with a full house; the spectators whisper in excitement as they wait for The Man to reveal his final card. The cue explodes with chaotic, brassy jazz, capturing the shock of Eric and the spectators as Howard turns over a Jack of diamonds, winning the game with a straight flush and "gutting" Eric.

27. Walking Down/You Just Ain't Ready for Me Yet The harmonica theme sounds as Eric staggers out the service entrance of the hotel and crumbles against a wall. A jazz percussion riff slowly forms when the shoeshine boy from earlier in the film appears and challenges Eric to a game of penny pitch; Eric accepts and when he loses, the boy chastises him for "trying too hard" before running off in triumph. Eric runs into Christian as he leaves the alley—they embrace, to a warm version of Eric's theme as the film fades to black. (The film concludes with an abbreviated version of the Ray Charles recording of "The Cincinnati Kid," track 1.)

Bonus Tracks

28. Theme From The Cincinnati Kid Schifrin recorded this instrumental version of the film's main theme with a jazz quartet (bass, drum and guitar, along with Schifrin himself on piano) at the end of the original soundtrack sessions; it makes its debut on this FSM release.

29. In Memoriam The film opens with Eric pass-

From the original MGM Records LP...

One of the most important elements in good motion-picture making is music. It stimulates the emotional values in a drama, and it helps to pace a comedy. Always music should enhance the action without intruding or making the viewer consciously aware of its presence.

Lalo Schifrin is a member of the new generation of

ing by a jazz funeral procession, as part of which a Dixieland band performs a tribute. The piece continues in the background as Eric stops to pitch pennies with the shoeshine boy.

Oh Didn't He Ramble The opening credits unfold as the band from the funeral leads a parade through the streets; festive neighborhood residents dance to the musicians' Dixieland jazz (a production track by Bob Cole and J.R. Johnson recorded without Schifrin's involvement; the original monaural recording has here been given a light stereo reverb to enhance listenability).

30. Nobody Knows The Way I Feel This Morning Midway through the film, Eric lingers in the doorway of a club and hears a Dixieland jazz number (by Tom Delaney and Pearl Delaney) being performed by The Preservation Hall Jazz Band, with singer Emma Barrett at the piano. (Like "Oh Didn't He Ramble," this is a monaural track recorded during production.) This piece plays after the unused coupling of "Walking Away Blues/Dialogue With the Rain" (track 20) would have appeared in the film.

31. When the Saints Go Marching In This jazz arrangement of "When the Saints Go Marching In" (by veteran orchestrators Leo Shuken and Jack Hayes) does not appear in the film. It was recorded during the soundtrack sessions as an alternate to "Oh Didn't He Ramble" (track 29). The studio cue sheet notes that this selection replaced "Oh Didn't He Ramble" in foreign releases of the film.

32. I'm All Packed This performance of the unused, extended version of track 17 is identical to track 11, except track 32 is taken from the scoring session master rather than the album master.

33. Cockfight This version of the cockfight music is the same as tracks 6 and 18, except for an alternate ending.

34–41. You Just Ain't Ready for Me Yet (version #2, pick-ups #1–8) These are eight alternate "tags" Schifrin composed, and Armbruster conducted, for the film's ending, "Just Ain't Ready for Me Yet" (track 27). In the finished film, only the brass fanfare appears from the take in track 27 (the first 0:04 of these cues) before the piece segues to the Ray Charles song.

—Alexander Kaplan and Lukas Kendall

musical composer-conductor-arrangers and his composition and styling of music possess a unique sound all their own.

The story of *The Cincinnati Kid* is the human drama played throughout all our lives. It is king of the mountain; son versus father; the age-old conflict: the young man, the comer, challenging the old man who's in

power. The weapons in this story are cards. The game is five-card stud and the stakes are high. The setting is New Orleans, and the time is the mid-thirties. The sound is decay, passion, ambition, lust, nobility and honor, weakness and frailty—point and counterpoint, it moves with an incisive drive towards the summit where one stands alone on the turn of a card.

From these emotional tributaries, the music must flow into the mainstream of the story. Lalo Schifrin has devised three original themes in order to identify the principal characters. For the young gambler, Steve McQueen, the theme is instrumented by harmonica. The love theme, “So Many Times,” was created for the naïve country girl played by Tuesday Weld, and is rendered on guitar and backed by the full orchestra. For the old gambler, Edward G. Robinson, a theme titled “The Man” was created and instrumented by bass flute.

When composing a score for a motion picture, Lalo Schifrin thinks from the point of view of the camera. He brilliantly interweaves his character themes into an orchestration to underscore the intercutting of a scene, an affecting, identifying sound compatible to the situation. In the denouement of the film, when sweet victory is present for one, and abject defeat for the other, Schifrin skillfully blends his opposing themes into a muted pitch of tension which sustains until broken by the turn of the hole card.

The book *The Cincinnati Kid*, on which the screen-

The Venetian Affair

The Venetian Affair (1967) represents the first of two attempts by M-G-M to cast one of the leads from its television spy series *The Man From U.N.C.L.E.* in a secret agent-styled feature. *The Venetian Affair* starred Robert Vaughn as an ex-CIA agent investigating a terrorist attack on international diplomats at a peace conference in Vienna. Schifrin wrote a contemporary spy-flavored score (continuing his work in the genre from projects such as *The Man From U.N.C.L.E.*, *The Liquidator*, *Blue Light* and *Mission: Impossible*) for only 22 musicians—no strings or brass, but spotlighting the Hungarian cimbalom (used by John Barry in *The Ipcress File*) and featuring an array of plucked and struck instruments (zither, Italian salterio, Indian sitar and tamboura, harpsichord, two harps and mandolin), conjuring an exotic flavor for Italy and the mystery and intrigue of the Cold War.

Disc 4, tracks 1–16 present the premiere release of the complete original soundtrack to *The Venetian Affair*, with bonus selections following as tracks 17–20. The score has been newly remixed from the original 35mm three-track magnetic film recordings.

play is based, was set in St. Louis, and played against the contemporary scene. To me the big gamblers today are businessmen dealing in vast financial empires. They are not the colorful gamblers of three decades ago. The characters in the book were too Runyonesque to be contemporary, so we moved back in time, and south from St. Louis to colorful New Orleans, the fountainhead of modern jazz.

Lalo Schifrin is an Argentinean, a graduate of the Paris Conservatory of Music—but his first love in music is American jazz. While taking his classical education in music at the Conservatory, he played in Parisian jazz bands during his free time. A piano virtuoso, he digs jazz, and in this score he plays it to perfection.

In mounting the picture in color, we departed from the standard procedure by taking out all of the primaries—there are no reds, no yellows, no blues, or whites—which gives the film a rare kind of muted quality, a more realistic quality which achieves a mood for drama in color. Lalo Schifrin understood what we were striving for in mood, and gave us what I think is a perfect musical accompaniment.

His original song, “The Cincinnati Kid,” is beautifully sung by Ray Charles at the conclusion of the film. So, whether or not you intend to see *The Cincinnati Kid*, for which this marvelous score was written, please listen to the album and share with me the pleasure of hearing Lalo Schifrin’s great music.

—Norman Jewison

The only previous release of music from the film was an MGM Records 45rpm single (K13670) featuring Schifrin’s re-recorded “Venice After Dark” (the main theme) and “Our Venetian Affair” (the love theme); these can be found on disc 5, tracks 26 and 27.

1. Venice After Dark The opening titles unfold as an American diplomat, Alan Prentiss (played by the film’s screenwriter and producer, E. Jack Neuman), travels through Venice with sinister foreign agent Robert Wahl (Karl Boehm). In the finished film, the first part of this sequence plays without music (see track 20); when Prentiss and Wahl board a gondola, Lalo Schifrin’s misterioso, Italian-flavored main theme enters on cimbalom over a jazz rhythm section as they travel to an ill-fated international peace conference.

2. N.Y. at Dusk Prentiss detonates a bomb at the conference, killing himself and the other diplomats. A low, rattling cluster marks the aftermath of the explosion before contemplative harp and guitar play through a transition to New York.

The One to Spare Low-register cimbalom and

bass toy with the main theme as reporter (and ex-CIA operative) Bill Fenner (Robert Vaughn) arrives at the offices of the International Wire Service, where he receives an assignment to investigate the explosion.

3. Venetian Dialogue In a Venice restaurant, Fenner surreptitiously photographs scientist Pierre Vaugiroud (Boris Karloff); the main theme returns briefly until one of Vaugiroud's bodyguards confronts the reporter.

The Credentials Fenner asks to speak with Vaugiroud but the scientist dismisses him, accompanied by a suspicious chromatic passage. The main theme plays through a transition of Fenner arriving at a Venetian police station to attend a press conference about the bombing.

4. Next of Kin At the city morgue, Fenner converses with Frank Rosenfeld (Edward Asner), his former supervisor at the CIA; the main theme plays over a chromatic pattern as they watch Prentiss's attractive secretary Claire Connor (Felicia Farr) identify the remains of her boss. The cue ends with a threatening flourish as Rosenfeld introduces the American reporter to a creepy Russian agent.

The Back Door Low-register cimbalom and bass reprise the main theme as Fenner observes Claire leaving the morgue.

5. Claire's Blues (short version) Schifrin introduces a sentimental blues theme as Fenner consoles Claire in her apartment. She explains that Prentiss was a good man, before opening up to Fenner and kissing him.

6. Open Gate Fragments of the main theme sound over improvisatory percussion as Fenner, Rosenfeld and some CIA operatives head to a meeting with Vaugiroud. The cue snarls to a conclusion when they discover the hanging corpses of Vaugiroud's bodyguards.

The Unsolved Affair Rosenfeld reveals that Fenner's ex-wife Sandra Fane (Elke Sommer) had an affair with Prentiss before the bombing. Schifrin introduces a nostalgic flute theme—an instrumental version of the end title song "Our Venetian Affair"—as Fenner thinks of Sandra; she too is an ex-CIA agent, and her traitorous conduct resulted in Fenner's dismissal from the agency. The cue takes a dark turn as Fenner angrily realizes Rosenfeld summoned him to Venice for the express purpose of finding Sandra for the CIA, prompting Fenner to punch Rosenfeld in the face. Schifrin reprises Sandra's theme over an unnerving pedal point as the reporter attempts to compose himself.

7. Unconcerned Fenner accompanies Rosenfeld to CIA headquarters, where he agrees to track down Sandra. He is dismayed to find Claire working alongside the other agents: she has been with the CIA all along. Her "Blues" theme returns as she privately ex-

presses to Rosenfeld her disapproval over how he uses people. Only the closing bars of this cue appear in the finished film, playing as Fenner checks his gun and collects a key to Sandra's apartment.

The Other Venice The main theme plays for Fenner arriving outside Sandra's apartment. A French spy, Jan Aarvan (Joe De Santis), watches the reporter from afar and takes notes.

Venetian Affair Sandra's bittersweet theme creates a sense of history for the couple as Fenner explores his ex-wife's apartment, filled with sculptures and other artwork.

8. Around the Corner Aarvan tails Fenner through Venice, to a reprise of the main theme enhanced with bongos and shakers. Fenner, aware of his pursuer's presence, hides behind a pillar before retreating into a café, where he calls for backup.

9. At the Convent Schifrin composed this (ultimately unused) version of Sandra's theme for a scene in which Fenner searches for his ex-wife at a local convent.

Sandra Fenner and Sandra reunite at the convent. Her theme plays on guitar and flute as Fenner reminds her of how she disappeared without a word three years prior. Sandra's melody belies the awkwardness of their encounter, giving weight to her confession that she still loves him.

10. His Name Is Goldsmith Schifrin develops the main theme nervously on cimbalom as Fenner alerts Sandra to the presence of a spy in the convent's courtyard; she identifies him as Goldsmith (Bill Weiss), an employee of the mysterious Wahl. Sandra goes on to describe Wahl as a man who "buys and sells power." Eerie cimbalom and bongo rolls create tension as Fenner sneaks up behind Goldsmith, who wields a pocketknife. Violent, rhythmic bursts of piano, cimbalom and percussion underscore a scuffle between the two men before Fenner pins Goldsmith to the ground and demands a meeting with Wahl.

11. No Fright Sandra accompanies Fenner to the apartment of Mike Ballard (Roger C. Carmel), a fellow IWS reporter. Fenner phones Rosenfeld at CIA headquarters, where the French spy Aarvan suddenly turns catatonic during questioning; Schifrin scores his trance with dissonant woodwinds over a chromatic ostinato as Claire reveals that she once found Prentiss in a similar state.

A New Beginning In Ballard's bedroom, Sandra tells Fenner of her desire for a new life. Her melody returns as they become intimate, with an uneasy bongo and suspended cymbal roll building through the final bars of the theme, reminding of the danger that surrounds them.

12. Fenner A spare rendition of the main theme

for cimbalom, bass and harp underscores Claire's nighttime meeting with Fenner; she presents him with a passport for Sandra.

Wahl Claire's melancholy tune makes a brief appearance when she kisses Fenner on the cheek for luck—he will need it, as he has resolved to sneak Sandra out of Venice. When Claire turns to leave, threatening textures signal the arrival of two of Wahl's henchmen, who proceed to apprehend Fenner. A fateful reprise of the main theme marks a shot of their speedboat transporting Fenner to a meeting with Wahl, who offers the reporter \$15,000 in exchange for Sandra.

Ballard Fenner and Ballard discuss the Vaugiroud report in Ballard's office. A dissonant piano outburst marks the appearance of Vaugiroud's bleeding bodyguard in the doorway and the room erupts in gunfire. Schifrin scores an ensuing shootout between Fenner and one of Wahl's assassins with cimbalom, accordion and aggressive low-end piano. Fenner succeeds in killing the assassin, but not before Ballard and his secretary die in the crossfire. Woodwinds take up the main theme amid militaristic snare, timpani and piano as Fenner retrieves Vaugiroud's precious report from the dead bodyguard.

13. As Long as We Are Together The love theme underscores a rendezvous between Fenner and Sandra as she disguises herself (by changing into a nun's habit) and admits her desire to be with Fenner always. A suspicious development of the love theme plays on accordion and cimbalom as Sandra sneaks onto a ferry.

14. I Didn't Lie to You Fenner meets up with Sandra in her compartment on a train bound for Paris. When he finds her with Wahl and Goldsmith, he thinks that she has betrayed him, despite her protests. Fenner refuses to turn over the Vaugiroud report, prompting Wahl to shoot Sandra. The love theme sounds over sinister accompaniment as she dies in Fenner's arms. Wahl admits that she was in fact innocent and that they followed her to the train; Fenner lunges for the villain but Goldsmith knocks him unconscious.

Hypodermic Persuasion Schifrin reprises the hypnotic material from "No Fright," developing it as Fenner slowly regains consciousness in a padded cell. A door swings open, revealing Wahl and his crew—when Fenner once again refuses to turn over the report, Wahl threatens to inject him with a mind-control drug, the same one used on Prentiss and Aarvan. Wahl demonstrates the power of the drug on a cat, which proceeds to howl in fear over the presence of a harmless mouse. (The finished film dials out the passage for pitch-bending bass, cimbalom and percussion.)

15. Subliminal Horror After one of Wahl's goons injects Fenner with the drug, the hypnotic material underscores him resting in his padded cell. Wild jazz per-

cussion, flute and cimbalom sound when his captors release a mouse into the chamber and Fenner freaks out much like the cat did earlier.

Narco Vaugiroud visits with Fenner and encourages him to lead Wahl to the report, then Wahl snaps his fingers and the scientist lumbers away, zombie-like, accompanied by sinister cimbalom and halting low-end piano: he too is under the influence of the mind-control drug.

Venetian Chase A hypnotized Fenner brings Wahl and Goldsmith to a church, where he has hidden the report in a confessional. Before leaving with the document, Wahl informs Fenner that Vaugiroud will blow up a second conference later that day. Nervous jazz drumming underscores Goldsmith preparing to shoot Fenner, with ascending woodwind chords sounding over the percussion as the reporter snaps out of his spell, smothers the henchman with a curtain and beats him unconscious. Cimbalom joins the rhythm section as Fenner and Wahl engage in a game of cat-and-mouse that plays out above deserted Venetian canals. The reporter eventually draws Wahl out into the open and shoots him, his body falling into the water, marked by a low-end piano cluster. A murky alto flute line sounds over cymbal as Fenner reclaims the report.

16. A Lonely Silhouette Fenner arrives at the conference just in time to stop Vaugiroud and turns the scientist's report about the mind-control drug over to Rosenfeld, who proceeds to read it aloud to the assembled European security officials. The main theme receives a lonesome reprise as Fenner leaves, dejected over Sandra's death.

Our Venetian Affair Julius LaRosa croons "Our Venetian Affair," a bittersweet vocal version of Sandra's theme (with lyrics by Hal Winn), over the end credits, which play out against a scenic shot of a canal. Schifrin recorded the song with a group of eight players (plus LaRosa) on August 2, 1966, shortly after the sessions for the score proper. (LaRosa wound up recording the song again later that year, on October 25, for his album *Hey Look Me Over* [MGM E/SE-4437]; this featured a slightly different arrangement by Don Costa, also released on a 45rpm single [MGM K13651]. It is not included here due to licensing restrictions.)

Bonus Tracks

17. Claire's Blues (long version) This extended version of "Claire's Blues" (track 5) does not appear in the film.

18. Lonely Silhouette (retake)/Affair Is Over This track presents an alternate version of the movie's ending as recorded at the scoring sessions: "Lonely Silhouette" contains the same music as track 16 but from

a subsequent (unused) take; “Affair Is Over” is an instrumental arrangement of Sandra’s theme, in place of the song “Our Venetian Affair.”

19. Our Venetian Affair (long version) This extended version of “Our Venetian Affair” performed by Julius LaRosa runs about 0:45 longer than the shorter

Sol Madrid

Sol Madrid (1968) was, like *The Venetian Affair*, an espionage-themed feature film starring one of the leads from *The Man From U.N.C.L.E.*, in this case David McCallum. McCallum plays Sol Madrid, an undercover narcotics agent infiltrating the organization of Acapulco-based drug lord Emil Dietrich (Telly Savalas). Schifrin’s score features a variety of source cues in a number of popular idioms (jazz, Latin, rock) as well as dramatic scoring capturing action, suspense and even some tender moments.

Disc five features the complete original soundtrack from *Sol Madrid* in chronological order (tracks 1–21) followed by two bonus tracks (22–23), all newly remixed from the original three-track 35mm scoring masters.

1. Main Title The opening titles begin rolling over a field of opium poppies, a tranquil oboe line yielding to a misterioso trilling passage for the revelation of the main title card as one of the flowers is sliced open, spilling milky opium. Schifrin then introduces the theme for Interpol agent Sol Madrid (David McCallum) in bold fashion over an aggressive foundation for an exciting montage showing the production and distribution of a heroin shipment.

The Burning Candle Wild source jazz continues under the opening credits as an undercover Madrid blends in with strung-out heroin junkies in a seedy apartment. The raucousness increases as police burst in and arrest the addicts.

2. Frightened Stacey In her Malibu hotel room, Stacey Woodward (Stella Stevens), the wayward mistress of Mafia capo Dano Villanova (Rip Torn), awakens to a dreamy, suspenseful version of Madrid’s theme and discovers the agent hovering over her. Threatening, cool jazz plays as Madrid forces her at gunpoint to turn over her share of the cash she helped Harry Mitchell (Pat Hingle) steal from Villanova’s crime family.

Mexican Waters Stacey agrees to lead Madrid to Mitchell, who is in Acapulco. As Madrid and his companion arrive in Mexico on a yacht, the score evokes the locale with rambunctious, mariachi-flavored music; the mood darkens as a Mexican customs boat approaches the yacht.

version used in the film (see track 16).

20. Main Titles (Piazza San Marco) (cimbalom) Creepy solo cimbalom hints at the main theme; Schifrin intended this unused piece to play at the opening of the film when Prentiss first meets up with Wahl.

—Alexander Kaplan

3. Adagietto for Guitar and Orchestra Madrid calls Emil Dietrich (Telly Savalas)—Mitchell’s heroin-dealing contact—and they arrange to meet; this cue (only 1:40 of which appears in the film) plays during the phone conversation, and continues afterward as Madrid informs an angry Stacey that she will be paying for their luxurious accommodations. Schifrin perhaps modeled this bittersweet piece for guitar and orchestra after the slow movement of Joaquín Rodrigo’s guitar concerto, which also features a prominent part for English horn.

4. Dietrich Madrid arrives at Dietrich’s lavish estate for a luncheon meeting, during which the undercover agent negotiates a deal to transport a large supply of heroin into America for half a million dollars (see track 22). Once Madrid departs, the Adagietto material receives an austere treatment as Mitchell expresses his doubts to Dietrich about Madrid’s motives.

5. Cantina Rock After Stacey abandons Madrid, he finds her dancing it up at a club where this decadent rock number plays as source music. Two of Dietrich’s henchmen (sent by Mitchell) chase Madrid and Stacey out of the club; the source music continues, accelerating and modulating upward as they ward off the attackers. Madrid dispatches one of the henchmen while his Mexican contact, Jalisco (Ricardo Montalbán), arrives just in time to kill the other.

6. Villanova’s Cocktail Music Approximately 0:25 of this lounge jazz plays in the background as Villanova orders a Mafia hit man named Scarpi (Michael Conrad) to Mexico in search of Stacey.

7. Sol Madrid’s Theme A straightforward rendition of Madrid’s theme emphasizes electric piano, trumpet and guitar as the agent reveals a more sensitive side to Stacey and the two become intimate.

8. Mariachi Street Music #1 Mariachi source music plays as Madrid wanders down an Acapulco street and meets up with Jalisco.

9. Mariachi Street Music #2 The source music continues with this second mariachi piece as Jalisco talks longingly about his retirement plans and Madrid reveals his intention to move Stacey back onto the yacht for safety.

10. Worried Stacey/Scarpi Woodwinds underline Stacey’s concern when Madrid informs her that Scarpi

is in town, yielding to a Latin rhythm section for a transition to Scarpi's hotel room, where one of Dietrich's underlings murders the hit man.

Heroin Bag/The Pump Madrid concocts a scheme to smuggle Dietrich's heroin across the border: He and one of Dietrich's men, disguised as oil workers, infiltrate a Tijuana refinery. Low-end piano grounds sliding strings, portentous brass and electric keyboard as they feed a refinery employee a phony story and load their bag of heroin into one of the pipelines, clogging it.

11. Headlights Schifrin develops the "smuggling" material from the preceding cues (which at certain points recalls the composer's famous "The Plot" from *Mission: Impossible*) as Madrid and his accomplice arrive at another refinery in San Diego. (The first half of this cue does not appear in the finished film.)

Pressure/More Pressure When Madrid reports that there is a problem with one of the Tijuana lines, refinery workers gradually increase the pressure in the pipeline, which sends the heroin bag shooting through the pipe, across the border. The score mounts jazzy suspense throughout this process—with pulsing timpani, scratchy high-register violin, muted trumpet intonations and repeating piano figures—until the bag arrives in San Diego, where Madrid retrieves it from a pipe.

Ingenuous Madrid sells the heroin to undercover agents posing as shady dealers (in order to put on a show for Dietrich's man). Schifrin's brief cue for the "tense" transaction begins with tremolo strings against a repeated saxophone motive.

12. Mexican Dance Music This laid-back piece of Mexican source jazz plays as Villanova arrives at his Acapulco compound and finds a kidnapped Stacey waiting inside.

13. A Demanding Lover A saxophone and electric piano melody wanders amid dissonant strings for Villanova threatening Stacey. He pins her down, the cue building tension as his henchmen inject her with heroin.

14. Turn On, Search Out Shots of Stacey tripping out alternate with footage of Mexican police blowing up Dietrich's secret drug laboratories. A morose, ostinato-driven melodic line incorporates a major-seventh motive, echoplexed woodwinds and trilling strings for Stacey's descent into addiction, while militaristic snare drum underlines the raid on the drug operation.

15. Mexican Street Music This source piece for marimba and rhythm section does not appear in the film.

16. Charanga #1 Dietrich believes that the Mafia attacked his drug laboratories because he was harboring Mitchell, so he banishes the Mafia turncoat from

his estate. This upbeat source cue (approximately 1:00 of which appears in the film) emanates from the hotel to which Jalisco tails Mitchell; the "charanga" is a type of Cuban dance music.

17. Dangling Bloody Hand Low clarinets, tremolo strings and timpani sound briefly when Madrid and Jalisco find Mitchell dead in his bathtub—the result of a suicide, or so it seems.

To Get Some Air Madrid sets up a drug sting at Dietrich's compound; as Mexican police raid the estate, Madrid kills the drug kingpin in self-defense. A tense development of Madrid's melody plays through the aftermath of the violence, the theme darkening on a transition to Jalisco chauffeuring Madrid away from the compound. Now aware that Jalisco is in the employ of Villanova, Madrid asks Jalisco to drive to a deserted beach.

18. Charanga #2 About 0:25 of this source cue plays as Madrid and Jalisco arrive at the beach.

19. Guajiro From the Distance (short version) This lively dance music does not appear in the film. Schifrin may have intended it as additional source music heard from afar after "Charanga #2" as Madrid accuses Jalisco of kidnapping Stacey and murdering Mitchell, then persuades him to give up Villanova's location before gunning him down.

20. Villanova's Villa/Villanova's Chase/Villanova's Fight Madrid arrives at Villanova's compound and hunts for the Mafia leader, accompanied by edgy jazz; when he finds the criminal, he demands to be taken to Stacey. A chromatic string ostinato sounds over a low pedal for Madrid discovering the girl strung out on heroin.

Villanova runs away and Madrid chases after him, the score responding with a violent, low brass ostinato in 7/4. This material yields to high-register strings and percussion as Madrid follows Villanova through a swamp.

Trilling strings and wild snare drum underscore a brutal showdown between the men, the music straining as Madrid drowns Villanova.

21. What Really Counts Madrid visits Stacey as she recovers in a hospital. Although he apologizes for putting her in harm's way, she remains bitter that he put his job above her safety. A mellow reading of Madrid's theme sounds on flute and guitar as he leaves, the tune reaching an aching, romantic climax for the end credits.

Bonus Tracks

22. El Patio (guitar) This placid source piece for solo guitar (approximately 4:00 of which appears in the film) plays during Madrid's initial lunch meeting with Dietrich.

23. Guajiro From the Distance (long version)

This slightly slower version of “Guajiro From the Distance” also does not appear in the film.

Album Program

MGM Records released an LP for *Sol Madrid* (E/SE-4541 ST) featuring the original soundtrack performance. However, the cues were edited for the album conventions of the day (out of film sequence, and emphasizing source cues) and it is not possible to program the LP sequence out of the tracks on the complete score presentation on disc 5. The end of disc 4 therefore features the album sequence recreated from the original three-track scoring sessions for optimal sound quality (space limitations prevented the presentation of the album program on disc 5).

21. Sol Madrid (Main Theme) The opening track of the LP combined the second half of the “Main Title” (disc 5, track 1) with the end credits cue, “What Really Counts” (disc 5, track 21).

22. Fiesta This is “Mariachi Street Music #1” (disc 5, track 8) with a new title.

23. Stacey’s Bolero This is “Mexican Dance Mu-

From the original MGM Records LP...

Sol Madrid is a unique and thoroughly modern underworld thriller, enhanced not only by a raft of exciting performers, but also a superior musical score by Hollywood’s fastest-rising musical talent—Lalo Schifrin.

Elderly Mafia leader Capo Riccione (Paul Lukas) demands that his heir-apparent, Dano Villanova (Rip Torn), find and “deal with” Harry Mitchell (Pat Hingle), who has absconded with \$500,000 of their money and, more importantly, with their secrets locked in his computer-like brain; and with Stacey Woodward (Stella Stevens), Dano’s mistress who has vanished with Mitchell.

Undercover Interpol narcotics agent Sol Madrid (David McCallum) is assigned to get Mitchell and persuade him to turn government witness against the Mafia. Madrid’s one lead is Stacey, whom he finds with half the stolen money in Malibu. Madrid, threatening to inform Villanova of her whereabouts, forces her to reveal that Mitchell is in Acapulco. Stacey accompanies Madrid to Acapulco, posing as his “girl friend.” Once there she introduces him to Mitchell’s contact, Emil Dietrich (Telly Savalas), a big supplier of heroin who has broken with the Mafia.

Madrid builds his way into Dietrich’s confidence and purchases \$200,000 worth of heroin. But Mitchell suspects Madrid and sends killers to take care of him.

Jalisco (Ricardo Montalbán), Mexican Interpol

agent, arranges for Stacey to be hidden in a yacht, while Madrid ingeniously smuggles the heroin over the border and into the waiting arms of the Treasury men.

24. The Burning Candle This is the same as the second part of disc 5, track 1.

25. Adagietto This is the same as “Adagietto for Guitar and Orchestra” (disc 5, track 3).

26. Sol Madrid (Main Theme) This is identical to “Sol Madrid’s Theme” (disc 5, track 7).

27. The Golden Trip This version of “Cantina Rock” (disc 5, track 5) fades out at the end, rather than playing to its conclusion.

28. Charanga This is the same as “Charanga #2” (disc 5, track 18).

29. El Patio This is an edited version of “El Patio (guitar)” (disc 5, track 22).

30. Villanova’s Villa This is identical to the first part of disc 5, track 20.

31. Bolero #2 This is the same as Mariachi Street Music #2 (disc 5, track 9).

32. Villanova’s Chase The last track on the LP combines two score cues: “Mexican Waters” (disc 5, track 2) and “Villanova’s Fight” (disc 5, track 20), omitting a percussion overlay from the latter.

—Alexander Kaplan and Lukas Kendall

But the big job—getting Dietrich and Mitchell—is not yet done. And Madrid, frantic over the disappearance of Stacey, nevertheless knows he must still perform his duty. Only then can he seek out Stacey and finally, the deadly Villanova.

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The Music

Side One

1. Sol Madrid (disc 4, track 21) This version of the Main Theme, written by Mr. Schifrin, appears over the film’s introductory credits.

2. Fiesta (disc 4, track 22) A typical, bright Mexican melody which is heard during one of the scenes in colorful Acapulco.

3. Stacey’s Bolero (disc 4, track 23) The unfortunate victim of revenge, pretty Stacey is brought to a house of ill repute and forced to become a drug addict.

4. The Burning Candle (disc 4, track 24) This music is heard following the film credits and under the scene depicting the transition from the beautiful poppy to the final user of the drug. In this selection, Schifrin utilizes free form jazz.

5. Adagietto (disc 4, track 25) Dietrich is a notorious mover of heroin. But curiously, he is sometimes

sensitive and understanding. In many scenes, Schifrin underlines Dietrich with pretty music, conforming to his strangely better nature.

6. Sol Madrid (disc 4, track 26) Here the Main Theme serves as background for one of the rare, tender moments of the film. Madrid will use anyone to gain his ends, and this includes Stacey. But in this scene, for the first time, he is sympathetic toward her and they spend a romantic evening together.

Side Two

1. The Golden Trip (disc 4, track 27) The scene is a popular Acapulco discotheque. Stacey is apprehended by local gangsters who try to kill her. A chase ensues and Stacey is rescued by Madrid, with the help of Jalisco.

2. Charanga (disc 4, track 28) Another pretty, original Mexican-flavored composition by Schifrin is heard during the action in the streets of Acapulco.

3. El Patio (disc 4, track 29) A guitar is the only instrument used during a scene in Dietrich's castle wherein he and Madrid calmly make arrangements to buy and ship a huge quantity of heroin. The deft fingers of the famous Laurindo Almeida* perform beautifully on this solo.

4. Villanova's Villa (disc 4, track 30) Villanova's big job at the moment is to eliminate Stacey. In this scene, Madrid has cleverly entered Villanova's highly-protected villa. A fight ensues and Villanova escapes

Schifrin at M-G-M Bonus Tracks

Disc 5 presents Schifrin's complete original soundtrack to *Sol Madrid* along with a short program of "Lalo Schifrin at M-G-M" bonus tracks:

24. Theme From Medical Center In 1969, Schifrin scored the M-G-M TV movie *UMC* (an acronym for "University Medical Center"), which served as the pilot for the long-running series *Medical Center* (1969–1976). The first season of *Medical Center* used no music for the opening credits and Schifrin's *UMC* theme for the end titles. For the second season, Schifrin composed a new, mod-flavored theme in which the melody emerges from an electronic wail as an ambulance speeds toward the hospital. In a 1987 interview with Jon Burlingame, Schifrin revealed, "I see an ambulance coming, and I thought, why not do the siren so that the sound becomes [a musical] pitch? So I did it with a big Moog synthesizer." The composer recorded this extended version of the theme on September 18, 1970, for release as a single; it became the featured track on his 1970 LP collection, *Medical Center and Other Great Themes* (MGM Records SE-4742).

with Madrid hot in pursuit.

5. Bolero #2 (disc 4, track 31) This composition is heard several times during the many scenes filmed in beautiful Acapulco.

6. Villanova's Chase (disc 4, track 32) Madrid chases Villanova through a swamp. Not only is he a Mafia leader who must be apprehended, but he has also forcibly made Stacey a drug addict. A brutal fight takes place with Madrid the victor.

*Laurindo Almeida appears through the courtesy of Capitol Records.

The Composer: Lalo Schifrin

Buenos Aires-born Lalo Schifrin acquired his basic music training in the environment of his family. His father was concertmaster of the Teatro Colón in Buenos Aires for thirty years. Schifrin studied composition with Juan Carlos Paz in Argentina and later at the Paris Conservatory. Returning to his homeland, he wrote for the stage, modern dance and television before becoming fascinated with jazz. This interest led to his joining the Dizzy Gillespie band in 1960, as a pianist and composer, and coming to the United States. Settling in Los Angeles, he has since become one of the most noted of Hollywood film composers with the scores for *The Cincinnati Kid*, *The Liquidator*, *Cool Hand Luke*, *The President's Analyst*, *The Fox* and the forthcoming *Rise and Fall of the Third Reich* to his credit.

25. The Haunting (Inspired by the M-G-M Motion Picture *The Haunting*) Schifrin composed this subtly Latin theme (with wordless chorus), "inspired" by Robert Wise's 1963 M-G-M horror film *The Haunting*, for a 1963 MGM Records single (K13163). Completely unrelated to Humphrey Searle's score for that film, the recording (made in New York on July 2, 1963) also appeared on the aforementioned *Medical Center and Other Great Themes* LP. This particular master comes from the MGM Records album for *The Prize*, in which "The Haunting" figures as one of the B-side tracks supplementing the Jerry Goldsmith selections from that film. The only stereo master to Schifrin's "The Haunting" appears to be in "electronic" stereo.

26. Venice After Dark (*The Venetian Affair*, single recording) On October 19, 1966, Schifrin recorded two tracks from *The Venetian Affair* for release as a single on MGM Records (K-13670). This extended version of the opening cue in the film ("Venice After Dark," disc 4, track 1) is the B-side from the single, which appears to have been mixed only in monaural sound. The first-generation master presented here features a light stereo

reverb to enhance listenability.

27. Our Venetian Affair (*The Venetian Affair*, **single recording**) The A-side to Schifrin's *The Venetian Affair* single showcased this choral version of the film's end title song (with lyrics by Hal Winn).

28. Main Title (*The Mask of Sheba*) On March 9, 1970, NBC aired *The Mask of Sheba* as a *Monday Night at the Movies* presentation. Writer-producer Sam Rolfe, a veteran of *The Man From U.N.C.L.E.* intended it as a pilot (for a series called *Quest*) but the network failed to pick it up. Eric Braeden stars as a proto-Indiana Jones adventurer leading a team of international archaeologists who, in the opener, search for a priceless gold mask in Ethiopia. Schifrin provided an enjoyable score (recorded on January 29, 1970) and this rousing title theme combines heraldic fanfares with a mod, rock-flavored bridge. The soundtrack survives only in monaural sound, here given a light stereo reverb.

29. A New Hope/Earth II Theme (*Earth II*) Like *The Mask of Sheba*, the TV movie *Earth II* (originally broadcast on November 28, 1971) served as a pilot for a show that never made it to series. Writer-producers Allan Balter and William Read Woodfield (both veterans of *Mission: Impossible*) attempted to capture the futuristic realism of *2001: A Space Odyssey*; not coincidentally, *Earth II* starred one of the actors from that film, Gary Lockwood, alongside Anthony Franciosa and Mariette Hartley. The plot concerned a futuristic space station ("Earth II") attempting to establish itself as a sovereign nation in orbit (the pilot movie contains more political machinations than pure science fiction). Recorded on March 16 and 18, 1971, Schifrin's score features this memorable main title theme that captures the optimism and futurism of the show with a symphonic-mod fusion, featuring innovative use of synthesizer.

—Lukas Kendall