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The Wonderful World of the Brothers Grimm

Supplemental Liner Notes

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The Wonderful World of the Brothers Grimm

Once upon a time, Hollywood panicked due to the new phenomenon known as television. Between 1949 and 1952, the number of television sets in the country rose from 950,000 to 11 million. At the same time, attendance at the movies dropped sharply, from 90 million a week in 1948 to 56 million in 1952. Just as Hollywood was looking for a new way to entice moviegoers into theaters, along came Cinerama.

The new Cinerama process mounted three camera magazines as one. Its 27-millimeter lenses, which filmed three separate images with a single shutter, together possessed the same focal length as the human eye and curved at the same radius as the retina. Projecting those three images onto a mammoth, 146-degree louvered screen formed one giant picture.

Cinerama was the brainchild of Hollywood special effects technician Fred Waller (1886–1954), perhaps better known for his invention of modern water skis. Cinerama grew out of Vitarama, an even more cumbersome 11-camera system designed for the 1939 New York World's Fair, in which the cameras created a single image on a huge domed screen. In 1941, Waller received a government contract to use Vitarama to shoot training films for aircraft gunners. By the end of World War II, an estimated one million soldiers had practiced on the Waller Gunnery Trainers.

Despite backing from Laurance Rockefeller and Henry Luce during the 1940s, Cinerama did not get off the ground until well-known adventurer and radio newscaster Lowell Thomas and legendary Broadway showman Mike Todd came on board in 1950. Along with Merian C. Cooper (*King Kong*), Thomas and Todd produced the first Cinerama feature: *This Is Cinerama*. The film, which premiered on September 30, 1952, at New York's Broadway Theatre, opened with a heart-stopping rollercoaster ride that thrilled audiences. As a travelogue, the film showed off the camera's unique capabilities with splendid vistas of the Grand Canyon, a gondola ride in Venice, and a production of the Act II finale from Verdi's *Aida* at La Scala.

A Cinerama showing was an event. Each ticket holder received a specific seat number, audience members dressed up, and the theater did not sell concessions. A sound mixer ran the board for the seven-track stereophonic sound system designed by Hazard Reeves, adjusting the levels for each individual performance. The result was an experience that, according to publicity materials, "could literally wrap the world around a theater seat."

Over the next several years, Cinerama films delighted audiences with their unique cinematic experiences, whether riding the rapids or flying over the

mouth of an active volcano. Each successive travelogue, however, saw diminishing returns at the box office. Now the time came to use Cinerama to tell a dramatic story.

In 1958, Cinerama teamed up with M-G-M to produce dramatic motion pictures. As part of this unique agreement, both studios would share equally in the production costs as well as the profits. But, as Roger Mayer, president of Turner Entertainment, pointed out in the documentary *Cinerama Adventure*, "It was considered a tremendous risk." Within weeks of the announcement, Cinerama packed up more than \$3 million in cameras and special equipment, moving its offices from Oyster Bay, New York, to the Forum Theater in Los Angeles, redesigning that facility and equipping it as a research center aimed at perfecting proven Cinerama techniques and developing new ones. Nicholas Reisini, president of Cinerama, "felt very strongly that the venue—the Cinerama process—deserved tremendous theatrical productions, lots of stars, tremendous vistas," as Reisini's son Andrew recalled in *Cinerama Adventure. How the West Was Won* went into production first ("For the First Time Cinerama Tells a Story!" trumpeted ads), but when it fell behind schedule, another picture became the first Cinerama feature to reach theaters.

The Grimm brothers, Jacob (1785–1863) and Wilhelm (1786–1859), achieved recognition in their day as scholars of German and Serbian grammar, legal antiquities and Latin poetry. But their collections of over 200 fairy tales ensured their place in history, with characters like Snow White, Sleeping Beauty, Cinderella and Tom Thumb enchanting generation after generation of children. Over the years, the Grimm fairy tales found great success on screen, but before 1962 no film had ever told the story of the brothers themselves.

The Wonderful World of the Brothers Grimm was a pet project of producer George Pal (1908–1980), better known for such sci-fi/fantasy films as *Destination Moon* (1950, the first Technicolor picture dealing with a science fiction subject), *When Worlds Collide* (1951), *The War of the Worlds* (1953), *Tom Thumb* (1958), *The Time Machine* (1960, FSMCD Vol. 8, No. 13) and *The Power* (FSM Box 04). In 1956, Pal purchased the screen rights to *Die Brüder Grimm*, a collection of letters edited by Dr. Hermann Gerstner. As co-director Henry Levin would remark in the film's press materials, "[Pal] felt their story needed telling more than their stories needed retelling on the screen."

Pal shopped his Grimm project to M-G-M, but studio chief Sol Siegel turned it down repeatedly. When Cinerama initiated its collaboration with Siegel

and M-G-M, Nicholas Reisini—a fan of the Grimm stories—helped to reverse Pal’s fortunes. In Gail Morgan Hickman’s *The Films of George Pal*, the producer reminisced that when Siegel suggested filming *Brothers Grimm* in Cinerama, “I practically fainted!”

The film opens with Jacob (Karl Boehm) and Wilhelm (Laurence Harvey) researching the family history of a local duke (Oscar Homolka). The siblings live together along with Wilhelm’s wife (Claire Bloom) and children. When the duke discovers that Wilhelm spends more time writing stories than on his assigned task, he gives the brothers two days to complete the project or face debtor’s prison. After Wilhelm loses the manuscript, Jacob leaves him to work on his own. The angry duke demands six months’ back rent on the Grimms’ lodgings and the strain sends a sick and feverish Wilhelm to bed. When he recovers, a penitent Jacob promises to stay and complete their work, much to the dismay of his fiancée (Barbara Eden), who refuses to wait for him. The film closes with the brothers’ induction into the Berlin Royal Academy.

Dramatizations of three of the Grimm fairy tales—“The Dancing Princess,” “The Cobbler and the Elves” and “The Singing Bone”—beef up this rather slim plotline. “The Dancing Princess” stars Russ Tamblyn as a woodsman who, in order to win the hand of a princess (Yvette Mimieux) and half the kingdom, must discover the secret location she travels to every night and the reason that all her shoes have holes in them the next morning. In “The Cobbler and the Elves,” Laurence Harvey plays an old cobbler who receives a Christmas miracle from a quintet of magical wooden elves. “The Singing Bone” stars Terry-Thomas as a cowardly knight and Buddy Hackett as his faithful servant on a quest to slay a dragon for fame and fortune. (The filmmakers had originally slated six fairy tales for the film, including “Cinderella” and “The Fisherman and His Wife,” the latter for no other reason than to show off a new Cinerama underwater process that would take the audience on a tour through the coral forests off Key West.) David Harmon freely adapted the stories from their original sources and co-wrote the script with Charles Beaumont and William Roberts.

“There was a big problem with Cinerama,” Pal told Gail Hickman. “No director wanted to touch it... It was just too big.” George Stevens, Fred Zinnemann and William Wyler all turned down the project. After a successful screen test, Siegel assigned the directing chores to Pal, who quickly realized there were too many logistical problems to allow him to direct it all. Reserving the fairy-tale segments for himself, he hired Henry Levin (*Journey to the Center of the Earth*) to direct the remaining scenes.

Pal wanted to cast Peter Sellers and Alec Guin-

ness as the brothers but, according to Hickman, M-G-M did not like Sellers. “We need an all-star cast for the picture, but it wouldn’t be feasible the way things are now,” Pal diplomatically told *The Hollywood Reporter*. “What I intend to do is get young people of star quality and use them instead of ‘names.’” Pal sought advice from Ed Sullivan and Steve Allen, but M-G-M already had Laurence Harvey and Karl Boehm under contract. Pal originally intended the two leads to play major roles in all of the fairy tales as well, but ultimately only Harvey played one such role, as the cobbler in “The Cobbler and the Elves.”

Scouting locations from Yellowstone to Yosemite, and a number of sites in Switzerland, Asia and India, Pal decided to shoot as much of the film as possible in the Grimms’ homeland—the Rhine River Valley and Bavaria—for authenticity and Old World charm. Because World War II had destroyed the Grimms’ birthplace—since rebuilt as a modern city—filming instead took place instead in two tiny Bavarian villages: Rothenburg ob der Tauber and Dinkelsbuehl, near Munich. Rothenburg ob der Tauber also sustained damage during the war, but city leaders had restored it to its original form in hopes of attracting tourists.

German officials made two prominent landmarks available for the first time to a film company: Weikersheim Castle for the duke’s residence and Neuschwanstein Castle (commissioned by Emperor Ludwig II of Bavaria as a retreat for Richard Wagner) as the royal palace in “The Dancing Princess.” Neuschwanstein later appeared in *The Great Escape*, *Chitty Chitty Bang Bang* and *Spaceballs*. In addition, George W. Davis and Edward Carfagno (an Oscar winner for *Ben-Hur*) created more than 75 sets.

Without recognizable stars, Pal fortified the film with “a lot of tricks” and sold the film based on its subject. Project Unlimited, which had handled the effects for Pal on *The Time Machine*, created most of the special effects. “The Cobbler and the Elves” starred Pal’s popular Puppertoons, a combination of puppet and cartoon, which had debuted as a dancing box of cigarettes in an advertisement in Europe during the 1930s. When Pal and his wife fled the Nazis and headed for Hollywood, he gave new life to the Puppertoons at Paramount with a series of animated shorts, including *John Henry and the Inky-Poo* (1946) and *Tubby the Tuba* (1947). The Puppertoons made their feature debut in *The Great Rupert* (1950) and featured prominently in *Tom Thumb* (1958). Wah Chang of Project Unlimited designed the elves, as well as a bejeweled dragon for “The Singing Bone.” The elf animation by David Pal (George’s son) and Don Sahlin took four months to complete, as did the animation of the dragon. Jim Danforth, who had worked with Pal on *The Time Machine*

and *Atlantis: The Lost Continent*, handled the dragon special effects.

“The directors were under orders to really make attempts to show off the [Cinerama] process,” recalled Andrew Reisini. “All kinds of stunts and camera angles were to be employed by these directors in order to show the audience what this tremendous process was capable of.” “Each of the directors had problems with the format,” added Roger Mayer. “They were not used to it, it was different, the size of the cameras, the complexity of them, the fact that there were three pieces of film going at the same time bothered all of them. And they were certainly not used to composing the action to the camera’s problems rather than to what they saw as the flow of the picture.”

It was up to Oscar-winning cinematographer Paul Vogel (*Battleground*) to implement those stunts and techniques. In “The Dancing Princess,” in a scene meant to capture the thrill of the opening rollercoaster ride in *This Is Cinerama*, Vogel strapped the camera upside down beneath a stagecoach so that it could evoke the speed of horses galloping along perilous, winding dirt roads. The filmmakers also placed it in a drum to simulate the woodsman’s tumbling, gyrating vision as he rolls down a hill. In “The Singing Bone,” they attached it to a swing that sailed back and forth and round and around to simulate Buddy Hackett swinging above the snapping jaws of the dragon. In the old Bavarian villages, they mounted the unwieldy camera on a sled to absorb the shock caused by the uneven cobblestoned streets. For one scene, it became necessary to tear up part of an ancient thoroughfare. At first city officials balked, but they finally granted permission when Pal agreed to have each cobblestone numbered and replaced exactly in its original position.

For *Brothers Grimm*, a new Cinerama challenge arose: filming the actors. “One of the main qualities of filmmaking and storytelling is the ability to do a close-up,” said Russ Tamblyn in *Cinerama Adventure*. “And, of course, in Cinerama you can’t really do a close-up. You can come in on somebody’s head. But even when you’re in tight on their head, you’ve still got two empty panels... the eye will go off to see what’s in those panels and you better have something out there.”

Songwriter Bob Merrill composed the songs and the major themes for the film’s musical score. Merrill (1921–1998) began his songwriting career writing novelty tunes such as 1950’s “If I’d Known You Were Comin’, I’d’ve Baked a Cake,” followed by popular hits like “How Much Is That Doggie in the Window?” and “Mambo Italiano.” Before achieving fame as a songwriter, Merrill took a job as a dialogue director with Columbia Pictures, where he stayed for seven years. As an actor, Merrill appeared in *The Story of G.I. Joe*

(1945) and, in his own words, “a dozen B films and westerns.” Further adventures in film included the lyrics to the classic “I’ve Written a Letter to Daddy” from *What Ever Happened to Baby Jane?* (1962), and the screenplays for *Mahogany* (1975), *W.C. Fields and Me* (1976) and *Chu Chu and the Philly Flash* (1981). Merrill’s television credits include lyrics (to music by Jule Styne) for two seasonal specials: *Mr. Magoo’s Christmas Carol* (1962) and *The Dangerous Christmas of Red Riding Hood* (1965), which starred Liza Minnelli.

Merrill found his greatest success on the stage, writing music and lyrics to *New Girl in Town* (1958) and *Take Me Along* (1960)—popular musical adaptations of the Eugene O’Neill plays *Anna Christie* and *Ah, Wilderness!*, respectively. At the time of his work on *Grimm*, Merrill was still riding high from the success of *Carnival*, a musical adaptation of the 1953 film *Lili* (FSM Vol. 8, No. 15). In 1964, Merrill teamed with Styne to write the lyrics for the smash hit *Funny Girl*, his last and biggest success. His musicalization of *Breakfast at Tiffany’s* (1966) never officially opened, and *Henry, Sweet Henry*, an adaptation of *The World of Henry Orient* (FSM Vol. 4, No. 16), only ran for two months. Although he reteamed with Styne for *Sugar* (1972), a musical adaptation of *Some Like It Hot* that enjoyed a respectable run of 505 performances, their final show, the ill-fated adaptation of *The Red Shoes* (1994), lasted only four days. The Songwriters Hall of Fame inducted Merrill in 1987. After a series of health problems, he committed suicide on February 17, 1998.

For *Brothers Grimm*, Merrill wrote five songs for the fairy-tale segments and three instrumental themes for the underscore, including the sunny main theme. Like Irving Berlin and Noël Coward, Merrill could not read or write music. Instead, he composed by tapping out his melodies on a toy xylophone with letters marked on each key. Merrill would write the letters on paper, and then an assistant would turn them into proper musical notation. For *Brothers Grimm*, Leigh Harline adapted and arranged Merrill’s song melodies and themes into a proper score, assisted by orchestrators Gus Levene, Leo Arnaud and Herbert Spencer.

Harline (1907–1969) got his start in film in 1933 at Walt Disney Studios, where he scored more than 50 animated shorts, including installments in the *Silly Symphonies* series. Today he is best known for his songs from *Snow White and the Seven Dwarfs* and his Oscar-winning score for *Pinocchio*, which included the classic “When You Wish Upon a Star.” After Harline left Disney in 1941, he forged a successful freelance career, composing scores for nearly every major studio, but particularly RKO and Twentieth Century-Fox. In the early 1960s, he landed at M-G-M for three assignments: *The Honeymoon Machine*, *The Wonderful World*

of the *Brothers Grimm* and the delightful George Pal western-fantasy, *7 Faces of Dr. Lao* (1964, FSMCD Vol. 9, No. 11). During the '60s, Harline freelanced in television, including on the M-G-M western series *The Travels of Jaimie McPheeters*. He died on December 10, 1969.

Harline recorded his *Brothers Grimm* score over 16 sessions beginning in December 1961 and stretching as late as July 17, 1962, three days after the film's preview in Denver. To accommodate roadshow engagements, the score includes an overture, an entr'acte ("Overture Act II") and exit music. Harline often assigns the main "Wonderful World" theme to zither, played by "zither stylist and Capitol recording Star" Ruth Welcome. Marketed as "the only woman in America to play the zither professionally," she had learned the instrument as a child in Freiburg in the Black Forest of Germany. Although Welcome recorded 18 albums for Capitol Records, she is virtually unknown today. Also appearing as musical guests on the memorable "Ah-Oom" in "The Cobbler and the Elves" were yodeler Adolf Hurtenstein and the barbershop quartet The Mellomen—counting Bill Lee and Thurl Ravenscroft as members, the group sang backup for such diverse artists as Bing Crosby, Doris Day and Elvis Presley, as well as performing in numerous Disney features and shorts.

Popular stars of the day covered several of Merrill's tunes as singles. Lawrence Welk, Don Costa and clarinetist Acker Bilk each recorded "Above the Stars" while "Theme From *The Wonderful World of the Brothers Grimm*" became a hit single for David Rose, and again for Costa and Welk. Dick Manning and his orchestra recorded "The Dancing Princess," while Merrill himself joined forces with a children's chorus for "Ah-Oom" and "Theme From *The Wonderful World of the Brothers Grimm*" on the Kami label. Hansen Music Publishing printed dance and concert band versions of "Theme From *The Wonderful World of the Brothers Grimm*," as well as piano/guitar/vocal arrangements of "Ah-Oom," "Above the Stars" and "The Dancing Princess."

M-G-M pulled out all the stops in their efforts to publicize the film, advising theater owners to "set up [a] loudspeaker system in front of the theatre and play the songs from the film during the engagement. This will capture the interest of shoppers and passersby." The publicity department also: provided suggestions for radio campaigns in which children could have "fairy-tale" sessions on the air, reading from the popular Grimm stories; encouraged children to dress in traditional Bavarian costumes; and suggested that newspaper food columnists "discuss the delicious foods of Bavaria and Central Europe." Claire Bloom offered "mouth-watering German cooking recipes" and Yvette

Mimieux provided sage advice in "Yvette's Beauty Tips for Teen-Agers." The "Gypsy Fire" sequence even figured in a promotion for a program called "Dancing Away Those Surplus Pounds!"

The Wonderful World of the Brothers Grimm previewed on July 14, 1962, at the Cooper Theatre in Denver, its spherical 800-seat auditorium the first in the world built specifically to accommodate Cinerama films. Advance tickets for individuals and theater parties went on sale one month prior to the picture's official opening on August 8. (The studio moved up the film's premiere from its original 1964 date in part to celebrate the 150th anniversary of the earliest edition of the Grimm tales.) The film premiered in a roadshow version at premium prices in New York, Los Angeles and 12 other cities, with another nine engagements scheduled to open over the following three weeks.

"The Cinerama process has come of age as a dramatic tool," proclaimed *Variety*. "[Pal] has created an enchanting world...a trailblazer in the annals of motion picture history, commercially and artistically." "There's a wonderfully new and exciting movie entertainment in town, bubbling over with fun and frolic for young and old," said *Cue*. "But the key to the picture is the wonder, the magic, the songs, and the fun—and all are here. When the biographical drama falters (as it does from time to time) the fairy tales take over and they are a delight."

Other critics also had reservations about the script. "The story, now that Cinerama has at last got around to telling one, seems hardly worth telling," said *Time*. "Furthermore, the film's interpretations of the tales, though amusing, incline to be cute and design to be sentimental." "[The] surrounding story of the two brothers," said *The New York Times*, "one expansively played by a leaping and laughing Laurence Harvey and the other played flatly by Karl Boehm, is much too long and academic." "If the Grimms had never told better stories than these," wrote the *New York Post*, "they would not have had a tenth of their fame... In some curious ways these episodes water down the story of the Brothers Grimm." The *Post* complained further that Harvey, who would receive a Golden Globe nomination for his performance, played Wilhelm "as if he considered himself in competition with the greatest, most theatrical hams of his era."

Even after 10 years, critics still had reservations with the Cinerama process itself. "If anything, this story is inhibited and constrained by the evident photographic rather than cinematic emphasis that the process impels," wrote Bosley Crowther in *The New York Times*. "As a consequence, a simple little drama...is rendered dramatically tedious, although it is pictorially rich, with a lot of eye-filling shots of country and

ancient German castles and towns." "It seems a pity," said the *New York Herald*, "that the promise of the process is not fully realized, that a really good fairy hasn't come along to make the seams disappear between the panels of the monumental triptych, and put an end to the jiggling and the distortion." The Cinerama process, wrote *Time*, "still full of half-squashed bugs, presents at least one insoluble problem: a moviegoer watching a screen the size of a tennis court can quite readily get a stiff neck from trying to follow the conversational ball." *Saturday Review* summed it up: "*Wonderful World* is a beginning, little more."

Only a handful of critics bothered to mention the music. *Daily Variety* and the *Los Angeles Herald Examiner* pointed out the "significant contributions" of the score, while *Saturday Review* called the music "pleasant and unmemorable." *Cue* was a bit more appreciative: "Not the least of the film's pleasures, are the whistleable, toe-tapping songs by Bob Merrill." *The Hollywood Reporter* took pains to credit both composers, complimenting the "several catchy songs by Bob Merrill, integrated in a score of atmosphere and excitement by Leigh Harline." On the negative side, *The New Yorker* called the film a "third-rate Hollywood musical" and a "nightmare."

The film received four Academy Award nominations, with Mary Wills winning for Costume Design, which the film's publicity materials bragged "ran the gamut in fabrics from homespuns to 14 karat gold cloth," in addition to Terry-Thomas's 40-pound suit of armor and nearly 1,500 other costumes. The other nominations came in the categories of Color Art Direction, Color Cinematography and Scoring of Music—Adaptation or Treatment (in which Harline lost to Ray Heindorf for *The Music Man*). The music branch also shortlisted Harline's score for "Music Score—Substantially Original."

In its review of the film, *The Hollywood Reporter* predicted, "Cinerama is here to stay as firmly as any other development in motion pictures over the years, a solid part of production and an important one for Hollywood." Encouraged by the "continuing prospect of real movies made for the wall-to-wall screen and shown at ear-to-ear prices," reported *Time*, "dozens of key theaters are currently converting to the system—at a cost that ranges from \$175,000 to \$500,000 a theater. By year's end, 60 of them will be open in the U.S. and some 40 more in other countries."

It proved difficult, however, to construct the theaters and expensive to convert existing venues to exhibit Cinerama. In addition, operating costs devoured more than half of the weekly revenues that came in from the Cinerama films. "I think finally that additional features were not done in Cinerama not because

the results were not satisfactory," said Roger Mayer, "but that it became too difficult and restricting as a distribution matter."

Brothers Grimm pulled in a paltry \$4.8 million in rentals—far below the \$15 million earned by *This Is Cinerama* a decade earlier. *How the West Was Won* took in \$20 million the following year, but the M-G-M/Cinerama partnership did not live happily ever after. Even with the success of *How the West Was Won*, Reisini and Cinerama experienced financial problems. In 1964, one of Cinerama's major exhibitors, William Forman, owner of the Pacific Theaters chain, came forward and took over control of the company, then began to use Cinerama as a distributor rather than a production format.

How the West Was Won was the final film in the three-strip Cinerama process. Later pictures marketed as Cinerama releases—*It's a Mad, Mad, Mad, Mad World*, *The Greatest Story Ever Told*, *Khartoum*, *Grand Prix* and *2001: A Space Odyssey*—were actually 70-millimeter, single-lens productions. Ironically, the process for these "bogus Cinerama films," as director Joe Dante called them in *Cinerama Adventure*, "allowed the films to be much more fluid" and permitted the films to be made "in a somewhat more cinematic way. I think they lost something when they gave up the three-projector system but they gained a lot of flexibility. I think probably the later pictures are better because of it."

Although Mike Todd dubbed Cinerama "the greatest thing since penicillin," Henry Levin admitted that he could have shot *Grimm* just as effectively on black-and-white film. "But, [Cinerama] will make *Brothers Grimm* a more memorable audience experience. And this makes it an important film, doesn't it?"

Leigh Harline incorporated Bob Merrill's songs and themes into the underscoring for *The Wonderful World of the Brothers Grimm*, as well as contributing much original music of his own. To keep track of who wrote what, we have included the name(s) of the composer(s) listed on the film's legal cue sheet in parentheses after each cue title.

1. Overture (Harline/Merrill) A French horn fanfare begins the overture, which plays against a bucolic backdrop of the Bavarian countryside with Neuschwanstein Castle in the distance. Harline incorporates the melodies for Merrill's "Dancing Princess" waltz and "Above the Stars."

2. Emblem (Harline) An ascending string motive underscores the roar of Leo the Lion before a cymbal crash announces the title cards for the M-G-M/Cinerama partnership and George Pal's production company.

Napoleonic Field Music (Harline) Trumpet

battle calls, cannon shots and snare drums accompany marching troops and brief battle scenes with a voiceover placing the story in Napoleonic times. The snare drums fade while the camera flies over Rothenburg ob der Tauber and Weikersheim Castle as the voiceover informs us that a “soft and gentle” sound has “echoed down the years, long after the guns have stilled and the battles forgotten. If you listen closely, you can hear it, now.”

3. Main Title (Merrill) In the ornate library of a duke, Wilhelm and Jacob Grimm (Laurence Harvey and Karl Boehm) are busy at their writing desks. The title of the film appears, marked by the four pickup notes of Merrill’s carefree “Wonderful World” theme on zither. Accompanied by pizzicato strings, harpsichord joins the fun as the cast credits for the three fairy tales appear on the pages of a book. A whistler engages in a musical conversation with the harpsichord, until all three voices unite to close out the joyful cue. (This track includes a revised opening as heard in the film; see disc 2, track 15 for Harline’s original.)

4. Street Scene No. 1 (Harline/Merrill) The duke’s servant, Gruber (Ian Wolfe), catches Wilhelm working on a fairy tale rather than the duke’s family history. A minor-key statement of the “Wonderful World” theme on English horn accompanies the brothers’ walk home as Jacob worries that they will be put out on the street if Wilhelm does not shape up. Zither continues the up-tempo “Wonderful World” theme in a major key while Wilhelm, unconcerned, relates his latest fairy tale. Flute and oboe reflect Jacob’s nonsensical, calm demeanor, using motives from the main theme.

Street Scene No. 2 (Harline/Merrill) The brothers stop at a bookshop, where Jacob meets the beautiful Greta Heinrich (Barbara Eden), a fan of his work. The shop’s owner, Stossel (Walter Slezak), entertains Jacob to stop writing such “dull books” and “write about girls.” Flutes chirp a triple-meter variation of the “Wonderful World” theme as Wilhelm dilly-dallies in the street. Zither and harpsichord slow down the theme while the brothers—late for dinner—argue. Pizzicato strings and flutes take up the chirping variation as the brothers arrive home and Wilhelm plays with his children.

The Dancing Princess

5. Once Upon a Time (Harline/Merrill) Wilhelm tucks the children into bed and begins telling the story of “The Dancing Princess,” accompanied by the “Wonderful World” theme on zither. A vocalist (by dubbing artist Gene Merlino, according to this site) sings Merrill’s “Dancing Princess” in voiceover as a woodsman (Russ Tamblyn) scampers through the forest to meet a Gypsy (Beulah Bondi), whose lonely theme appears on plaintive solo bassoon. Violin and tambourine accom-

pany their brief dance. In gratitude for his kindness—and to help him win the hand of a princess—the Gypsy gives the woodsman a mask and an invisibility cloak to hide him from men’s greed and protect him from their envy. Celesta, harps and tremolo strings introduce the cloak’s delicate, shimmering motive. Donning the magical garment, the woodsman goes off in search of the princess, while a brief reprise of “Dancing Princess” closes the cue.

The king (Jim Backus) tells the woodsman that to win the hand of the princess (Yvette Mimieux)—and half the kingdom—he must discover the “why and wherefore” of the secret destination of her nighttime sojourns. If the woodsman attempts to do this and fails, he “shall have his head separated from his body forever more.”

6. Pursuit (Harline) That night, thinking the woodsman is under the spell of a sleeping potion, the princess steals away. The woodsman—who had been faking his slumber—disappears under his cloak and Harline interpolates the “Dancing Princess” theme into stealth music as the young man watches her escape through a secret door behind the king’s throne. Staccato triplets in the woodwinds accompany her running down palace steps into a waiting carriage. Strings briefly quote the “Dancing Princess” theme as the woodsman jumps onto the back of the carriage, remaining out of sight.

7. Gypsy Rhapsody (Merrill) The princess and the woodsman (now in disguise so the princess will not recognize him) arrive at a Gypsy camp. A lively violin solo, accompanied by cimbalom and accordion, sets the Gypsies to dancing. The masked woodsman demonstrates his athletic skills atop a Gypsy wagon, while the princess sheds her royal garb and dances on a wooden table. The cue closes with a fiery czardas danced by the woodsman and the princess. Alex Romero, who had choreographed Tamblyn in Pal’s *tom thumb* (1958), designed the dance sequence.

8. Gypsy Camp Bridge (Harline) A solo violin serves as a brief musical bridge when mist rolls in and the Gypsies move off screen.

Princess Waltz (Dream Sequence) (Merrill) The woodsman and the princess dance a lilting pas de deux to the “Dancing Princess” melody.

9. Remembrance (Harline) When roosters signal the arrival of the dawn, the princess prepares to head home, but suddenly rushes back to find the woodsman, who has already disappeared under his cloak. To the strains of “Dancing Princess,” she returns to her carriage, accompanied by a solo violin, pizzicato strings and winds. The woodsman once again jumps onto the back of the carriage and the cue fades into the sound of horses’ hooves as they race back to the palace.

10. The Tumbler (Harline) The woodsman accidentally snags his cloak on a tree and jumps off to retrieve it. When he sees the carriage continuing on its way, he tumbles down a hill as brass blurt out motives from "Pursuit" (again in a minor key) until he lands on top of the vehicle.

11. The Bridge (Harline) A tree branch soon smacks him off the carriage once again, however, and he tries to run after the vehicle as it careens across a ramshackle bridge leading to the castle. The pursuit motive alternates between winds and brass as the camera reveals the dizzying height at which the bridge sways above rushing water and rocks far below.

12. Dancing Princess (Merrill) Believing the woodsman has failed in his task, the king orders, "Off with his head!" But when the woodsman points out the secret passage behind the throne, the king grants him his daughter's hand in marriage. The princess refuses—until the woodsman slips off his mask and she recognizes him as her love from the night before. The entire court joins the two lovers in the "Dancing Princess" waltz, accompanied by a wordless chorus. The scene reverts to Wilhelm telling the sleeping children "they lived happily ever after," and a brief quote of the "Wonderful World" theme on zither closes the cue.

The Cobbler and the Elves

13. Once Upon a Second Time (Harline/Merrill) Some time later, having completed work on the duke's family history with two days to spare, Wilhelm attempts to convince Stossel, two female customers at the bookshop, and a group of neighborhood children that they all need a book of fairy tales. The "Wonderful World" melody plays again on the zither as Wilhelm begins telling a story: Instead of working on his backlog of shoes, an "old, old cobbler" (Laurence Harvey) sits painting a wooden elf. Oboe plays the melody from the forthcoming song "Christmas Land" before yielding to flute and harpsichord. Dramatic strings and a brass fanfare announce the arrival of the local mayor (Walter Brooke).

14. The Old Cobbler (Harline) A brief reprise of the fanfare plays as the mayor exits—with a warning to the Cobbler that his shoes must be ready by the following morning.

Christmas Land (Merrill) Harpsichord begins the introduction to "Christmas Land," sung by the residents of the neighboring Home of Unwanted Children as the young orphans observe the cobbler from across the street. The song continues as a ballerina enters the shop looking for her toe shoes. Flutes flutter about with the song melody as she twirls around the shop, complaining that without her slippers she cannot dance at

the king's birthday party. She exits, admonishing the cobbler that if her slippers are not ready soon, he will be "boiled in oil."

15. Go Home (Harline/Merrill) The orphans walk over to the cobbler's shop to sing for him. Irritated, he tells them to go home and wait for their good luck elves. When they explain that as orphans they have no good luck elves, the cobbler replies, "If you don't believe in them, they won't come to you." "Christmas Land" plays on oboe, flutes and a lonely solo violin as the dejected children trudge back to the orphanage.

16. Ah-Oom (Merrill) That night, the wooden elves come to life as the clock strikes midnight. They get to work mending shoes to help the cobbler avoid "terrible trouble." The elves sing "Ah-Oom" as they cut, stitch, glue, tack and shine the shoes.

17. Good Luck Elves (Harline/Merrill) Flutes flutter and an English horn plays the "Christmas Land" tune as the cobbler awakens on Christmas morning. An accordion plays the "Ah-Oom" melody followed by "Christmas Land" on celesta and harp as the cobbler takes the wooden elves to the orphans as presents. A cello begins a lovely countermelody as the delighted children awake to find their gifts.

18. The Old Cobbler (Harline/Merrill) Back at his shop, the surprised cobbler receives double his usual fees from his grateful customers. As he looks over the mysteriously repaired shoes, English horn plays "Christmas Land."

Christmas Land (Merrill) The orphans sing of the cobbler's purity of "heart and mind and hand" as they reprise "Christmas Land" while following the old man to Christmas services. A chorus joins in at the end of the cue and the story concludes with a flurry of snow.

19. Where Is Jacob? (Harline) Wilhelm's wife, Dorothea (Claire Bloom), bursts into the bookstore to alert her husband that the duke has summoned them. Chirping flutes once again accompany Wilhelm as he runs through the streets to find Jacob in a park with Greta, the strings soaring with a new theme for the couple as Jacob proposes marriage. Flutes return as Jacob and Wilhelm run to see the duke (Oscar Homolka), whose brief fanfare announces his entrance.

20. The Clock (Merrill) The angry nobleman informs Wilhelm and Jacob that they omitted a distant cousin from his family history and gives the brothers just two days to complete their research. A clock chimes the "Wonderful World" theme (actually played on celesta) as the raging duke yells at the Grimms to "Get out!"

Epilogue Act I (Harline/Merrill) Road show engagements included this cue that is missing from cur-

rent home video releases of the film: Zither, harpsichord and whistler perform the “Wonderful World” theme, eventually joined by wordless chorus.

21. Overture Act II (revised) (Harline/Merrill)

The “Intermission” title card displays the forest set from the forthcoming “The Singing Bone.” The music begins with the “Emblem” fanfare, followed by a reprise of “Gypsy Rhapsody” and ends with a choral rendition of “Dancing Princess,” the only time the words to the song appear in the film.

22. Siegfried und Brunhilde (Robert Armbruster)

This cue, for a scene cut from the film, begins with a brief reprise of the “Wonderful World” theme on the zither followed by an overblown Wagnerian soprano and heldentenor.

23. The Lorelei (Harline/Merrill) In another cue cut from the film, harp glissandi announce a wordless soprano, accompanied by celesta and strings; a brief reprise of the “Wonderful World” theme on zither closes the cue.

24. In Search of a New Story (Harline/Merrill) In Rhineburg to complete the genealogical research, Wilhelm follows members of a boychoir as they sneak off for a weekly visit to reclusive storyteller Anna Richter (Martita Hunt). Flutes chirp the triplet variation of “Wonderful World” as the children scamper through the streets with Wilhelm not far behind, yielding to muted trumpets and hunting horns as they enter a forest.

The Singing Bone

25. Dee-Are-A-Gee-O-En (Dragon) (Merrill)

Richter begins, “Once upon a time, long, long ago in a far away land, there lived a huge and fearful dragon.” A knight, the “courageously, outlandish, outrageously brave” Ludwig (Terry Thomas), and his servant Hans (Buddy Hackett) trudge through the forest in search of the dragon that has been terrorizing the land. With the promise of fame and fortune to anyone who slays the horrible beast, Ludwig sings that he will “add the dragon to my ego.” Sinister strings mark a flash of red light from the cave (the dragon’s breath) before the song continues with Ludwig singing in a stage whisper and executing a bit of vaudeville two-step.

26. Entering Cave (Harline) Ludwig sends Hans into the cave to slay the dragon, reassuring him, “I’ll stay here and protect your rear.” A minor key and tremolo strings convey the menace of the cave. Maracas shake—as do Hans’s knocked knees—when he sees picked-over bones lying in the dust. A muted brass fanfare suggests that Ludwig’s “bravery” may be more outlandish and outrageous than courageous. Harline slows down the loping bassoon motive first heard in track 25, rendering it less self-assured.

27. Introducing the Dragon (Harline) A slithering theme for bassoon and contrabassoon marks the appearance of the dragon, who licks his lips at the sight of Hans. French horns provide a bit of “Mickey-Mousing” as Hans kicks the dragon. Heroic brass characterize Hans while cackling woodwinds and xylophone represent the cowering Ludwig.

Sir Ludwig the Brave (Harline) Oboe interpolates Ludwig’s humorous motive as he tries to sneak off, but the dragon’s breath burns him on his armored rear. He attempts to hide behind a rock while xylophones play sixteenth notes against a cross-rhythm in the strings.

28. Dragon Dance (Harline) Hans pushes a boulder off a ledge onto the dragon’s tail. The creature screams in agony and chases its tail in a circle, to a waltz accompaniment from tuba and low brass.

The Swinger (Harline) Hans swings on a rope above the dragon, attempting to reach the other side of the cave to save his master. Harline conveys his airborne terror with tremolo strings, ondes Martenot and growling muted brass. When Hans misses the ledge and continues to swing over the dragon, Ludwig runs away “to get help.”

Ride Him, Hans (Harline) Hans drops from the rope, xylophone accompanying him sliding down the scales on the dragon’s neck. After Hans fall off the dragon, the creature tries to crush him underneath, marked by alternating bassoon and muted brass.

Death in the Cave (Harline) Hans grabs his sword and stabs the dragon. Harp glissandi accompany red smoke escaping from the dragon’s chest. The furious beast breathes fire until he falls down, lifeless, marked by a cacophonous brass chord.

29. Braggart (Harline) Hans emerges from the cave to inform Ludwig—who has been lounging outside—that the dragon is dead. Thinking of the reward, Ludwig rushes to enter the cave to retrieve the dragon’s head as proof. Muted trumpets, snarling brass and timpani underline his bumbling ineptness and more generally the farcical nature of the scene.

Murderous Knight (Harline) On their way home, Ludwig and Hans stop at a pond for a drink of water. Ludwig sneaks up behind Hans and raises his sword to slay his faithful servant. Tremolo strings and ascending brass convey the evilness of the deed until lightning and thunder return the scene back to the storyteller’s cottage, where the children are screaming.

30. The Seasons (Harline) Because he feared that someone would discover it was the servant and not the master who had slain the dragon, greedy Ludwig killed Hans and buried him under an apple tree, doing a brief two-step to the bassoon motive over the grave as he tamps down the dirt and rocks. Spring

passes, marked by harp glissandi, flutes and solo violin, while accelerating strings denote autumn winds blowing leaves from the tree. A celesta signals winter, yielding to staccato flutes for the return of spring. A shepherd appears with his flock and finds a bone lying on the ground. He carves holes into it, thinking it will make a fine flute to soothe his flock; solo oboe interpolates the “Singing Bone” melody as accompaniment.

Singing Bone (Merrill) The shepherd blows into the flute and it sings a tune (with lyrics by *Grimm* co-screenwriter Charles Beaumont).

Decision The frightened shepherd runs off. Muted trumpets, snare drum and timpani signal a change of scene to the king’s court.

31. Singing Bone Part 2 (Merrill/Beaumont) The shepherd plays the complete “Singing Bone” song, which tells the tale of Ludwig slaying Hans.

32. Life Again (Harline) Confronted with his dastardly deeds, a penitent Ludwig drops to his knees and begs for the court’s mercy. When he apologizes, the flute flies out of the shepherd’s hand, the bones rebuilding the body of Hans, to the accompaniment of xylophone, maracas and celesta. The servant comes back to life, marked by a brief brass fanfare.

Sir Hans (Harline) After Hans begs the court to spare his master’s life, Ludwig is sentenced to spend the rest of his life as Hans’s servant. Sustained strings interpolate the “Singing Bone” melody in a major key as the court pronounces the former servant “Sir Hans the Dragon Killer,” accompanied by a trumpet fanfare. Ludwig leads Sir Hans’s horse out of the courtyard as the scene reverts to the storyteller’s cottage.

33. Desperate (Harline) Back at the duke’s residence, Wilhelm confesses that he has lost the family history manuscript. The duke gives him three days to pay back six months’ rent. Snare drums and French horns play the duke’s fanfare as he exits. Wilhelm, coughing and desperately ill, stumbles down a flight of stairs. After a change of scene back to his home, a solo violin laments as Dorothea worries about her sick husband.

34. The Fever (Harline/Merrill) A delirious Wilhelm lies in bed with a fever. Harline captures his ensuing mania with a minor-key rendition of the “Wonderful World” theme on solo flute, followed by clarinet against gentle harp chords. A giant appears at Wilhelm’s window, marked by a sensitive organ version of Merrill’s “Above the Stars” theme. The creature explains, “If you die, we’ll never be born.” Pizzicato strings underscore other fairy-tale characters climbing in through the window.

35. Delirium (Merrill) The characters explain, as they begin to fade from Wilhelm’s consciousness, “We

die like dreams, fade into forgetfulness...when you reach your last heartbeat, we reach ours.” Organ and harpsichord reprise “Above the Stars,” accompanied by flute runs and quiet tremolo strings, followed by oboe and piccolo solos. Feverish, Wilhelm stumbles to the window, calling them back, and crashes to the floor as the brass end the cue.

36. Farewell (Harline) Dorothea rushes upstairs to find that Wilhelm’s fever has broken. Accompanied by zither, Jacob picks up a piece of paper and reads, “Once upon a time there was a tiny little boy. His name was Tom Thumb.” Some time later back at the local park, Jacob explains to Greta that he has promised Wilhelm to continue living with him so they can finish their work. Solos from oboe, flute and clarinet reprise the couple’s theme (introduced in “Where Is Jacob?”). Greta announces that she will not wait for him and returns home to Berlin.

37. Book Montage (Harline) A montage shows Jacob and Wilhelm researching and writing their fairy tales and scholarly tomes. Harline’s busy cue employs a bustling French horn theme and pizzicato strings.

38. End Title (Harline/Merrill) The brothers travel to Berlin to be inducted into the Royal Academy—on account of Jacob’s scholarship rather than Wilhelm’s fairy tales, much to Jacob’s dismay. Upon their arrival, cheering children flood the train platform, shouting, “We want a story!” Wilhelm responds with the immortal words, “Once upon a time.” The film closes with a joyous rendition of the “Wonderful World” theme.

39. Epilogue Act II (Harline/Merrill) In this exit music composed for roadshow presentations, three whistlers present the “Wonderful World” theme against a choral countermelody. Strings and organ close the cue with “Above the Stars.”

Disc 2, tracks 12–26 feature additional and alternate selections from the *Wonderful World of the Brothers Grimm* scoring sessions:

12. Ah-Oom (with lead-in dialogue) The elves’ work-song, “Ah-Oom” (disc 1, track 16) is heard here with its lead-in dialogue.

13. Dee-Are-A-Gee-O-En (Dragon) (with lead-in dialogue) This version of “Dee-Are-A-Gee-O-En (Dragon)” begins with Ludwig clearing his throat (not heard in the film) followed by the same version of the song heard on disc 1, track 25.

14. Emblem (alternate) An extended opening, not used in the film, embellishes this alternate version of the “Emblem” music for Leo the Lion (disc 1, track 2).

15. Main Title (alternate) The “Main Title” (disc 1, track 3) originally featured a different zither be-

gunning and countermelodies in the harpsichord and strings. This performance matches the finished film starting at 0:33, but adds three whistlers (at 0:54) and a zither extension (1:54–1:58).

16. Princess Waltz (Dream Sequence) (alternate)

A slower tempo and brief cimbalom arpeggios (at 0:14) distinguish this alternate of the latter portion of disc 1, track 8 from the film version.

17. The Clock/Epilogue Act I (alternates) These are alternate versions of the two cues in disc 1, track 20. Here “The Clock” plays the “Wonderful World” theme at a slower tempo, while the alternate version of the “Epilogue Act I” is missing the zither, whistler and chorus.

18. Overture Act II (alternate) The original version of “Overture Act II” (disc 1, track 21) begins, as in the film, with the “Emblem” theme, but instead of moving into “Gypsy Rhapsody” it segues into “Above the Stars” (at 0:17) in the strings, accompanied by flute and celesta. Following a dramatic transition, strings play the “Dancing Princess” accompaniment (at 1:44) without the choral overlay.

19. Singing Bone (unprocessed) This version of “The Singing Bone” (disc 1, track 30) features flute and Buddy Hackett’s vocals without the special effects added to make it sound “otherworldly.”

20. Book Montage (alternate, with trombones) The performance heard in the film (disc 1, track 37) is here enhanced by the addition of trombones punctuat-

ing a syncopated accompaniment.

21. Dancing Princess (solo zither) Ruth Welcome plays a slow, sinuous, Hawaiian-flavored rendition of the “Dancing Princess” melody on zither.

22. Ah-Oom (pre-recording) This track consists strictly of accompaniment, featuring piano, bass, xylophone, güiro, temple blocks, snare drum, glockenspiel and vibraphone. (Occasionally a faint vocal can be heard, but the corresponding vocal track could not be located.) It is the first of five “pre-recordings” that close out the bonus section of *Brothers Grimm* material.

23. Dancing Princess (pre-recording) The unnamed vocalist who sings “Dancing Princess” in the film (disc 1, track 12) here sings the entire song with piano accompaniment.

24. Gypsy Rhapsody (pre-recording) This track features the original “Gypsy Rhapsody” instrumentation—including violin, cimbalom and bass—as might be heard in a Gypsy camp, prior to adding the full orchestral backing (disc 1, track 7).

25. Princess Waltz (Dream Sequence) (pre-recording) A lovely violin duet renders the “Princess Waltz” over piano and bass accompaniment.

26. Dee-Are-A-Gee-O-En (Dragon) (pre-recording) The vocals of Terry-Thomas and Buddy Hackett are featured with a simple piano accompaniment in this demo version.

—Jim Lochner

David Rose and His Orchestra Play Music From *The Wonderful World of the Brothers Grimm* and Other Motion Picture Favorites

MGM Records issued two LPs upon the release of *The Wonderful World of the Brothers Grimm*, but neither used the original film recordings. The first was a deluxe boxed set (S1E 3 ST) complete with souvenir book, titled *Music and Voices From The Wonderful World of the Brothers Grimm*, a storytelling album for children with narration performed by Charles Ruggles that incorporated versions of Merrill’s themes arranged by Gus Levene. No master could be located for this album and hence it is not included on this 2CD set.

Leading off disc 2, however, are the contents of the second LP (E/SE 4077), a single disc by MGM Records artist (and veteran film composer) David Rose. The album consisted of easy-listening versions of five of Merrill’s themes on side one, with six popular themes from other films on side two. We present it here from ¼” stereo masters in the Warner Bros. vault.

David Rose (1910–1990) was a songwriter, composer, arranger and orchestra leader. He received an Oscar nomination for his first film score—*The Princess and the Pirate* (1944)—and another in 1945 for the song

“So in Love” from *Wonder Man*. Rose scored a number of films in the 1950s and ‘60s, including *Hombre* (FSMCD Vol. 3, No. 6). He served as musical director for *The Red Skelton Show* during its 21-year-run on CBS and NBC and won Emmy Awards for his music for *Bonanza* and *Little House on the Prairie*. Today, music buffs remember him for his easy-listening arrangements of popular songs.

Rose’s *Brothers Grimm* album provides an example of the typical easy listening style that made up much of Rose’s output on LP. In a spotlight review of the album, *Billboard* offered, “This one should be a winner for Rose.” Side one features Rose’s renditions of five of Merrill’s themes from the film:

1. The Theme From *The Wonderful World of the Brothers Grimm* Rose arranged a straightforward version of the “Wonderful World” theme with flutes and banjo substituting for the whistling and zither.

2. Above the Stars Lush strings accompany an accordion solo. With its trombones and muted trum-

pets, the arrangement veers into “Stripper” territory midway before returning to the syrupy strings from the beginning.

3. Ah-Oom Rose scores this song as an easy-listening march in which muted trumpets sub for the voices of the Puppatoons.

4. The Dancing Princess This string-heavy arrangement (with piano) features a slower waltz tempo than is heard in the film.

5. Gypsy Fire Rose captures the fire of the Gypsy melody with only an accordion to add a hint of ethnic flavor.

The B-side of the David Rose *Grimm* LP features a half-dozen popular numbers from stage and screen:

6. Till There Was You Warner Bros. released the film version of Meredith Willson’s hit Broadway musical *The Music Man* in 1962, the same year as *Grimm*. “Till There Was You” is sung by Marian the Librarian (played by Shirley Jones in the film) to Prof. Harold Hill.

7. Ebb Tide Such artists as Vic Damone, Frank Sinatra and The Righteous Brothers have recorded this 1953 song, written by Robert Maxwell (with lyrics by Carl Sigman). At the time Rose recorded his *Brothers Grimm* album, M-G-M was featuring it in *Sweet Bird of Youth* (1962). Today, the song is a Muzak staple. Rose orchestrates the popular tune with a *Summer Place*-style triplet accompaniment, and the tide rushes in with harp glissandi.

From the original MGM Records LP...

The Wonderful World of the Brothers Grimm is a feast for the eyes and ears and imagination. The Metro-Goldwyn-Mayer and Cinerama presentation of the George Pal Production more than fulfills every promise made for Cinerama when the remarkable screen process was introduced. *The Wonderful World of the Brothers Grimm* has panorama after panorama of color, romance, action, and—for the first time on the Cinerama screen—a warm and wonderful story.

Complementing the dazzling feast for the eyes and imagination is one for the ears. Bob Merrill, whose bright music brought *Carnival!* to life and made it the brightest light on Broadway, has composed a charming and witty score for *The Wonderful World of the Brothers Grimm*.

David Rose, master of orchestral color and mood from his earliest days as a recording artist and Hollywood film composer, has added to Merrill’s music for this record the unmistakable David Rose touch. It’s light and charming, and filled with the colors and rhythms that have made such world-wide favorites

8. Around the World In Eighty Days Victor Young’s score for *Around the World in 80 Days* earned him a posthumous Academy Award. Rose’s arrangement of the title tune sticks close to Young’s original orchestrations through much of the track, adding ascending chromatic scales in the winds and strings.

9. Spellbound Concerto Shortly after scoring *Spellbound*, Miklós Rózsa turned themes from his Oscar-winning music for the film into the popular *Spellbound* Concerto for piano and orchestra. In Rose’s arrangement, syrupy strings focus on the love theme aspect of the piece rather than the drama. Rose also backpedals the requisite piano, thereby negating the “concerto” aspect of the piece.

10. Thank Heaven for Little Girls Frederick Loewe and Alan Jay Lerner won an Oscar for their title song to 1958’s Best Picture winner, *Gigi*. “Thank Heaven for Little Girls” bookends the film with Maurice Chevalier’s memorable vocals. The musical was later adapted for the stage, and while the show only lasted three months on Broadway, it won Lerner and Loewe a Tony Award for Best Original Score. With pizzicato strings and muted brass, Rose taps into his inner Leroy Anderson for this arrangement.

11. Exodus Ernest Gold found Oscar and Grammy gold with his hit theme from 1960’s *Exodus*, winning the Academy Award for Best Original Score and the Grammy Award for “Song of the Year.” Rose gives the famous theme a gentle beat in the string bass and a gentle touch of ethnicity from crotales.

—Jim Lochner

of his own compositions, such as “One Love, Our Love,” “Holiday for Strings” and “Dance of the Spanish Onion.”

The other movie songs included in this album have become popular classics. The David Rose style brings them to light in a new and sparkling setting. “Till There Was You” from Meredith Willson’s *Music Man* takes on an added wistful note in Rose’s arrangement. The surging melody of “Ebb Tide,” from the M-G-M film *Sweet Bird of Youth*, receives dramatic treatment, while “Around the World in Eighty Days,” from the film of the same name, is handled with verve and vitality. “Spellbound” tingles with the eerie mystery of that Alfred Hitchcock thriller, and “Thank Heaven for Little Girls” sparkles and bubbles like *Gigi*, itself. Rose brings to “Exodus” a treatment as big and powerful as the film that blazed across the screen.

Whether a film is bold and dramatic or light and romantic, David Rose makes its music an unforgettable listening experience.

The Honeymoon Machine

With the demise of the studio system and rise of independent production companies during the 1960s, studios could no longer count on a roster of stars under exclusive contract. Like its counterparts, M-G-M, which had once boasted “more stars than there are in heaven,” looked to groom the next generation of acting talent—and to do so set their sights on *The Honeymoon Machine* (1961).

The Honeymoon Machine was a romantic comedy adapted by George Wells from Lorenzo Semple Jr.’s *The Golden Fleecing*, a 1959 play that ran for 89 performances on Broadway (starring Tom Poston and Suzanne Pleshette). M-G-M bought the play in 1958 before its Broadway run and cast members of its pool of young talent in the lead roles. Among those budding stars were Steve McQueen, making his comedy debut, as well as Brigid Bazlen, Jim Hutton and Paula Prentiss. (At the time, M-G-M also counted Yvette Mimieux, Joyce Taylor, Maggie Pierce, Haya Harareet, George Hamilton and George Peppard among its growing stable of young actors.) “If *The Honeymoon Machine* is a box office success,” predicted one studio spokesman, “you will see a lot more such casting on this lot.”

McQueen and Jack Mullaney star as two sailors on vacation in Venice. Along with a scientist portrayed by Hutton and love interests played by Bazlen and Prentiss, they rely on the Magnetic Analyzer Computer Synchrotron (or “Max” for short), a new shipboard “electronic brain” supercomputer, to help them break the bank at a Venice casino. Mayhem ensues when Admiral Fitch (Dean Jagger) misinterprets their Morse code messages about roulette numbers beamed from ship to shore as a threat from the Soviets.

Cary Grant had passed on the lead role of Lieutenant Ferguson “Fergie” Howard that eventually went to McQueen, who was under a non-exclusive contract to M-G-M when the studio offered him the part. McQueen’s manager, Hilly Elkins, “pushed him to do it,” remembered McQueen’s first wife, Neile, “on the grounds that it had more lines than stares.” She recalled how Steve “soon realized he was making a dog and just started doing anything, funny voices and all, for laughs.” McQueen fought with 21-year-old costar Bazlen and director Richard Thorpe. Elkins had the task of babysitting Bazlen, the daughter of *Chicago Sun-Times* writer Maggie Daly. “My job was to keep the two from killing each other, either with fisticuffs, verbal attacks, or [having sex],” Elkins recalled in *Steve McQueen: Portrait of an American Rebel*. “It was a choice, depending upon the moods of the two kids.” In the end, Elkins took “full credit” for McQueen’s unpleasant experience in his first starring role at the studio.

Leigh Harline provided the brief, lighthearted score to *The Honeymoon Machine* roughly six months before beginning work on *The Wonderful World of the Brothers Grimm*. Harline bookends the film with an up-tempo song, “Love Is Crazy,” written with lyricist Jack Brooks, whose lines set the breezy tone of the film: “You don’t need launching pads to shoot up to the sky/Whoopsidaisy, love is crazy/Those electronic brains all give the same reply/Love is crazy, love is mad.” As befitting the Venetian locale of the story, Harline lends the music a taste of old Italy, using mandolin and accordion for local color.

With its share of Cold War mock-paranoia, harmless sexual innuendoes, and double and triple entendres, the *New York Herald Tribune* called *The Honeymoon Machine* “a comedy that strains your credulity but not your facial muscles.” Out of the actors, McQueen came under the most severe attack, with *Saturday Review* suggesting that he “go back to TV westerns and selling cigarettes.”

Most critics, however, were kind to the film itself. “The comedy is not so inventive that it requires a leading thinker of our time to appreciate it,” said the *New York Post*. “The main point is, it moves fast and easy, and everyone in the cast seems to be enjoying it, and so does the audience.” *Films and Filming* said it was “quick, smooth, and blessedly unpretentious,” while the *Washington Post*’s Richard Coe called it “the funniest comedy to arrive from Hollywood in too long.” *Time* wrote: “*The Honeymoon Machine* is the Hollywood machine in a rare moment of felicitous clank, turning out the slick, quick, funny film for which it was designed... It produces a satisfyingly idiotic conclusion.”

Even though Harline’s score clocks in at just over 11 minutes in the finished film (three of the tracks on this CD went unused), critics took notice. *Variety* called the score “serviceable” and the song “a routine ditty” that was “warbled” over the titles. *Limelight* said the song had “a catchy lilt and blends well into Harline’s topnotch score.” *Film Daily* called Harline’s score “light and infectious,” and *The Hollywood Reporter* agreed: “Harline’s infectious score is another unobtrusive assist.”

27. Main Title *The Honeymoon Machine* begins with an animated title sequence: a brief French horn call leads to a theremin portamento as a computer rises like Poseidon from the ocean depths. The bulk of the credits play out against the upbeat song “Love Is Crazy,” written by Harline and Jack Brooks, and sung by a small female vocal group.

28. Lovely Venice A travelogue-style montage of

the canals and architecture of Venice receives a lovely waltz spotlighting mandolins and strings against an accordion countermelody. The cue ends as sailors Fergie Howard (Steve McQueen) and Beau Gilliam (Jack Mul-laney) and scientist Jason Eldridge (Jim Hutton) disembark at their hotel.

29. The Casino Harline most likely composed this (ultimately unused) cue for a scene in the hotel casino, where Jason and Beau record data about the spins of a roulette wheel to feed into the shipboard super-computer. Strings play a gentle gavotte accompanied by ac-cordion and marimba as Jason encounters frankfurter heiress Pam Dunstan (Paula Prentiss), a former flame. A lilting string waltz (at 2:10) was likely meant to ac-company Jason and Pam as they retreat to the bar and he learns that she is in Venice to marry stuffy Tommy Dane (William Lanteau), his old college nemesis.

30. Quandary A mandolin and accordion duet plays for a transition back to Fergie’s hotel room, where he tries to think up an excuse to get out of meeting Admiral Fitch (Dean Jagger), father of Julie (Brigid Baz-len), whom he is trying to romance.

31. Love Is Crazy Fergie tries to seduce Julie in his suite as mandolin and accordion offer a more subdued rendition of “Love Is Crazy.”

32. Crazy Mixed Up Love Muted trombone and saxophone play a sultry version of “Love Is Crazy” while Fergie expresses his love to Julie.

33. Lovely Venice (Reprise) Julie convinces Fer-gie to take her on a gondola ride, with Jason and Pam tagging along, before they all head to the casino to “break the bank.” Mandolin and accordion play a brief

reprise of the “Lovely Venice” theme.

The Casino (Reprise) This brief (unused) reprise of “The Casino” was most likely intended for Jason feeding numbers to Fergie at the roulette table.

Gondolier For this unused cue, Harline resets a portion of the earlier “Casino” music (beginning at 2:25 of track 29) for accordion and strings. This short cue was intended to segue out of “Escape Part 2” (from the next track) but for listening purposes has been placed here.

34. Escape Part 1 Signalman Taylor (Jack Weston) wakes from an alcohol-induced stupor to the sound of a woozy bassoon theme. Beau struggles to keep him from sounding the alarm to Admiral Fitch about the shenanigans with the roulette wheel. Thinking Beau is a Martian, the inebriated Taylor chases him out of the hotel. A staccato brass passage accompanies Beau’s es-cape via gondola, with the cue ending as Taylor shouts “Follow that Martian!” and falls in the canal.

Escape Part 2 More staccato escape music accom-panies Beau’s return to the casino and his inadvertent tip of a mothball to the gondolier.

35. End Title When Beau enters the hotel suite and sees Julie and Fergie in bed, he drops a box of Vene-tian glass, shattering the contents (a recurring gag in the film). As Beau runs out of the room, the orchestra swells with a brief orchestral quote of “Love Is Crazy” as Fergie informs him that he and Julie are now mar-ried.

End Cast A vocal reprise of “Love Is Crazy” closes the film.

—Jim Lochner