

FSMCD Vol. 11, No. 7

The Naked Spur:
Classic Western Scores From M-G-M

Supplemental Liner Notes

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The Naked Spur

Anthony Mann (1906–1967) directed films in a wide variety of genres, from film noir to musical to biopic to historical epic, but today he is most often acclaimed for the “psychological” westerns he made with star James Stewart, including *Winchester '73* (1950), *Bend of the River* (1952), *The Far Country* (1954) and *The Man From Laramie* (1955). The best of these may be 1953's *The Naked Spur*, which works clever variations on an essentially simple storyline.

In 1868, Howard Kemp (Stewart) is making his way alone through the Rocky Mountains on the trail of bank robber and murderer Ben Vandergroat (Robert Ryan). Determined to bring the killer to justice, Howard unwillingly receives help from two strangers: unlucky prospector Jesse Tate (Millard Mitchell) and Army vet Roy Anderson (Ralph Meeker), who was discharged for raping an Indian girl. These men are surprised to learn from the captured Ben that Howard is not an officer of the law but a civilian determined to earn the \$5,000 bounty on Ben's head in order to buy back his ranch, sold out from under him by his unfaithful fiancée when he was off fighting the Civil War.

Accompanying the men as they make their way across the mountainous landscape is Lina Patch (Janet Leigh), Ben's traveling companion and the daughter of a now-dead partner in crime. Ben uses methods both physical (causing a cave-in, loosening Howard's saddle on a narrow trail) and psychological (playing on Jesse's lust for gold and Roy's lust for Lina) to turn his captors against each other. In the end, Howard and Lina are the only survivors—they decide to make a new life together in California rather than attempt to recreate Howard's old life with Ben's bounty.

The Naked Spur was the first screenplay written by Sam Rolfe and Harold Jack Bloom, and it earned the pair an Oscar nomination for Best Story and Screenplay. Both writers enjoyed separate and lengthy careers, largely in television: Rolfe went on to create *Have Gun—Will Travel* and develop *The Man From U.N.C.L.E.* and was still writing at the end of his life, penning episodes of *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine*; Bloom balanced TV work with a feature career that included a shared credit on *Land of the Pharaohs* and an “additional story material” credit for *You Only Live Twice*.

Much of *The Naked Spur* was shot on location in the mountains near Durango, Colorado, in altitudes ranging from 9,000 to 14,000 feet, although a cave sequence and a campfire scene (in which Jesse helps Ben and Lina escape) were clearly filmed on soundstages.

The film received generally strong reviews upon its release, with *Cue* citing its “brilliantly written

screenplay” and *The Hollywood Reporter* calling it “finely acted,” although *Variety* felt that it was “probably too raw and brutal for some theatergoers.” William Mellor's Technicolor cinematography of the scenic Colorado locations received particular praise, although several critics commented on the anachronistic appearance of Leigh's “poodle-cut” hairdo. Allan Ullman penned a novelization of *The Naked Spur* that was published the same year; in his research he discovered that the film's bounty for Ben was unrealistically high—a top bounty in 1868 Kansas would have been about \$800—so he lowered it from \$5,000 to \$1,500 for his book. Oddly, the film's press notes list Ben's reward as \$15,000, an astronomical figure for the period.

Bronislau Kaper's score for *The Naked Spur* also received favorable reviews, with *Variety* calling it “top notch” and *The Hollywood Reporter* citing it as “unobtrusively an asset to the mood.” *The Naked Spur* was one of dozens of films Kaper scored during his decades under contract to M-G-M, and his output for 1953 also included another western, *Ride, Vaquero!* (FSMCD Vol. 10, No. 9), and his Oscar-winning score for *Lili* (FSMCD Vol. 8, No. 15). Although Mann directed several films for M-G-M, *The Naked Spur* was his only collaboration with Kaper; he never seemed to favor any particular composer, and his other westerns featured scores from the likes of Hans J. Salter, George Duning, Elmer Bernstein and Franz Waxman. (This was, to be fair, the era where the studios and producers largely determined personnel such as composers.)

Kaper's main theme, which comes to represent the overall situation rather than Stewart's character specifically, is a versatile ten-note motive, useful for scenic traveling music as well as for tense action cues. The composer also creates a secondary melody out of his agitated main theme, a contrastingly smooth, hopeful line that undergoes its own series of developments. Throughout the score, Kaper alternates gentle and energetic cues while leaving two major action set pieces—a shootout with Blackfoot Indians who seek revenge against Roy, and a riverside finale—unscored. Kaper's sensitive music goes a long way toward humanizing Stewart's protagonist: the “hero” is an unfriendly, tormented figure who brusquely insists on searching each newcomer at gunpoint, and is reluctant to share Ben's bounty with the men who help him. Stewart's brooding performance makes a striking contrast with Robert Ryan (Richard Widmark was originally sought for the role, and Robert Horton was briefly announced), who was directed by Mann to smile in nearly every scene, even when brawling with Meeker's (similarly smiling) psychopath Roy. Ben is given a pair of sinister motives

that slowly overwhelm the primary material as the outlaw works to turn his captors against one another.

Midway through the film, Kaper introduces a third main theme, to represent the relationship between Howard and Lina, who feel a growing attraction and a shared tendency toward romantic delusion—Howard foolishly signed his ranch over to his fiancée, while Lina persists in believing in the innocence of the sociopath Ben. This new theme is not an original Kaper composition, but rather Stephen Foster's classic "Beautiful Dreamer," published posthumously in 1864, the year of Foster's death (and four years before the events of *The Naked Spur* unfold). "Beautiful Dreamer" is first heard in a scene in which Howard begins to warm up to Lina after recovering from a gunshot wound, but as the friendly scene turns into an argument over Howard's determination to buy back his ranch with \$5,000 earned at the cost of Ben's life, Kaper creates tense variations on the Foster tune to reflect the conflict. Throughout the rest of the score, Kaper reprises "Beautiful Dreamer" whenever the romance between Howard and Lina takes center stage. At the finale it accompanies their final reconciliation, as Howard (in the most moving scene of Stewart's performance) forsakes the bounty for the chance at a new life with Lina.

—**Scott Bettencourt**

The Naked Spur was composed during a brief period (1952–1953) when M-G-M scores were recorded in stereo on 35mm three-track magnetic film, but then dubbed to monaural ¼" tape for archiving. FSM presents the complete score from this monaural source, adding a subtle stereo reverb to enhance the ambiance.

1. Main Title Kaper's score begins over the M-G-M logo, and as the names of the five lead actors fill the screen (the entire cast, except for a group of Indians, who are quickly dispatched) the optimistic secondary theme is introduced in a rather subdued setting; this material, the film's only instance of tracked music, is actually the opening 0:32 of the cue "Foothill Trail" (track 7). As written (and heard here), a spasmodic arrangement of Kaper's main theme underscores the opening titles, which play out over a contrastingly placid shot of the Colorado Rockies. Once the cast credits have appeared, the camera pans to a close-up the "naked spur" on the boot of bounty hunter Howard Kemp (James Stewart) and the title appears on screen with a blast of brass. Kaper continues with a frenzied main title as Kemp rides across the landscape (a musical passage that suggests Kaper's score for the following year's sci-fi hit *Them!*); the cue subsides as Kemp sneaks up on Jesse Tate (Millard Mitchell), a gold prospector.

2. Fugitive Howard pays Jesse \$20 to put him on the trail of Ben Vandergroat (Robert Ryan), an outlaw whom Howard is tracking. The score's main theme alternates with the secondary theme over gently oscillating accompaniment as Jesse leads Howard to the fugitive's dead campfires; the men deduce from the tracks that Ben is traveling with a partner and resolve to take their search to a nearby cliff.

3. Avalanche From the top of the cliff, Ben attempts to ward off Howard and Jesse by instigating a small rockslide. The score plays up the danger of the falling rocks after the fact, with trepidatious string writing followed by two ideas for Ben that undergo various transformations throughout the score: an ominous four-note motive (0:16) as well as a biting five-note figure (0:41). In response to Kemp's rifle shots the villain sets off another, more severe avalanche of boulders, marked in the score by a brass outcry; Howard and Jesse retreat to safer ground.

4. Captured The hunters receive unwanted help from ex-soldier Roy Anderson (Ralph Meeker), who happens upon their standoff with Ben. Roy inherits the main theme throughout this cue, alternating with physical action writing as the three protagonists team up to capture the fugitive. Under the cover of Jesse's gunfire, Howard attempts to scale the cliff with the aid of his lasso, the score ascending tentatively along with him—he loses his footing and the cue erupts into a panicked suggestion of the main theme. Roy takes a turn with the rope, and the score resumes its climbing motion with a variation of the main theme; a brief interjection of the wailing brass from "Avalanche" is heard when Ben barrages Jesse with rocks, then the cue settles on a deliberate version of the outlaw's four-note motive as Roy finally reaches the top of the cliff. He creeps toward Ben and the Kaper creates tension with quiet dissonance until the outlaw turns to face his captor.

5. Fight Ben's companion, Lina Patch (Janet Leigh), ambushes Roy and grabs for his gun. Ben seizes the opportunity and wrestles Roy to the ground while Howard and Jesse continue to ascend the cliff. Ben's material is developed into a convulsive piece of slashing strings and stabbing brass for the fight; the cue comes to a furious halt when Kemp arrives and tears Ben off of Roy.

6. Wanted for Murder Ben sparks trouble among the hunters when he reveals a "Wanted for Murder" poster that boasts a \$5,000 reward for his capture. Gloomy readings of the main theme give way to a conflicted fusion of Ben's four-note motive and the secondary theme as Jesse and Roy argue with a resistant Howard—they naturally want their cut of the money for helping to apprehend Ben.

Horse Decision A tragic development of the main theme (first hinted at in “Captured”) is heard as the captive couple leads the “partners” to Linas sick horse. The material becomes agitated when Howard inevitably decides to put the animal out of its misery. Lina protests and Ben takes her aside to shield her from the violence. More important, he informs her that he needs time—his only chance of survival is to pit his captors against one another. The final 0:08 of this cue was dialed out of the film.

7. Campfire Ben continues his manipulations as the group rests near a stream. A murky, antagonistic setting of the main theme punctuates an uncomfortable silence among the travelers when Ben points out that “money splits better two ways, ‘stead of three.” The secondary theme is given a pure reading as they set off on their journey, but its conclusion is spoiled by a dissonant stinger along with grunting strings and brass as an Indian is revealed observing the party from afar. The Indian rides off and the scene transitions to the group camping in the woods at night, the cue fading with a brief unresolved statement of the secondary theme’s first three notes.

Foothill Trail Morning arrives and the group continues toward Kansas. An austere, mysterious passage underscores their progress with a high, shimmering string texture juxtaposed against a wandering line for cellos and basses. The main theme is hesitantly reprised when Howard and Jesse wonder if they might save time by taking a trail over a distant mountain range rather than traveling around it. The cue fades out as Jesse retrieves his binoculars and Ben tantalizes him with a story of unclaimed gold that is supposedly located nearby.

8. Indians Howard and Jesse ride ahead to inspect the mountain range. A quietly intense rendition of the secondary theme plays as they decide to take the trail over the mountains. The threatening material from “Campfire” is reprised when Howard spots a tribe of Blackfoot Indians through Jesse’s binoculars. The two men ride back to the others, accompanied by panicked string writing and brass calls; this material is further developed in a subdued, foreboding passage as Kemp alerts the rest of the group to the Indians’ presence—Roy confesses that the Blackfeet are after him for taking advantage of the chief’s daughter and Howard orders him to ride ahead to put the rest of the party out of harm’s way. Though furious, the ex-soldier complies and takes off on his horse.

Prelude to Massacre Kemp leads the group onward, the score sustaining tension with crunched harmony for muted brass and trilling strings. The Blackfeet reveal themselves on horseback behind Howard’s party, all of whom attempt to remain calm. Roy is sub-

sequently shown hiding behind a fallen tree, waiting with his rifle. The cue escalates with a low-end, oscillating tritone until the group finally turns to face the Indians. Roy instigates a shootout with the Blackfeet, a sequence not scored by Kaper.

9. Aftermath The group kills the attacking Indians, but Kemp is shot in the leg. He mounts his horse and the score stresses his pain with a development of the foreboding material from “Indians.” A low, angry setting of the main theme sounds as Kemp regretfully surveys the massacred Indians and the melody is fatefully drawn out over time-lapsing shots of the ensuing journey through the mountains. Howard becomes increasingly ill, the score addressing this with a dreary, wavering figure over the nauseous tritone from “Indians.” After he falls off of his horse, the cue responds with a jaunty trumpet cry as Jesse tends to him; the prospector announces that the group will set up camp.

10. Delirium Night falls and Kemp awakens, shrieking for his disloyal ex-fiancée, Mary. A soothing arrangement of “Beautiful Dreamer” for flute, accordion and strings plays while Lina pretends to be Mary and talks Howard out of his delirium.

Relaxation “Beautiful Dreamer” continues on low-register flute before giving way to an existential passage for solo horn under shimmering strings as Ben callously explains Howard’s betrayal at the hands of Mary. This cue does not appear in the film.

Linas Loyalty The next morning Lina tends to Howard’s wound. “Beautiful Dreamer” is reprised for woodwinds while the two connect—Kemp points out that Lina is different from Mary and that she is, at least, loyal to Ben. He questions why she is with the fugitive and tells her that Ben could never settle down and become a rancher as she has been led to believe. The song captures Howard’s nostalgia as he recalls his life as a rancher; the material becomes anguished as they argue over Ben’s character flaws, with Lina pointing out that Kemp has only pursued Ben for the reward.

11. Loose Cinch Ben’s five-note signature is transformed into a devious motive as he secretly loosens Kemp’s saddle. Howard limps over to his horse, to a lumbering reprise of Ben’s other four-note idea, with the main theme sounding as the hero mounts his horse. The group progresses through the mountains, to a fragile but determined setting of the secondary theme for string harmonics and muted brass. Ben distracts his sickly captor by recounting the story of his own troubled youth; the villain’s motives take hold when Kemp’s cinch finally becomes loose enough and the outlaw kicks Howard off his horse and down a steep slope. A belabored version of Ben’s material underscores Kemp defiantly pulling himself back up and mounting his horse while the others watch.

“Beautiful Dreamer” struggles to remain optimistic after a transition to the group’s nighttime encampment, with Lina attempting to fall asleep. Ben’s motives trade off throughout a scene in which the villain prepares to kill Howard in his sleep—his plan is foiled when Kemp is awakened by Jesse’s snoring.

Thunder Jesse goes to check on a noise and a melancholic rendition of “Beautiful Dreamer” underscores Kemp observing Lina while she sleeps. He tucks her in and the melody fleetingly rediscovers hope as he contemplates his feelings for her. As he walks away she opens her eyes, well aware of the burgeoning relationship between them. Ben has witnessed the tender moment and he smiles to a sinister bass clarinet reading of his five-note theme before the scene transitions to a morning of rumbling thunder.

12. Cave-In A terrible storm forces the party to take shelter in a cave. Ben manipulates Lina into helping him escape by threatening to kill Howard. Time passes and a deceptive, recoiling theme is introduced for Ben laying awake while Roy and Jesse sleep. After a trembling, ominous passage references Ben’s four-note theme for the outlaw eyeing his escape route, the dreary material from “Aftermath” is hinted at as Lina reluctantly distracts Howard near the mouth of the cave. The pitches created by the rain striking plates and bowls leads to a discussion of music and dancing—the two bond to an extended and increasingly impassioned reprise of “Beautiful Dreamer.” She confesses her dream of living in California and when he invites her to live with him once he buys back his ranch in Kansas, she responds uncertainly. The theme swells as he grabs her and kisses her, only to be interrupted by snarling action writing when Ben kicks out a supportive column of rocks and starts a cave-in.

Cave-In Continued The fugitive’s material is developed into a desperate piece of stabbing brass and shrieking strings as Ben crawls through a tunnel with Kemp in pursuit. Howard grabs hold of Ben’s leg and the main theme calls out defiantly on strings, punctuated by aggressive brass. The secondary theme is reprised on solo trumpet as Howard escorts the murderer back to join the others.

13. Prelude to Kemp vs. Roy Fed up with Ben’s treachery, Kemp unbinds the outlaw’s hands and demands that he draw—Ben refuses, aware that he has no chance against Kemp and that Howard will not kill him in cold blood. Kemp realizes that Lina distracted him to help Ben escape and an outburst of the main theme denotes him angrily kicking the plates that she used to spark their warm conversation. The secondary theme sounds for a transition to the group traveling under clear skies the next morning.

Ben Unshackled After a disagreement between

Howard and Roy (over whether or not the group should cross a dangerous river) boils over into a brutal wrestling match, Ben finally ensnares Jesse with the promise of gold: the prospector agrees to let Ben go free if he leads him to fortune. The recoiling motive and tremolo string writing of “Cave-In” mark a late-night scene in which they put their plan into motion—the first three notes of the secondary theme sound when Jesse secretly unshackles the outlaw. Ben insists that Lina accompany them and the scene transitions to the trio riding along the river bank the following morning. The score continues to build tension, culminating in a violent trill when Ben pretends that his horse is spooked by a snake and in order to get the drop on Jesse.

14. Lina vs. Ben To Lina’s horror, Ben shoots Jesse dead. Gnarled string writing underscores the villain firing Jesse’s shotgun into the air to attract the attention of Ben and Roy, who are further upriver. The score launches into a propulsive setting of the B-theme, dressed with teasing statements of the main theme, as Ben and Roy respond to the gunfire and ride down the riverbank. Ben and Lina climb a cliff so that Ben can hide and pick off the remaining partners; the score builds to a cathartic statement of the secondary theme as the couple reaches the top of the rocks.

15. Here They Come Overlapping outbursts of the secondary theme sound for Ben shooting down at Jesse’s corpse to ensure that his pursuers will show. This short cue was not used in the film.

Stand Together Boys Roy and Howard arrive and inspect Jesse’s corpse. Ben prepares to gun them down, with the score reprising both of his motives in their original incantations from “Avalanche.” The secondary theme builds fatefully until Lina grabs Ben’s rifle, sending his shot astray and allowing Howard and Roy to dive for cover.

16. Finale Kemp’s final confrontation with Ben is unscored. The villain is pinned down by Roy’s gunfire and Howard climbs up the rocks using the naked spur from his boot as a makeshift climbing aid—as he reaches the top of the cliff, he throws the spur at Ben, skewering the fugitive’s neck and forcing him into the open. Roy shoots Ben and the villain’s body falls into the river below. When the ex-soldier attempts to retrieve the corpse from the rushing current, he is bombarded by a huge tree hurtling downstream and is washed away.

Howard pulls Ben’s body from the river and angrily resolves to turn it in for the reward. Lina tries to convince him otherwise but he is indignant; aching, canonic strings enter when she promises to marry him and stay with him no matter what. A bittersweet rendition of “Beautiful Dreamer” unfolds as he breaks down

crying, unable to convince himself to take Ben to Abilene. The theme continues while Kemp buries Ben, playing through the final shot of Howard and Lina rid-

The Wild North

The Wild North (1952) is not a western as much as a “northern,” a frontier adventure starring Stewart Granger as Jules Vincent, a French-Canadian trapper in the early years of the 20th century. During a brief visit to civilization, Jules develops an instant, mutual attraction for an Indian girl saloon singer (Cyd Charisse) and defends her from a bullying drunk named Brody (Howard Petrie). The next day, Jules and the girl head back to the wild in Jules’s canoe, accompanied by an apparently chastened Brody. A dangerous journey down some rapids forces Jules to fatally shoot Brody in self-defense. Vincent leaves the girl at his cabin before returning to the wilderness, where he is tracked down by Pedley (Wendell Corey), a Canadian Mountie who insists on returning Jules back to civilization to stand trial for Brody’s murder. During a lengthy and dangerous journey through the snowbound landscape, the antagonists become friends, but after a wolf attack leaves Pedley in a near-catatonic state, Jules escorts him safely home and takes him on a canoe trip down the rapids to shock him into consciousness. Pedley, finding himself in the same position as Jules during his fateful trip with Brody, tries to shoot Jules to gain control of the boat. Realizing Jules’s motivations in the killing of Brody, he then testifies for the trapper at his trial. Jules is freed and the two men part as friends, as Jules returns to the wild with his Indian maiden.

The Wild North had as its inspiration a true-life figure: Albert Pedley, a Canadian Mountie (a retired octogenarian living in Scotland at the time of the movie’s production) who brought a lost missionary safely home via a five-month trek through the wilderness, despite falling victim to the “white madness.” According to the production notes, the official source for the film’s story was the chapter “When Terror Stalked Behind” from Walter W. Liggett’s 1930 book *Pioneers of Justice: The Story of the Royal Canadian Mounted Police*. Frank Fenton’s screenplay, however, focuses not on Pedley but rather his fictional antagonist, the trapper Vincent, and the project’s changing title reflected the shifts in narrative focus, with the film called at various times in its production *Constable Pedley*, *The Constable Pedley Story*, *The Wild Land*, *The Wild North Country* and *The North Country*. *The Wild North* was the first film for the Austrian-born director Andrew Marton following his co-direction (with Compton Bennett) of the 1950 Best Picture nominee *King Solomon’s Mines*, and it reunited him with that film’s cinematographer (Robert

ing off for California. The end title cards receive an elated brass resolution of the secondary theme.

—Alexander Kaplan

Surtees, who had won an Oscar for *Mines*) and its star, Stewart Granger. Marton claimed that, as with most of his M-G-M projects, he was offered the *Wild North* script only after “twenty-one other contract directors had refused [it] for various reasons,” and he joked of his star, “I’m the only director in captivity who made three pictures with Stewart Granger” (the third was 1954’s *Green Fire*, FSMCD Vol. 6, No. 5).

While Marton and Surtees had filmed *Mines* on African locations in temperatures up to 140 degrees, the locations for *The Wild North* provided a new set of production problems: the storyline hinged on remote locations in a variety of weather, including the dead of winter. The studio sent location scouts to northern Alberta’s Peace River area, where the real-life Pedley’s journey had begun, but the region lacked an airstrip—not to mention the roads and facilities needed by a film crew. Marton and the location scouts ultimately selected three different locations, for filming during three different times of year. The lengthy gaps in the shooting schedule allowed Granger to complete another M-G-M feature, Richard Brooks’s *The Light Touch*, during the hiatus, which made the extended schedule more financially feasible for the studio.

Marton and Surtees chose locations for the winter scenes, which began filming in February 1951 near Galena Pass, just below the Idaho-British Columbia border, and along the Wood River, near Idaho’s Sun Valley. A 35-mile path was cleared with a snowplow, and the crew journeyed to their locations by truck, jeep and dogsled. Cameras were equipped with a special heating unit so that they could film at 20 degrees below zero, and a plywood board was used to keep the camera from sinking into the snow. During location scouting in Idaho, a ranger warned Marton about bear traps, and he was inspired to add a pivotal scene in which Pedley is felled by a trap and Jules must decide whether to rescue him.

For the climactic river rapids scenes, Marton scouted locations in Canada, California, Oregon and Washington. He particularly favored a location in Finland, but the studio balked at the expense of flying the crew out, so Marton chose Idaho’s Clearwater River, where an abandoned Civilian Conservation Camp was used to house the crew for the May 1951 filming. According to Marton, six stuntmen had died filming a rapids scene for M-G-M’s 1928 film *The Trail of ’98*, so he was especially careful with the sequence, which took

three weeks to film. In Marton's words, "When I said in the production meeting that I wanted to shoot rapids, the sour faces that met me from the production table would have made a good comedy touch." For dolly shots following the canoe down the river, the camera crew was secured with safety lines, and long shots featured dummies in the canoe, with the motion of the water moving the paddles and making it look like they were actually rowing.

Summer sequences were shot during July 1951 near Jackson Hole, Wyoming, with art director Preston Ames building a small "Alberta" town as well as a village populated by 86 Shoshone Indians. Thanks to the filmmakers' precautions, there were no serious injuries during the lengthy and difficult production, although the M-G-M editing staff were reportedly offended by Granger's profanities during an outtake in which the actor fell over in the snow and his sled dogs dragged their sled and Granger's co-star on top of him, causing an M-G-M executive to warn Marton to "curb your actors."

The Wild North has a surprisingly lighthearted tone despite its occasionally violent storyline (significantly, the killing of Brody occurs between scenes), typified by Granger's charming performance as Jules. Shortly before filming Marton instructed Granger to use a French-Canadian accent, and his distinctive vocal delivery (reminiscent of John Cleese's "outrageous French accent" from *Monty Python and the Holy Grail*) and his tendency to call the stoic Pedley "bay-bee" provide a striking counterpoint to scenes of Jules attempting to strangle Pedley and plotting with two strangers, Ruger and Sloan, against the Mountie (in what plays as a miniature version of *The Naked Spur*). Wendell Corey's dry performance as Pedley provides an effective contrast to Granger's amiable hamminess, and is a forerunner of one of his most memorable appearances, as James Stewart's skeptical policeman friend in *Rear Window*. Reviews were generally positive, with *Variety* calling the film "generally absorbing." Much mention was made of Surtees's cinematography of the spectacular scenery, especially his use of a brand-new color film process from Ansco, heavily touted by the studio. The film had its greatest impact on a 23-year-old steward named Paul Richardson, on leave from the U.S. Naval Academy, who was inspired by two viewings of the film—specifically, Father Simon's line to Jules, "There's no wilderness wide enough to hide a sin"—to confess to a murder he had committed the previous year.

Despite the setting in the Canadian North rather than American West, *The Wild North's* focus on a small group of characters and their conflicts in the wilderness make it a cousin of *The Naked Spur*. Bronislau Kaper took a similar scoring approach to *The Wild North* to

the one he would use the following year for *Spur*, with a strong main theme dominating the score. Kaper enjoyed a breakthrough hit the following year with his Oscar-winning score for *Lili* (FSMCD Vol. 8, No. 15) and its popular song, "Hi-Lili, Hi-Lo," but many film music fans rank among his greatest works the epic seafaring scores for *Mutiny on the Bounty* (FSMCD Vol. 7, No. 16) and *Lord Jim* (FSMCD Vol. 8, No. 11); his *Wild North* theme is a satisfying precursor to those large-scale melodies. While Kaper was a contract composer at M-G-M during much of his career, parts of his *Wild North* score, especially the tension-filled cues, are strongly reminiscent of the studio's musical MVP at the time, Miklós Rózsa, who in the early '50s was scoring such M-G-M epics as *Quo Vadis* and *Plymouth Adventure* (FSMCD Vol. 6, No. 1). While the *Wild North* theme dominates the score, especially in grand renditions accompanying Surtees's panoramic shots of remote locales, Kaper also provided vigorous action cues, although the two longest action scenes—the surprisingly brutal wolf attack (which Marton claimed was "shot in a corrugated iron shed on the M-G-M backlot") and the climactic confrontation on the rapids—are unscored.

Just as Kaper used a Stephen Foster melody as the love theme for *The Naked Spur*, he used the song "Northern Lights," which Cyd Charisse's character sings in her opening scene (dubbed in the finished film by Ruth Martin), to represent the relationship between Jules and the Indian girl he loves. The song was written by Charles Wolcott, who also conducted Kaper's score, but unlike *The Naked Spur*, where the growing relationship between Howard and Lina serves as the emotional linchpin of the story, *The Wild North's* romantic relationship is only a minor subplot, exemplified by the fact that the film's credits only list Charisse's character as "Indian Girl." Kaper uses brief snippets of Wolcott's melody in his score, particularly for a campfire scene in which Jules and Pedley discuss the girl. As Marton himself admitted, *The Wild North* is ultimately "a love story between two men," but it is not unsurprising that Kaper was not expected to write a Jules-Pedley love theme. *Variety's* review remarked that "Bronislau Kaper's music score fits the story," but his score does much more than that, consistently maintaining dramatic interest while musically reinforcing the grandeur of the setting.

—Scott Bettencourt

The Wild North was one of the last M-G-M scores recorded on monaural optical film (in October 1951), with these fragile masters dubbed by the studio to ¼" tape in the 1960s—by which time some cues were unplayable. Fortunately, acetate transfer discs at the University of Southern California's Cinematic Arts Library

Library (part of their M-G-M holdings) were made available to fill in the missing cues (albeit with slightly more noise than the studio elements) and allow for the complete presentation of this exciting Kaper score.

17. Main Title Kaper's bold, brassy main theme is introduced over the M-G-M logo, with a majestic presentation of the material for the title card over majestic mountain scenery. A more animated rendition of the theme plays as the remaining titles unfold, yielding to a shimmering, awe-tinged reading as Jules Vincent (Stewart Granger) paddles his canoe toward a riverside town. The cue takes on a more strained tone (alluding to the strife to come) as the trapper arrives at the town's dock.

18. Northern Lights After rescuing a kitten from a collie, Vincent visits a hotel saloon, where he is captivated by a lovely Indian maiden (Cyd Charisse) and her vocal performance of "Northern Lights" (music and lyrics by Charles Wolcott, sung in the film by Ruth Martin). She finishes the melancholy song and exchanges pleasantries with Vincent, who reveals that he is a friend of her people, the Chippewas. The two connect almost instantly but are interrupted by a drunken thug, Brody (Howard Petrie). Jules dispatches him violently and then spends the rest of the evening drinking and talking with the girl.

19. Brody Jules agrees to take the girl north in his canoe, along with a seemingly apologetic Brody. The main theme is given a pure, bucolic treatment as they depart from the dock, but the mood is disturbed when the score nastily acknowledges a change in Brody's facial expression that goes unnoticed by Jules and the girl. A recoiling line for Brody plays under the main theme as the thug plots against the trapper; an outburst of panicking brass, strings and percussion marks a transition to a distant shot of the canoe traveling down treacherous rapids (and suggesting Jules's off-screen murder of Brody).

Brody's motive continues to quietly pollute the main theme as Jules and the girl arrive at the northern encampment of McQuarrie—without the other man. The melodic idea is developed into a nagging canonic passage for strings as the couple attempts to reach Vincent's cabin without attracting attention from the townsfolk. After they avoid a lawman, "Northern Lights" is quoted when Jules is forced to introduce the girl to the aggressively friendly Father Simon (Morgan Farley). The tune gives way to Brody's material when the priest warns Jules not to travel into the wild, for a terrible winter is coming—the score hints that Brody's murder is what will drive Vincent into the mountains. A foreboding orchestral passage unfolds as Jules ushers the girl into his cabin and informs her that they

will wait for the cover of night to travel to see the Chippewas. Brody's material continues to be developed as the scene segues back to Jules and the girl traversing the river, with Vincent dumping a bundle of Brody's clothes into the water. A reverent string melody sounds as the canoe arrives at the Chippewas' village.

20. Pedley Jules kisses the girl goodbye and leaves her with the Indians. A forlorn introduction gives way to a punishing rendition of Brody's material and a belabored development of the main theme as Vincent travels through the wilderness on foot. A transition to Constable Pedley (Wendell Corey) arriving at the McQuarrie police station is marked by an austere statement of the main theme on muted brass.

21. Brody Assigned to bring in Vincent, Pedley visits the trapper's cabin. A quietly threatening version of the main theme leads to statements of "Northern Lights" and Brody's motive as Pedley interrogates the Indian girl at the cabin; he warns her that it would be best if Jules turned himself in.

22. Father A pensive introduction for strings plays as the Indian girl considers the now-departed Pedley's words of warning. The scene segues to the constable traveling into the wilderness on his dogsled, the score providing his search for Vincent with a single-minded repeated-note brass fanfare that leaps up and down a minor third, over plodding accompaniment. The main theme is optimistically reprised during a transition to Jules making his way north. Trilling strings and cautious woodwinds play as Jules discovers Father Simon, frozen and half-mad; hysterical string writing and lurching brass underscore Vincent running toward the fallen priest, followed by a distraught string passage as Jules carries him into a nearby cabin and lays him in bed.

Father's Death Jules tends to Father Simon; before the priest dies of hypothermia, he warns Jules that he cannot hide from sin. Eerie woodwind writing plays as Vincent covers Father Simon's corpse and looks over to the cabin's doorway, where Pedley has arrived.

23. Stop It Pedley arrests Vincent and the two begin their treacherous journey back to McQuarrie. While camping at night, Jules sneaks over to a sleeping Pedley, the score creating suspense with string harmonics and a creepy tune for flute over a persistent descending half-step on solo horn. The policeman wakes up before Vincent can strangle him, and the two men fight to a backdrop of darting strings, calamitous brass and snare punctuation. The cue builds to an uncomfortable sustain when Pedley retrieves his revolver and levels it at Vincent: a murky bass clarinet reading of the main theme plays under contrastingly hopeful woodwinds as he orders the fugitive back to his sleeping bag.

The cue peters out after a transition to Pedley laying awake and watching Vincent sleep.

24. Sometimes After another unscored daytime sequence of traveling, Vincent and Pedley set up camp. A haunting passage for arpeggiating tremolo strings and delicate woodwinds plays as Jules taunts Pedley, asking the officer if he ever dreams about death, and positing that he might not wake up in the morning. The scene segues to daytime with the pair in transit; the main theme plays over trudging accompaniment as Vincent jogs ahead of the sleep-deprived Pedley, who struggles to stay awake on his dogsled. A dissonant line for muted horns enters the texture as Jules notices the officer momentarily falling asleep; a neutral version of the main theme is voiced on clarinet for a transition to the next nighttime campsite.

25. Ruger That same night, Vincent and Pedley are joined by two wandering travelers, Ruger (Ray Teal) and Sloan (Clancy Cooper). Pedley insists that it would be impractical for the four of them to make for McQuarrie together, so once Pedley falls asleep, Ruger awakens Vincent and suggests that they dispose of the officer. Brody's motive is reprised for the exchange, with ominous underscoring focusing on a leaping major seventh for Jules appearing receptive to the proposal. Ruger retreats and the cue crescendos as Pedley snaps out of his slumber to find Vincent back asleep.

Vincent comes to Pedley's aid the following morning when the visitors attempt to kill the officer; the villains are given directions to Jules's cabin and are sent on their way.

26. You Are Lost A bustling development of the main theme underscores the protagonists' continuing journey through the snow, the material growing in grandeur as they travel into the mountains. Foreboding strings and woodwinds sound when Vincent insists that Pedley admit to being lost; the officer refuses and the main theme reasserts itself, building to an awesome statement as they arrive before a particularly treacherous mountain.

27. I Am Lost Pedley leaves Vincent behind at their camp and explores the surrounding terrain. An urgent, canonic development of the main theme sounds as he travels on his dogsled. He dismounts to survey a range of surrounding mountains, and after a sickening swell of dissonance and harp glissandi he declares himself lost.

Back at the camp, Jules uses burning logs to fend off visiting wolves, the score marking the animals' presence with nervous clarinet and a lurching motive for strings. The scene segues to Pedley en route to the camp with a brief reprise of the trudging material from "Sometimes"; his foot becomes ensnared in a bear trap, to an exclamation of low brass.

28. Not a Chance Pedley unlocks Jules's handcuffs and the trapper in turn helps free the policeman from the bear trap—trust is finally established between them. After a transition to their campsite at night, the men bond, accompanied by reflective developments of the main theme. Pedley enviously declares that the trapper has a more appealing home to return to than he does, with the score reprising "Northern Lights" on flute to conjure the Indian girl and the cat awaiting Jules. The main theme returns fatefully when Pedley accepts his handcuffs back from Vincent and tells him that neither of them are going to make it back.

The following morning, Jules determines their route, to a pastoral line for woodwinds that mingles with the main theme. As they embark anew on their trek, the primary melody gathers strength and builds to an invigorating brass-dominated setting under racing high strings. This material is interrupted by a threatening passage for wolves stalking the protagonists: a snarling motive trades off with a struggling version of the main theme over a low, off-kilter pattern as the beasts trail behind Vincent and Pedley. After a transition to the travelers' campsite, woodwinds close the cue on an air of uncertainty. The wolves' subsequent attack on the men is unscored.

29. Read It The men fend off the wolves but Pedley is left in a near-catatonic state after the attack. Vincent attempts to snap him out of his condition when he takes the officer's progress log and writes a demeaning remark in it; the score responds with a disturbed development of the main theme against a descending five-note "breakdown" motive when Pedley offers no reaction. Escalating, unstable string writing accompanies the men as they continue uphill through the snow, the main theme struggling for exposure as Pedley blankly follows Vincent. The officer wanders away from Jules and the dogs, the score unfolding with dire, imitative writing until Vincent catches up to Pedley and slaps him. Once again, the "breakdown" motive sounds when the officer does not respond. An urgent four-note motive is introduced as Jules leads his mute companion back to the dogs and handcuffs him to the sled, with the score building to cathartic renditions of the main theme as the two persist uphill against a daunting backdrop of mountains; the material climaxes as both men collapse to the ground, exhausted.

There It Is Blustery woodwind and string runs sound as Jules regains his composure and re-cuffs Pedley to the dogs' leash, leaving the sled behind. The final stretch of their journey is scored with struggling iterations of the main theme as well as nagging developments of Pedley's minor third material from "Father," and his breakdown motive. Vincent points out McQuarrie in the distance; the main theme plays

over trilling accompaniment as he shakes the non-responsive policeman and barks at him: “You want to go in like this? You want people to talk about it the rest of their lives? How the mouse brought back the cat?” The cue reaches a defeated conclusion for a transition to Vincent’s cabin, where the Indian girl receives the weary travelers.

30. Rapids Jules decides that the only way he can bring Pedley back to reality is to make him face death a second time. The urgent four-note idea from “Read It” is reprised as the men set out on the river in a canoe. Brody’s motive makes a threatening return when they reach the rapids, but the film’s climax is unscored: while navigating the treacherous river, Pedley comes to his senses. He shouts back at Vincent, demanding that he help steer the canoe ashore but Jules refuses and puts Pedley in the same predicament the trapper was forced to endure with Brody. The officer fires a shotgun blast past the trapper and the boat overturns; the two make it to shore, with Pedley finally understanding that Vincent had no choice but to shoot Brody.

31. End Title and Cast Pedley testifies at trial—implying that Vincent killed Brody in self-defense—and Jules is set free. Vincent bids farewell to Pedley

The Last Hunt

The Last Hunt (1956) paired two of M-G-M’s top male stars of the era, Robert Taylor and Stewart Granger, as Civil War veterans who join forces to hunt buffalo for their valuable hides. Sandy McKenzie (Granger) is a former buffalo hunter who gave up that vocation to become a cattle rancher, but when his cattle are killed in a buffalo stampede he reluctantly returns to his old trade. Charlie Gilson (Taylor) is an Indian-hater and an expert shot who relished killing during his time in the war. The hunters hire two more men to help with the buffalo skinning, a one-legged old drunk named Woodfoot (Lloyd Nolan) and a red-headed, part-Indian “half-breed” named Jimmy O’Brien (Russ Tamblyn).

After some of their horses are stolen by Sioux, Charlie tracks down the thieves and kills them, bringing a surviving Sioux girl (Debra Paget, replacing an injured Anne Bancroft) and baby boy back to their campsite. Charlie takes the girl as his mistress, but she falls for McKenzie instead. Charlie kills a white buffalo, whose hide has religious significance for the Indians, and an Indian friend of Jimmy’s is killed in a duel with Charlie over the hide. When the girl steals the hide so that Jimmy can place it over his friend’s grave, an increasingly paranoid Charlie is convinced that McKenzie has stolen the hide and is trying to cheat him out of the proceeds. McKenzie and the girl flee, and Wood-

and gives him his kitten, encouraging him to build a life around it. Pedley names the cat “Bay-bee,” Jules’s affectionate nickname for the officer. The scene transitions to the river, where a calm, pastoral version of the main theme plays for Jules and the Indian girl setting off in their canoe; Pedley waves goodbye from the dock and the melody reaches a grand, celebratory conclusion. The end titles offer a final robust rendition of the main theme over a shot of the rapids.

Bonus Tracks

32. Northern Lights (pre-recording) This slightly shorter arrangement of “Northern Lights” was recorded prior to production, at which time it was possibly planned for Cyd Charisse (singing here, to piano accompaniment by Arthur Rosenstein) to perform her own vocals.

33. Rapids (alternate) This unused, earlier version of “Rapids” finds the sympathetic four-note motive from “Read It” replaced by a passage for threatening brass, undulating woodwinds and nervous strings. The latter portion of the cue, featuring Brody’s theme, is identical to what is heard in the film (disc 1, track 30).

—Alexander Kaplan

foot (armed only with an unloaded gun) is killed trying to stop Charlie. Charlie tracks McKenzie and the girl to a cave and plans to wait them out overnight in a blizzard, but the next morning McKenzie and the girl find him frozen to death, wrapped in a buffalo hide with his gun still clutched in his hand.

Filmmaker Richard Brooks began his Hollywood career in the early 1940s writing B-movies, but by the end of the decade he had gained prominence with screenplay credits on such crime classics as *Brute Force* and *Key Largo*; meanwhile, his novel *The Brick Foxhole* was made into 1947’s *Crossfire*, which earned five Oscar nominations—including Best Picture. Brooks made his feature directorial debut with the 1950 Cary Grant thriller *Crisis*, and over the first half of the decade he tackled an eclectic variety of projects, culminating in the 1955 classic *Blackboard Jungle*, a gritty drama about a crusading teacher and his delinquent students that earned him his first Oscar nomination (for his adaptation of Evan Hunter’s novel). *The Last Hunt* was his next film, going into production a few months after *Jungle’s* March 1955 release, and could hardly be more different from the small-scaled black-and-white *Jungle*: a lavish, Technicolor CinemaScope production, filmed at scenic South Dakota locations.

Despite its traditional western spectacle, with its widescreen buffalo hunts and stampedes, *The Last*

Hunt is ultimately, like many other Brooks films (such as his most famous western, 1966's *The Professionals*), a drama about conflicts between men. Robert Taylor's Charlie Gilson is a fascinating antagonist: a racist who enjoys killing, but also a complicated man who genuinely desires the friendship of McKenzie. He also wants to earn the Sioux girl's affection (he refuses to force himself on her, a plot point added at the insistence of the Production Code Administration, which did not want the film to feature any implied rape). While Robert Taylor's reputation as an actor has diminished over the years (Pauline Kael compared him to Tom Cruise, and did not intend it as a compliment to either actor), he skillfully embodies Gilson's contradictory nature, while Granger has the much easier task, using his effortless charisma to portray the sympathetic McKenzie in a much more low-key performance than his broadly charming work in *The Wild North*. An overall theme in the film is the futility of violence, and the title *The Last Hunt* refers not only to the buffalo hunt but also to Gilson's ill-fated pursuit of McKenzie, resulting in a surprisingly understated climax with Gilson perishing not in blaze of gunfire but freezing in a snowstorm.

The Last Hunt is little remembered today, but it was favorably reviewed at the time of its release, with Taylor's change-of-pace performance as Charlie and Lloyd Nolan's colorful work as Woodfoot (*The Film Daily* called it "an Oscar performance") garnering much of the attention, as did the buffalo stampede sequence, which was filmed with four cameras and featured 1,000 buffalo, herded by jeeps and wranglers. *Variety* remarked that "Daniele Amfitheatrof's music sets up moods appropriately," while *The Film Daily* termed the score "a strong production asset." Amfitheatrof's music, his only collaboration with Brooks, makes a satisfying companion piece to the scores for Brooks's more famous westerns, Maurice Jarre's rousing, Latin-flavored *The Professionals*, and Alex North's rambunctious, Oscar-nominated *Bite the Bullet*.

Daniele Amfitheatrof (1901–1983) was a Russian-born composer who worked at nearly all the Hollywood studios during the 1940s and '50s. His advanced harmonies and impressionistic writing were well-suited to evoking the spirituality and beauty of Native American cultures (albeit via a Hollywood prism) in both *The Last Hunt* and *Devil's Doorway*, his two M-G-M "Indian" scores presented on disc two of this collection. Amfitheatrof's score for *The Last Hunt* features four principal melodies, each of which change their meaning over the course of the story. A noble, western-flavored theme introduces the film and is given a rousing rendition in the first buffalo hunt sequence, but it eventually comes to represent the

film's Indian characters, as Amfitheatrof orchestrates the melody with a classic Hollywood Indian sound.

More pervasive is Amfitheatrof's main theme, an anguished anthem that is regularly used to represent the buffalo, at times in a way that predicts John Williams's famous shark theme from *Jaws*. In certain scenes, the composer gives the motive a deep sound similar to how Bernard Herrmann scored undersea and subterranean creatures in *Beneath the 12-Mile Reef* (FSMCD Vol. 3, No. 10) and *Journey to the Center of the Earth*, but as the plot element of the white buffalo hide gains prominence, Amfitheatrof uses the motive to evoke the Sioux's reverence for the animal. Over the course of the story, the conflict changes from man vs. animal to man vs. man, and the composer even uses the theme to represent Charlie as he becomes the story's clear antagonist.

J.P. Webster's 1857 song "Lorena" functions not only as source music—performed by Woodfoot on his accordion—but as a love theme in the underscore. The tune was sung during the American Civil War to remind soldiers of their sweethearts and wives at home, and Amfitheatrof uses the tender melody to characterize Civil War veteran McKenzie's burgeoning relationship with the Sioux girl. "Lorena" is joined by a similarly romantic theme, associated with McKenzie's desire for a more peaceful life away from the hunt; this theme is often used for scenes with the baby Sioux boy. A lighthearted motive (based on the romantic theme) is applied to Woodfoot, reinforcing his status as a comic relief character and thus helping make his ultimate sacrifice all the more unexpected.

—Scott Bettencourt

This rare release of a Daniele Amfitheatrof score is given an added bonus in that it is presented in sterling stereo sound from the original 35mm three-track magnetic film scoring masters. Disc 2, tracks 1–14 present the complete score as heard in the film.

DISC TWO

1. Main Title *The Last Hunt* opens with a panoramic, Norman Rockwell-style painting of a buffalo hunt, and Amfitheatrof's noble western theme plays over a lengthy title crawl. A foreword explains the history of buffalo hunting in the West, expressing gratitude to "the officials of Custer State Park, the U.S. National Monument at Badlands and to Governor Joe Foss of South Dakota" for their cooperation in allowing the location filming, as well as explaining that the buffalo killed in the film were part of the "annual thinning of the herd."

As the explanatory crawl gives way to the opening credits, the buffalo theme bursts forth with foreboding

octatonic harmony; a biting string/brass pulse eventually enters to propel the melody forward. A racing scalar accompaniment is added to the texture before the melody for “Lorena” is introduced on concertina over light string activity.

2. A Place of My Own On the grazing lands of Dakota, cattle belonging to rancher Sandy McKenzie (Stewart Granger) are killed by a herd of stampeding buffalo. Charlie Gilson (Robert Taylor) arrives on the scene and proposes that he and McKenzie form a partnership hunting buffalo. Sandy is initially reluctant and the “peaceful life” theme is introduced as he reflects that “all he’s ever wanted is a place of my own.” While he is distracted, a buffalo (presumed dead) pulls itself to its feet, and a menacing version of the buffalo motive sounds as the animal lurches toward Sandy; Charlie spins around and shoots the animal dead, to an exclamatory brass outburst. A conflicted version of the peaceful life theme plays when a grateful Sandy decides to accept Charlie’s proposition.

The scene transitions to the two men heading toward town and Sandy, fed up with killing, changes his mind yet again, to a pure statement of the peaceful life theme. The buffalo theme sneers on muted brass and competes with the romantic melody as Charlie convinces Sandy to stick with him to earn money for a new herd of cattle.

3. Let Her Go In town, the partners recruit Jimmy (Russ Tamblyn), an Indian half-breed, and Woodfoot (Lloyd Nolan), an old codger; a threatening introduction of brass and strings plays as they set out on their mules and horses. The group reaches the buffalo range to an imitative setting of the western theme. The inebriated Woodfoot spots a rampaging herd of buffalo and steers his wagon after them, with the pulse from the main title returning to form a propulsive foundation for the western theme. A contrastingly comical line—Woodfoot’s motive—is introduced on trumpet as the old man’s steering becomes increasingly perilous, and after a fleeting statement of the buffalo theme the cue transforms into a demented hoedown (built out of the main title’s racing strings) as Charlie unsuccessfully attempts to restrain him. (This cue is slightly edited in the film due to deleted footage.)

A Wet Ending Three of the score’s principal ideas (the western theme, the buffalo theme and the peaceful life theme) trade off with the hoedown material once Sandy catches up with the herd and leads the buffalo out of Woodfoot’s path; the cue reaches a furious climax as the drunk codger proceeds to crash the wagon into a stream.

4. It’s a Bit Windy Yet The men set up camp and Charlie resolves to get some meat. An angry setting of the buffalo theme gives way to a brief reprise of the

main title’s pulse for a transition to a grazing site, with a creepy reading of the buffalo theme sounding on contrabassoon as Charlie dismounts his horse and sneaks up on the animals.

Sorry, No Buffalo Today The buffalo theme plays lethargically as one of the animals becomes spooked by Charlie’s presence. Before he can get closer, the herd panics, to a reprise of their frantic material from the main title. Charlie takes cover and fires a few shots in their direction, but they are already too far gone. A playful line for flute and bassoon acknowledges his defeat.

Shame of It Night falls and the men discuss the future of the buffalo over their campfire. A cautious version of the buffalo theme unfolds as Sandy and Woodfoot attempt to convince a stubborn Charlie that the herds will not last forever if the hunting continues. A forlorn reading of the peaceful life theme sounds when Sandy recalls that in the span of one year all of the buffalo were wiped out of Arkansas.

Just Keep at It A brief, scornful passage for tremolo strings and muted brass plays as Indians steal the group’s mules.

I’m Going to Get Them Mules The buffalo theme emerges from agitated writing and is applied to Charlie as he prepares to set out after the thieves. Lamentative strings suggest the western theme for Sandy attempting (and failing) to talk Charlie out of killing the Indians, who do not view stealing horses as a crime; Woodfoot’s rascally motive plays when the old drunk declines to join Charlie, and the buffalo theme is fatefully reprised as Gilson rides off after the natives.

5. Are You the Mother Charlie tracks down the Indians and kills them; a morose development of the buffalo material (inherited by Charlie) plays when he returns to camp with the stolen mules as well as a hostage Sioux girl (Debra Paget) and the baby boy she is caring for. A delicate mingling of “Lorena” and the peaceful life theme underscores Sandy meeting the young boy. Charlie’s theme returns as he bemoans the child’s presence and instructs Jimmy to ask the girl if the child belongs to her. Before he can do so, Sandy asks her (in her language), to a string reprise of “Lorena.” Once she gives a reluctant nod, sinister muted brass plays for Charlie ordering Sandy to have her wait in his quarters and prepare him a meal. McKenzie ignores him and walks off.

6. That Was Your Ma The following morning, Sandy finds the little boy perched beside a stream; the peaceful life theme and “Lorena” are tentatively developed as McKenzie wanders over to the child and wonders where the girl is. The melodies are passionately combined when Sandy sees her bathing nearby and he bashfully turns away. After an interruption from

Charlie's material (as he observes the situation from nearby), the girl puts on her clothes and the romantic themes swell together for her and Sandy sharing an awkward but tender moment. The cue concludes with another suggestion of Charlie's theme as he sneers to himself and rides off.

7. Fast With a Gun At night, Sandy lays awake—disturbed that Charlie is spending time with the Sioux girl in the privacy of his shack. Meanwhile, Jimmy asks Woodfoot if he knows of anyone as fast with a gun as Charlie, and the old man replies in the negative, to a foreboding statement of the Charlie's theme. Woodfoot's motive is quoted on bassoon as he takes a swig of alcohol and the scene transitions to the next day, with Sandy riding out in the open country. Charlie's theme returns as he sneaks down a hill toward a herd of grazing buffalo.

White One Racked with guilt, Sandy positions himself near a herd and shoots the animals, until only one remains: a rare white buffalo (known to the Sioux as "Big Medicine"). The octatonic main title rendition of the buffalo theme returns to lend the animal a mythic air and also plays to Sandy's reverence for the beast. A devastated string sustain and accented brass burst forth when Charlie suddenly shows up and shoots the animal in the head. Sandy's stunned reaction is acknowledged with a muted brass version of the peaceful life theme; as the hunters stand over the fallen buffalo, the cue designates Sandy and Jimmy with mournful string writing while nagging renditions of the buffalo theme represent a proud, insensitive Charlie.

8. Now You'll Kill Our Religion At the encampment, Sandy unloads skinned hides from the wagon. The buffalo theme receives a murky reading when the Sioux girl sees the white buffalo's skin. A hollow suggestion of "Lorena" sounds on strings as she tells Sandy (in English): "You take away our food. Now you kill our religion." She walks off and Sandy is joined by Woodfoot, to a reprise of the old man's comic motive.

Big Medicine Jimmy's Sioux friend, Spotted Hand (Ed Lonehill), visits the encampment and takes note of Big Medicine's white skin, to a seething statement of the buffalo theme. The western theme gets a somber development as Spotted Hand offers to trade his mules for the valuable skin. Nervous material builds under Charlie walking over to one of the mules and attempting to mount it; a playful bassoon rendition of the western theme results when the animal becomes agitated and knocks him to the ground. Charlie subsequently refuses to make the trade and a tense passage incorporates the buffalo and peaceful life themes as Sandy tries to convince him otherwise. Spotted Hand challenges Charlie to a gunfight, with the hunter readily accepting. The western theme's somber version

plays as Spotted Hand asks what Charlie has to gain by killing him, and the villain responds: "Just pure pleasure."

Just Pure Pleasure, Boy Charlie and Spotted Hand prepare for their face-off while Woodfoot counts out 30 paces; the score creates a sense of impending doom, incorporating Charlie's melody into sparse writing for drums and winds. (The nervous, repeated low-end figure in the background is an overlay played by novachord, cello, basses, bassoons and drums.) The villain's material gives way to the western theme as Spotted Hand says a prayer, and the cue snarls to its conclusion just before the fighters take their places and prepare to fire.

9. Well, I'll Be Damned Charlie shoots Spotted Hand and the score responds with swelling brass and panicking strings. Gilson wonders why the Indian wanted the buffalo hide, the western theme playing tragically as Woodfoot explains the skin's religious value. After Jimmy announces that Spotted Hand is still alive, a comical muted reading of Woodfoot's motive sounds for the old man teasing Charlie.

The scene transitions to night at the camp where troubled, quivering underscore incorporates Charlie's theme as Sandy, Jimmy and the Sioux girl tend to Spotted Hand's wound. An austere version of Woodfoot's theme alternates with the western theme as the old man continues to tell Charlie of the Indians' worship for the buffalo (in the finished film, the opening of the second part of this cue, 0:43–2:26, is dialed out). Sandy informs Charlie that Jimmy is taking the mortally wounded Indian to die back on the Sioux reservation, and the score brews with sporadic low-register tension when Charlie refuses to let them take the mules.

Heartbeat Effect Charlie draws his pistol and orders Jimmy and Spotted Hand to dismount the mules. When Sandy challenges him, he threatens to shoot McKenzie; the skinner responds by holding a knife to the villain's belly. A heartbeat-like pulse plays through their standoff, building anxiety and counting down Spotted Hand's final moments until the Sioux falls off his mule, dead.

Charlie Gets the Hat A passage of nervous fluttering and timpani plays as Jimmy drapes his friend's corpse over a mule and leads the animal from camp. The buffalo theme sounds when the Sioux girl discreetly passes Jimmy the white hide; Charlie misses this while picking up Spotted Hand's hat from the ground. The scene transitions to Jimmy giving the Sioux a proper Indian funeral in a large tree, where Spotted Hand is wrapped in the skin of the sacred buffalo. A tragic rendition of the western theme plays on strings as Jimmy recites a Sioux prayer.

10. No Heart for Slaughter Sandy visits town by himself to sell the buffalo skins. He is consumed with self-loathing for killing buffalo and for leaving the Sioux girl with Charlie. After a drunken brawl in a saloon, he returns to the encampment and resolves to free the girl. Charlie is initially elated to have his partner back but he has become mentally unstable because he can no longer find buffalo to kill. He throws a fit when Sandy informs him that the prized white buffalo skin is missing.

A transition to Sandy riding through a field of buffalo skeletons is scored with unsettling brass developments of the buffalo theme. When the hunter locates a small herd, he cannot bring himself to open fire; the peaceful life theme resurfaces as he sets down his weapon and reclines.

Where'd They Go At night, while Charlie is sleeping, Sandy leaves camp with the Sioux girl, her boy and Charlie's horse. The next morning tremolo strings and agitated winds play for Charlie discovering that they are missing. The villain sets out to find them and unnerving trills sound as Jimmy wonders if Charlie would actually kill his friend—Woodfoot reckons so. The scene segues to the three skimmers searching the valley on their mules to the accompaniment of suspenseful string dissonance and meandering low brass. While Charlie investigates a nearby cave (one that he and Sandy once used for shelter from hazardous weather), Woodfoot and Jimmy find his missing horse tied to a tree. Jimmy releases the animal and punishing brass underscores Woodfoot scaring it off so that Charlie cannot use it to track down Sandy. The cue ends before Charlie shoots Woodfoot for betraying him.

11. Starving Reservation Woodfoot's motive makes a brief appearance as Jimmy retrieves the old man's concertina and places it beside his corpse. Desolate brass and strings mark Sandy and the Sioux girl arriving at an Indian reservation, where they are greeted by a white representative. A grim pentatonic melody plays as Sandy is informed that the Indians are starving and that the Army has failed to show up with a promised shipment of food.

I Go With You Sandy decides to ride to town for the Sioux and retrieve supplies from the Army. A yearning rendition of "Lorena" plays as the Sioux girl offers to accompany him. Sandy warns her of the danger Charlie poses, but she is committed to him. They ride off toward town to a stern reprise of the Indian material.

12. Pretty Lookin' Too In town, Jimmy is reunited with Sandy and the girl; they leave for the reservation with cattle and supplies. While Charlie is collecting money for skins, he learns that Sandy was recently in

town and has only just left. Bitter brass and a fleeting statement of the peaceful life theme denote his reaction before the scene transitions to Sandy, Jimmy and the girl braving treacherous, snowy weather to reach the reservation. The score sustains a jittery, ominous tone as they take refuge inside a cave, with Charlie arriving on horseback outside.

I'm Waiting Charlie shouts up to Sandy from the foot of a hill that leads to the cave, demanding that he show himself. Suspenseful, taunting material for muted brass and string harmonics plays as Charlie threatens to kill the mules and cattle meant for the Indian reservation. Sandy bargains with the villain and manages to secure Jimmy's release; Charlie insists that the girl remain, however, and a straining version of "Lorena" sounds as Sandy holds her close. The peaceful life theme underscores Jimmy's farewell to Sandy; the boy runs down the hill and sets off for the reservation with the cattle, as unraveling chromatic suspense gives way to a deformed brass version of the romantic material. Sinister writing closes the cue as Charlie tells Sandy to wait until morning for their showdown—Charlie does not trust him in the dark.

13. It's Time We Gave Them Something As the weather becomes increasingly frigid, Charlie struggles to maintain his sanity; a stray buffalo arrives on the scene and Charlie kills and skins it in an attempt to keep warm, muttering to himself all the while.

The majority of "It's Time We Gave Them Something" does not appear in the film (possibly due to deleted or reedited footage). The cue's opening is heard as morning arrives, with Sandy preparing to face Charlie. In the film the score jumps ahead (skipping the interaction between "Lorena" and the peaceful life theme, as well as a hint of Charlie's theme) to arrive at 1:16 for Sandy kissing the girl goodbye and exiting the cave. Quietly horrific string utterances and martial percussion follow Sandy down the hill toward his opponent.

14. Frozen to Death and End Title Sandy reaches Charlie and flinches upon seeing him, a gruesome low brass hint of Charlie's theme marking the revelation of his frozen corpse, sitting up with buffalo skin draped over him, his pistol pathetically drawn. Chilly strings provide a backdrop for Charlie's theme as Sandy examines the corpse and the Sioux girl escorts his horse down to him. Doomed brass underscores Sandy's declaration, "Frozen to death." As he and the girl ride off together, the buffalo theme builds to a contrastingly optimistic conclusion.

End Cast "Lorena" returns for the end credits, which play out over the painting from the film's opening sequence.

DISC THREE

Bonus tracks for *The Last Hunt* are found at the end of disc three:

Alternate Score

25. Main Title (original version with alternate ending) This earlier rendition of the main title features a more subdued presentation of the opening western theme; the closing arrangement of "Lorena" plays on woodwinds instead of accordion.

26. That Was Your Ma (original version) The opening orchestration of this cue emphasizes solo fiddle rather than clarinet (see disc 2, track 6). The brass appearance of Charlie's theme halfway through is also more forceful.

27. Well, I'll Be Damned (original version) The closing bars of this cue feature a suspenseful version of the peaceful life theme for Sandy's standoff with Charlie instead of the threatening percussion of the rewritten music (disc 2, track 9).

Charlie Gets the Hat The original version of Spotted Hand's funeral (disc 2, track 9) is scored with a different rendition of the western theme to close the cue: brass (not violins) set contrapuntally over the buffalo theme. (The first half of the cue is the same recording in both versions.)

28. Where'd They Go (original version) The skinner's search for Sandy (disc 2, track 10) features unused counterlines based on Charlie's theme and the peaceful life theme. An urgent rendition of Woodfoot's theme

was intended to underscore Jimmy and the old man freeing Sandy's horse.

29. I Gotta Kill Sandy This unused cue features gloomy readings of the buffalo theme and Woodfoot's theme amid suspenseful string writing. Accordion takes up "Lorena," but dissonant strings corrupt the tune before the sinister buffalo theme returns to close the cue. It is unknown what scene this was meant to accompany, although the cue title likely references dialogue by Charlie.

Source Music

A great deal of source music was recorded for *The Last Hunt*, both for saloon sequences and for Woodfoot, who often sings and plays a concertina while sitting around the campfire. The bulk of this material consists of familiar tunes such as "The Yellow Rose of Texas," "Sweet Betsy From Pike" and "Lorena"; due to their repetitive nature and limited space available on this box set, most of these source cues are not presented here.

Three source pieces not used in the finished film, however, are included at the end of disc three, all sung by Bill Lee: Disc 3, track 30 is the period song "Lorena" (utilized by Amfitheatrof as the score's love theme), track 31 is "Buffalo Skinners" (evoking the buffalo hunters' trade) and track 32 is a medley of three Native American chants: "He Lies Over There," "I Fear Not" and "Song to Secure Buffalo in Time of Famine."

—Alexander Kaplan

Devil's Doorway

Devil's Doorway (1950), is, like *The Last Hunt*, about Native Americans and, like *The Naked Spur*, was directed by Anthony Mann. By the early 1950s, Hollywood was dealing more openly with the issue of prejudice in such films as *Pinky* (about a black girl passing for white), *Home of the Brave* (a paralyzed black WWII veteran) and *Gentleman's Agreement* (a Gentile reporter investigating anti-Semitism). Fox's *Broken Arrow*, released a month before *Devil's Doorway*, was considered the breakthrough film due to its positive portrayal of American Indians and their conflict with whites, but *Devil's Doorway* took an even more uncompromising look at the subject. (*Doorway* was screened for the press before *Arrow* opened, but the studio apparently lacked faith in the film and waited another four months to release it.) Many Hollywood films that examine such issues attribute all of the blame to one evil character: *Devil's Doorway* may feature an individual villain (a conniving, deceitful lawyer) but it makes clear that it is the government policies toward Indians that ultimately lead to the downfall of the main character, a Shoshone

Indian named "Broken Lance" Poole.

The film begins with Poole returning to his Wyoming home after winning the Congressional Medal of Honor for his service in the Civil War. Having served alongside, and even commanded, white troops, he is convinced that the tide is turning toward equality for Native Americans, but discovers that the reverse is true—with the influx of new settlers, prejudice against Indians is increasing, and the government's new Homestead Act has taken away all his rights to his family's property. He enlists the help of Orrie Masters (Paula Raymond), a beautiful female lawyer, to make his case with the government, but discovers that as an Indian he is a "ward of the state," not an American citizen, and does not even have the right to homestead his own land.

Goaded by racist lawyer Coolan (Louis Calhoun), a group of sheepmen attempt to settle on Poole's property, prompting a series of violent skirmishes between Indians and settlers. Poole is determined to defend his land to the end with his fellow Shoshones, know-

ing that he will almost certainly lose. When Poole kills Coolan, Orrie calls the cavalry in time to save the Indian women and children, but a fatally wounded Poole, the last surviving Indian man in the battle, dons his Civil War uniform and gives the cavalry officer a final salute before falling dead. The film is careful not to let Poole off the hook for his downfall, despite his attempts to use the law to plead his case: his own inflexibility helps seal his fate, giving the story an essentially tragic dimension. Director Mann was pleased with the end product, remarking, "I think the result was more powerful than *Broken Arrow*, more dramatic too."

By 1950 Indians may have no longer been the default villains in Hollywood westerns, but genuine Native American lead actors were (and still are) a rarity, to say the least. Poole was played by none other than M-G-M star Robert Taylor (born Spangler Arlington Brugh), with dark makeup and longish hair pulled straight back. Taylor's casting received some criticism from reviewers at the time, but he brought an appropriate somberness and dignity to the role—clearly he, like the filmmakers, wanted to do justice to the Indians and their plight—and when he starred in *Quo Vadis* a year later, no one complained that he was not really a Roman.

Director Anthony Mann had specialized in film noir during the 1940s, and *Devil's Doorway* was his first western. While it has never achieved the critical reputation of the series of westerns starring James Stewart that Mann would later direct, it is an exceptionally well-directed film that, with its black-and-white photography and downbeat storyline, makes a fascinating transition from the noir to western genres. (Another noirish Mann western, *The Furies*, was shot after but released immediately before *Doorway*.)

Much of the impact of *Devil's Doorway* derives from John Alton's expert cinematography. Alton had shot several of Mann's noirs, and his work on *Doorway* balances rich, crisp exteriors reminiscent of the landscape photography of Ansel Adams with strikingly composed, deep-focus interiors. *Devil's Doorway* proved to be the last collaboration between Mann and Alton: the cinematographer moved on to color and a wide variety of projects, sharing the Color Cinematography Oscar for 1951's *An American in Paris* for his work on the ballet sequences. (Alton's final credit was for the pilot episode of the *Mission: Impossible* TV series.) *Doorway's* screenwriter, Guy Trosper, was nominated for a WGA award for his script in the long-abandoned category of Best Written American Western, and went on to a prestigious career that included such classics as *Birdman of Alcatraz* and *The Spy Who Came in From the Cold*.

Devil's Doorway was composer Daniele Amfithe-

atrof's only score for an Anthony Mann film. While the storyline of *Doorway* is distinctly monothematic—very little transpires in the narrative aside from Poole's attempt to maintain control of his land—Amfitheatrof's score is not dominated by a particular theme, and the composer uses a variety of motives and musical moods to tell the story. The principal melody depicts Poole and his fellow Shoshones, but Amfitheatrof's cues tend to turn on a dime, closely attuned to the tone of a scene on a moment-by-moment basis. He provides Scottish-tinged music for the sheepmen led by Scotty MacDougall (Rhys Williams), and while his drum-laden Indian cues are typical of Western scoring at the time, they help add to the film's tragic inevitability.

The somberness of much of the score is balanced by Amfitheatrof's musical evocation of the spectacular countryside, which virtually all of the characters (even the despicable Coolan) covet. The composer also provides a comical motive for Orrie's nosy mother (played by familiar character actress Spring Byington). The working relationship between Poole and Orrie (his shock at meeting a female lawyer makes a nice parallel to the whites' prejudice against the Indians) hints at an attraction that is never addressed openly until the finale, and Amfitheatrof fittingly emphasizes the underlying tension and conflict of their scenes together rather than employing traditionally romantic music. While an early scene of Poole bringing a reluctant white doctor to his home—only to find his ailing father has already died—is scored only with the on-screen source of Indian chants (composed by André Previn), the action-packed final reels feature nonstop, large-scale scoring. Along with its other qualities, the somber effectiveness of Amfitheatrof's music should serve as a rebuttal to those who only know his western scoring from his final work in the genre, his offbeat, oft-derided music for Sam Peckinpah's *Major Dundee*.

—Scott Bettencourt

Devil's Doorway is presented on this collection from the surviving optical 35mm monaural film cues, which were subsequently archived by M-G-M on ¼" tape. Unfortunately, the masters are incomplete, and in this case acetates could not be found to fill in the missing cues. (Acetates for M-G-M scores archived at USC exist only for films with production numbers of 1501 or higher; *Devil's Doorway* is production number 1468.) The surviving cues offer a more-than-captivating glimpse at Amfitheatrof's engaging music for the film's Native Americans and their dark journey undertaken in the film. Reel and part numbers are provided in the program commentary below to help the listener understand the "gaps" created by the missing cues.

Among the lost cues are the main title (1M1—obscured by sound effects in the finished film, rendering it unsuitable to be lifted from the film soundtrack itself). For purposes of introduction, the opening title sequence features Lance Poole (Robert Taylor) on horseback, riding through Wyoming's mountains back to his hometown of Medicine Bow; the accompanying cue introduces and develops Amfitheatrof's bold, pentatonic-flavored main theme as well as the compound Scottish melody associated with MacDougall and the sheepmen, concluding with a noble brass fanfare that comes to represent Lance's service in the army.

15. Looking for Green Pastures (2M3) Early in the film, Lance suffers the death of his father (Fritz Leiber) at his Indian homestead, Sweet Meadows. "Looking for Green Pastures" appears with agitated brass and strings for Poole's loss, giving way to sweeping statements of the main theme for a sequence of Lance and the Shoshones rounding up cattle on their property. The Scottish melody plays innocently when sheepman Scotty MacDougall (Rhys Williams) arrives looking for grazing land. Lance angrily announces that Sweet Meadows belongs to him, and he rides off with brass defiantly calling out his theme.

16. Meeting (1M2) This unused cue falls in sequence prior to disc 2, track 15, but has been placed here for listening purposes (as "Looking for Green Pastures" is a better cue to begin the *Devil's Doorway* program, in the absence of the "Main Title"). Poole arrives at the town saloon and is reunited with his friends: the bartender, Bob (Tom Fadden), and soon-to-be sheriff, Zeke (Edgar Buchanan). They are impressed by his decorated uniform, but bigoted lawyer Coolan (Louis Calhern) chimes in, noting that things were different when he was in the army. Lance dismisses the comment and leaves the bar to find his ill father. "Meeting" was likely intended to play under the bar dialogue but was not used in the finished film. The piece's bouncing string writing and tentative brass fanfares might have lent the scene a more urgent and ominous air.

17. The First Client (3M2) In another scene at the saloon, Coolan instigates a brawl (unscored by Amfitheatrof) between Lance and Ike Stapleton (James Millican), a vicious cowboy, over the ownership of Sweet Meadows; after Poole emerges victorious, he visits lawyer Orrie Masters (Paula Raymond) in hopes that she will help him legally homestead his own land. "The First Client" underscores the end of their initial uncomfortable encounter with a somber passage for woodwinds and strings; subdued impressionistic writing continues after Poole leaves and Orrie's mother chides her for taking on an Indian as her first client. The cue captures Orrie's delicate compassion as the

lawyer implies that her father would have done the same, with her mother quick to agree.

Running Into Indians (4M3) A broad statement of the main theme accompanies a transitional shot of the Shoshones working on Sweet Meadows. A subsequent scene of a shotgun-toting Mrs. Masters boarding her daughter's wagon is underscored with the introduction of her comical descending motive; the music plays to the mothers overcautious disposition as the women set out to deliver disappointing news to Lance.

The main theme is quoted as the scene transitions to Sweet Meadows, where Lance finishes pounding a post into the ground, happily unaware of the land office's decision; the Masters women arrive and as they are surrounded by the Shoshones, the score plays up their trepidation with suspenseful writing for strings and muted brass. Tribal percussion plays as Lance senses his visitors' fear and dismisses his friends. He takes Orrie's hand to help her out of the wagon, and although he shies away when sensing her discomfort, the music's warm impressionism acknowledges the gesture. The cue peters out as Lance escorts the women to his porch, where Orrie informs him that his homestead application has been turned down. Infuriated, Lance insults Orrie's profession and denounces the law that forbids him from homesteading his land.

18. Talons of an Eagle (4MA) Agitated, trilling strings mark the arrival of Jimmy (Henry Marco), a fatigued Shoshone boy, who collapses near Lance's porch. Orrie expresses concern, but Poole will not carry Jimmy inside, instead encouraging him to reach the house under his own power. A belabored version of the main theme underscores the boy pulling himself onto the porch, where a Shoshone woman finally collects him and brings him inside. Tribal percussion enters under the theme as Lance explains to the Masters women that Jimmy has just completed a rite of passage, having traveled into the mountains alone and returned with the talons of an eagle. Orrie finds the test cruel, but Lance responds that the tribe must know that they can depend on the boy to fight.

Shining Spear (4AMA) Jimmy comes back outside and presents the talons to Lance, who dubs him "Shining Spear"; Amfitheatrof offers hopeful chordal statements of the main theme, with Orrie's mother voicing her approval of the Shoshones' strong sense of family. The piece ends on an air of suspense when the scene transitions to Lance escorting the Masters women back to Medicine Bow.

19. There's Still Hope (4M6) Lance and his guests encounter a group of Shoshones who have fled the reservation; living conditions have become intolerable there, so Poole illegally allows them to stay on his property. The scene shifts to outside the Masters home,

where “There’s Still Hope” underscores the farewell between the Indian and the women. A sympathetic rendition of the main theme gives way to lush string writing as Orrie tells a grateful Lance that she will fight to have the law changed so that he can rightfully claim Sweet Meadows. Before Lance rides off, the playful motive for Orrie’s mother is restated when he informs her that the firing pin on her rifle is rusted off.

Making Camp (wild, 4M7) The Scottish melody is reprised for a transition to the open country—the sheepmen are poised to cross Devil’s Doorway, the entrance to Sweet Meadows.

20. Time to Compromise (5M1) Orrie brings MacDougall’s son, Rod (Marshall Thompson), to see Poole about allowing him and the other sheepmen to use Sweet Meadows for grazing. Embittered strings play through Lance’s refusal to compromise. The cue takes a final hopeful turn when he agrees to negotiate if Orrie’s petition to revise the homesteading law is successful.

21. MacDougall Shot (5M2) After Lance is informed that the MacDougalls are staking a claim by his water hole, a threatening, chromatic build of strings, brass and timpani underscores him retrieving his gun belt. Furious string writing escalates through a transition of Lance riding to the water hole—his confrontation with the sheepmen is marked by unnerving trills and sporadic timpani. Before the younger MacDougall can open fire, Poole shoots his hand; Ike (the cowboy whom Lance beat up) witnesses this and rides off to inform Coolan. (The opening 0:20 of this cue is dialed out in the finished film.)

22. I’m So Sorry (wild, 6M2) Word of the MacDougall shooting spreads and results in the townspeople’s refusal to sign Orrie’s petition. The Scottish theme is reprised for “Earth Is Our Mother” (6M1, not on this CD), underscoring the lawyer’s apology to Rod and the sheepmen for what happened. “Earth Is Our Mother” also features a reverent arrangement of the main theme when Orrie informs Poole of the failed petition and again pleads that he make concessions to the sheepmen. Lance refuses to give up his land, explaining his deep connection to the valley.

“I’m So Sorry,” the cue included here, does not appear in the film, possibly due to deleted footage. After a tentative introduction, the cue features pen-sive woodwind and string developments of the main theme. The concluding material is contrastingly stark, with unison writing punctuated by unsettling dissonant chords.

Dynamite Attack, Part 1 (6M3) Poole leads the Shoshones on horseback out into the valley to engage Sheriff Zeke and the invading sheepmen. Foreboding brass plays over a native bass drum pulse as Lance sur-

veys the white men from afar. When the party reaches the Indians, Lance levels his pistol at Zeke, the score building dissonant tension as he warns the sheriff not to come closer. Zeke is unconvinced and Poole furiously leads his own men back up into the mountains, the score following with busy, chromatic string writing. In the finished film, the music continues with a violent action cue, “Dynamite Attack, Part 2” (7M1, lost and thus not included here), which plays through the opening of the Indians’ subsequent attack on the sheepmen.

23. Indians vs. Sheepmen (wild) This unruly action cue (which does not appear in the film, possibly due to deleted footage) is dominated by the main theme: fragmented versions of the tune chaotically trade off with rhythmic brass figures, ferocious string writing and pounding percussion.

24. Sheriff’s Dead (7M2) Several Indians, sheepmen and sheep are killed during the ambush. “Sheriff’s Dead” begins with an anguished brass fanfare as Lance and the surviving Shoshones retreat from the battle. A gnarled rendition of the main theme runs its course as the camera pans away from the Indians to reveal the corpse of the sheriff.

Wire (7M3) Coolan is given the title of “temporary United States Marshal” and gathers a posse to storm Lance’s property. Threatening low strings walk under the opening of “Wire” as Orrie telegraphs a message to Fort Laramie requesting the aid of the U.S. Cavalry. The scene transitions to Sweet Meadows, where the Shoshones are hard at work barricading the area around Poole’s ranch. Resolute iterations of the main theme play over a tribal beat as Lance supervises the work of his people and promises young Jimmy a gun “soon enough.” A dry statement of the melody sounds when Poole takes a moment to appreciate a Shoshone infant, the percussion resuming as he picks up a rifle.

25. Coolan Attacks (8M1) The propulsive opening measures of “Coolan Attacks” play as Orrie rides toward Lance’s home to intercept Coolan and his posse. Night falls, and just as the mob is ready to attack, Orrie arrives and pleads with them, rationalizing that they need not go through with the assault since the cavalry is already on its way and will remove the Shoshones. Orrie’s overtures are represented by a twisted, ever-changing line voiced on lush strings; Coolan’s rebuttals are treated with scornful brass. The first 1:07 of this cue appears in the finished film with the remaining music (1:08–3:22) dropped, presumably due to deleted footage—the unused material alternates between a taunting development of the “twisted” idea, the main title’s closing fanfare, and the main theme.

Second Attack (8M2) The twisted motive is voiced on woodwinds after Coolan dismisses Orrie and lights a keg of dynamite. The ensuing battle be-

tween the Shoshones and the posse is scored with frenzied writing that emphasizes rapidly descending lines and forceful brass (some of this material was previously established in the unused portion of “Coolan Attacks”). Urgent readings of the main theme give way to a subdued, tragic setting of the melody after Lance’s house is destroyed by dynamite and the Indians are overwhelmed. Poole then orders that the women and children be evacuated to the reservation. The cue re-establishes its aggressive tone, with bold chromaticism and pungent fanfares spelling doom for the Shoshones as more and more white men advance toward them. The music subsides as Lance resolves to take the fight to the enemy and to “make it count.”

26. Good Luck (8M4) A suspense cue, “U.S. Cavalry Arrives” (8M3, not on the CD), plays through a sequence in which Poole and his men sneak into the woods and quietly kill several members of the mob, including Coolan. “Good Luck,” the cue presented here, employs threatening low brass, tremolo strings and martial percussion for the U.S. Cavalry assembling on Lance’s property.

It’s Hopeless (9M1) Lt. Grimes (Bruce Cowling) permits Orrie to try to convince Lance to surrender. “It’s Hopeless” provides chromatic tension for the lawyer running toward Lance’s house. An anguished rendition of the main theme sounds when Poole admits her into his destroyed residence; the women and children are still huddled inside, having refused to return to the reservation. The cue unfolds with bitter string writing suggestive of the main theme, and scowling brass as Poole stubbornly refuses to surrender, knowing that the trial Orrie guarantees him will mean certain death.

“The Children Were Happy Here” (9M2, not on the CD) continues to apply tension to their conversation as Lance laments that the children will not be able to grow up with the freedom he was able to provide for them in the valley. He angrily addresses the mutual attraction he and Orrie feel, holding the lawyer more than close enough to kiss her—but ultimately dismissing her (marked by a bittersweet version of the main theme), telling her, “A hundred years from now it might have worked.”

Escape From Fort Bravo

Escape From Fort Bravo (1953) involves the escape of Confederate prisoners from a Union stockade in the Arizona Territory during the Civil War. As the film begins, Union Captain Roper (William Holden) leads Bailey (John Lupton), an escaped prisoner, back to Fort Bravo—making him walk across the Arizona desert at the end of a rope while Roper rides on horseback. The

27. Memories (9M3) Poole wearily walks through his scorched, empty home to the accompaniment of “Memories,” which supplies a moody passage emphasizing low-register woodwinds and trilling strings. He picks up his father’s pipe and studies it as the sound of the cavalry’s gunfire suddenly fills the air; a fateful reprise of the main theme signals Poole’s final decision. Before he steps outside to meet his destiny, he eyes his Civil War uniform, to a fleeting suggestion of the fanfare figure. Climatic rising brass and tribal percussion underscore him calmly revealing himself to the cavalry and firing at them in vain—he is shot, and descending jagged brass mimics his crumbling to the ground.

Last Walk (9M4) The tension of the previous cue is carried over for mortally wounded Lance taking Orrie’s advice: He shouts his terms for surrender to the cavalry, agreeing to turn himself in if the women and children are allowed to return to the reservation. Nervous trilling continues even after Lt. Grimes accepts the offer, and a quotation of the main theme plays encouragingly as Lance places brave young Jimmy, the last remaining “man,” in charge of the survivors.

Resigned renditions of the main theme underscore the Shoshones marching out toward the reservation, with a tragic contrapuntal setting of the material following as Lance trails behind them dressed in his war uniform. The brass fanfare is reprised over a snare roll when he salutes the lieutenant and falls dead before the officer and Orrie. “It would be too bad if we ever forgot,” the lawyer says, before Grimes looks out toward the Wyoming mountains, to a tragic concluding statement of the main theme’s opening pitches. The end titles play out over a glorious arrangement of the main theme’s second half, similar to its presentation during the opening titles.

28. Indian Lament This slow-paced source piece of wordless male and female moaning over percussion (composed by André Previn) is performed on screen by the Shoshones; early in the film it is divided over two separate scenes of Lance Poole’s father dying in his bed, prior to “Looking for Green Pastures” (disc 2, track 15). The recording may have been repurposed from an earlier M-G-M film.

—Alexander Kaplan

other prisoners—and even Roper’s commander—feel that Roper’s treatment of Bailey is cruel, but Roper believes that he needs to discourage the other Confederates from escaping, especially as the fort is under threat from a vicious band of Mescalero Indians. Roper and his men track down a group of missing supply wagons only to find the drivers killed by the Mescaleros, their

bodies staked to anthills.

The soldiers then rescue a covered wagon under attack from the Indians. One of the wagon's passengers is beautiful Carla Forester (Eleanor Parker), who is traveling to the fort to attend the wedding of the commander's daughter, Alice (Polly Bergen), to one of Roper's men, Beecher (Richard Anderson). The seemingly stone-hearted Roper develops an apparently mutual attraction with Carla, not realizing that she is the fiancée of Marsh (John Forsythe), a Confederate prisoner, and is ingratiating herself with Roper to aid Marsh's escape. With the help of a Southern sympathizer, Carla and Marsh escape from the fort after Alice's wedding, along with Bailey and two other prisoners, Campbell (William Demarest) and Cabot (William Campbell).

Roper and Beecher track down the escapees but, heading back to the fort, the group is attacked by the Mescaleros and pinned down. Bailey escapes on the only surviving horse, apparently to save himself. After Campbell and Cabot are killed and Marsh and Beecher seriously wounded, Roper leaves the hiding place to draw the Mescaleros' fire in a gallant act of self-sacrifice. As he is felled by bullets, the cavalry comes to the rescue, summoned by Bailey. With Marsh dead, Carla is free to love the wounded but still living Roper.

Escape From Fort Bravo began as a screenplay titled *Rope's End*, a collaboration between Philip Rock and Michael Pate. While Rock only boasted a few subsequent screenwriting credits, including John Frankenheimer's failed WWII fantasy-comedy *The Extraordinary Seaman* and the 1961 sci-fi thriller *Most Dangerous Man Alive* (for which he and Pate wrote the original story), Pate had a remarkably varied career in film and television spanning across five decades, mostly as an actor, with roles encompassing everything from Flavius in Joseph L. Mankeiwicz's *Julius Caesar* to the vampire gunslinger in Universal's horror western *Curse of the Undead*. Ironically, considering *Fort Bravo's* use of the Mescaleros as undifferentiated villains, Pate himself played a variety of Indian roles throughout his career—most significantly as the villainous Sierra Charriba in Sam Peckinpah's *Major Dundee*, whose storyline of Union soldiers and Confederate prisoners teaming up to battle Indians makes it a clear successor to *Fort Bravo*. In his later career, Pate worked largely in his native Australia: among his behind-the-camera credits were the screenplay and direction of the 1979 romantic drama *Tim*, starring Piper Laurie and Mel Gibson.

Rock and Pate's script was rewritten by Frank Fenton, a prolific screenwriter of the 1940s and '50s whose other western credits included *The Wild North* and *Ride, Vaquero!* *Fort Bravo* director John Sturges began his ca-

reer making B-movies at Columbia in the 1940s, but by the '50s he had moved on to regular work at M-G-M and productions of increasingly larger scale. *Fort Bravo* was shot on location in Gallup, New Mexico, and at the Death Valley National Monument in California. Although it was briefly announced as a 3-D project, it was ultimately shot in 2-D in the new Ansco color process pioneered on *The Wild North*. (While several reviews at the time commented on the film's "widescreen" cinematography, it was actually filmed in a 1.66:1 aspect ratio, which is even narrower than today's non-anamorphic films.) Over the course of the production, the title changed from *Rope's End* to simply *Fort Bravo* and finally to *Escape From Fort Bravo*, although, strangely, the film's final title card lists the film as just *Fort Bravo*. (Equally strange, the synopsis in the film's press notes has Carla fleeing for help in the finale instead of Bailey.)

William Holden was in the midst of a remarkable hit streak when he played Roper in *Fort Bravo*, with *The Moon Is Blue* and his Oscar-winning performance in *Stalag 17* released the same year. His dependable charisma and sardonic edge were among *Fort Bravo's* strongest elements, although Holden is such a confident star that it is almost hard to believe his character falling for Carla's wiles. In addition to Holden and female lead Eleanor Parker (a popular actress of the time who is less remembered today for her three Oscar-nominated performances than for her role as the Baroness in *The Sound of Music*) the cast is dominated by faces who would later become more familiar on television, including John Forsythe, Richard Anderson (who would appear in films such as *Paths of Glory* and *Seconds* but is most often remembered today as Oscar Goldman on *The Six Million Dollar Man*) and William Demarest (a member of the Preston Sturges stock company who became a household face as Uncle Charlie on *My Three Sons*).

While the other films in this collection featured scripts that took pains to portray their Indian characters as sympathetic figures perpetually misunderstood and mistreated by white settlers, *Escape From Fort Bravo* takes the opposite tack, with the Mescaleros serving only as a vicious, anonymous menace that brings the white characters, Union and Confederate alike, together against a common Indian enemy. Overall, *Escape From Fort Bravo* may be a standard if enjoyable western adventure, but it is the nameless Indians who provide the film its biggest thrills. The climactic battle serves as the story's highlight, with the Mescalero warriors pinning the good guys in a ravine and circling their location with spears before launching a long-distance arrow attack with the precision of modern artillery. This sequence earned the most favorable atten-

tion from reviewers at the time of the film's release, and is the part of the film where Sturges, who seven years later would helm the classic western *The Magnificent Seven*, was really able to show his stuff. Overall, Sturges made striking use of small human figures amid the large, bleak landscape, and though the several night scenes filmed on soundstages contrast somewhat jarringly with the location work, the large sets with their massive cycloramas have their own Golden Age Hollywood beauty.

Jeff Alexander had worked in features mostly as a vocal arranger on such projects as *Singin' in the Rain* and *On the Riviera* before *Escape From Fort Bravo*, which is one of his first credited feature scores. Thus it is fitting that his score should be dominated by two songs. The first of these, "Yellow Stripes," serves as the film's main theme and is used to represent the heroic Union officers at Fort Bravo. It was written not by Alexander but by Stan Jones, a park ranger-turned-actor/songwriter whose most famous composition is the Western classic "Ghost Riders in the Sky." John Ford's 1950 *Rio Grande* had previously featured "Yellow Stripes" and other Jones songs—as well as Jones himself in a small acting role. (Jones also wrote the Union cavalry march in *The Horse Soldiers*, "I Left My Love," featured on FSM's first westerns collection.) *Fort Bravo's* main title features a vocal version of "Yellow Stripes," although Alexander also recorded an earlier version that employs the song less prominently. Jones's tune receives an especially rousing version in "Roper's Lopers," as Roper and his men ride out of the fort, and there are also effective, pensive renditions for scenes of the heroes riding into danger.

The other principal song, "Soothe My Lonely Heart," featured music and lyrics by Alexander, and the sheet music was released commercially to tie in with the film. The theme is introduced in an early scene in which Marsh consoles Bailey, who has just been returned to the fort at rope's end, and is first used to represent the plight of the Confederate soldiers, imprisoned far from home. This is reinforced when one of the prisoners sings the song on screen (dubbed by Bill Lee), but over the course of the story the melody also becomes associated with the growing attraction between Roper and Carla, such as when he forces a kiss on her. Alexander also introduces another romantic theme during this sequence, as Roper gives Carla a scenic tour of the desert landscape, but for the film's climax "Soothe" is again used for the Roper-Carla relationship, as well as for the moment when Roper acknowledges Bailey's heroism.

Despite the film's darker underpinnings (the uneasy truce between opposing forces, Carla's deceitful pursuit of Roper), Alexander's music tends to em-

phasize its grander, more scenic values, and his cues feature such jokey titles as "Ants in Their Pants," "Sweet Sioux" and "White Cliffs of Roper." Besides the Union soldiers (characterized by "Yellow Stripes") and the Confederate prisoners (associated with "Soothe My Lonely Heart" and the occasional interpolation of "Dixie"), the third main force in the film's narrative is the Mescalero Indians. Although Alexander recorded a few Indian-inflected cues, the final score is largely devoid of Indian elements, and the filmmakers made the unusually effective choice of leaving several of the scenes with the Indians unscored. The virtual silence of the shots of the Mescaleros stalking our heroes adds greatly to the suspense, and the climactic arrow attack benefits greatly from the reliance on visuals and sound effects, even though Alexander's action material for the earlier chase scene is also rousingly effective.

—Scott Bettencourt

This premiere release of Jeff Alexander's score to *Escape From Fort Bravo* is, like *The Last Hunt*, taken from the original 35mm three-track scoring masters. Unfortunately a few cues (such as "Mescaleros Chase," track 10) suffered damage over the years—the sensation of the music oscillating from speaker to speaker ("image shift") is actually caused by the right channel dropping out. Every effort has been made to minimize this and other issues.

1. Main Title and Foreword A joyous, martial setting of Stan Jones's "Yellow Stripes" plays through the opening credit sequence as a band of Union soldiers ride out of Fort Bravo into the Arizona desert—the male chorus track is actually drawn from an unused version of "Roper's Lopers" (track 14). After the titles conclude, a conflicted minor-mode setting of the tune lumbers forward for Captain Roper (William Holden) forcing escaped prisoner Bailey (John Lupton) to walk back to the fort while tied to Roper's horse. A foreword appears on screen, telling of the hatred between the fort's Union soldiers and the captive Confederates, as well as the threat posed by the Mescalero Indians, after which the theme continues to unfold over its wandering bass line. Decorated with chattering brass fanfares, it plays through Roper's arrival at the fort with his prisoner.

2. Marsh and Bailey Confederate Capt. Marsh (John Forsythe) is granted permission to visit Bailey in the fort's hospital. Solemn strings and woodwinds play as Bailey apologizes to his captain for trying to escape on his own. Alexander introduces his aching "Soothe My Lonely Heart" theme when Bailey describes his hometown in Virginia, with the melody reaching a delicate conclusion as Marsh promises to get

the soldier home.

3. Roper's Lopers "Yellow Stripes" undergoes a series of increasingly triumphant readings for Roper leading a group of Union soldiers into the desert to search for missing supply wagons. The theme peters out with uncertainty as the men see the wagons burning in the distance.

Ants in Their Pants The soldiers ride toward the destroyed wagons and an angry rendition of "Yellow Stripes" is set among unsettling strings and Indian tom-toms that represent the Mescaleros. A portentous tritone-laden passage sounds as the soldiers arrive at the wagons and wonder where their drivers are; the score responds with a nervous trill that builds to the revelation of the dead drivers staked to anthills. A mournful line introduced on clarinet plays as Lt. Beecher (Richard Anderson) decries the Indians' methods to Roper.

4. Sweet Sioux After the soldiers give the drivers a proper burial, they are ambushed by the Mescaleros. As the Indians encircle the troopers on horseback and assail them with arrows, the score launches a relentless attack cue: an obsessive figure for percussion and low-end piano trades off with darting lines for strings and woodwinds as well as dire brass fanfares. During the cue's second half, the low-end figure becomes a driving ostinato that bolsters twitching woodwinds and brass as the soldiers shoot down their foes; the remaining Mescaleros eventually retreat, and with them their aggressive material.

5. Troop Droops A warm setting of "Yellow Stripes" underscores the soldiers traveling to Rock Springs, with Roper carrying a wounded Beecher on his horse. Night falls and the men set up camp at the springs; the soothing tune continues as Roper discusses the preceding Indian attack with a subordinate, Chavez (Alex Montoya). The captain notes the disparity between the violence and their beautiful country surroundings, but their moment is interrupted by distant sounds of commotion.

Stagecoach The Mescaleros chase after a covered wagon carrying Carla (Eleanor Parker); in the finished film, Alexander's bustling cue for this sequence is replaced with a tracked version of "Sweet Sioux." As written, the chase is scored with an exclamatory three-note motive that is answered by whimsical, frantic activity; this material trades off with a marauding line for horns as well as biting syncopated material for winds and percussion. The troopers ride out and fend off the Indians, with the wagon arriving safely at the soldiers' camp.

6. Roper and Carla Roper greets Carla and she explains that she is on her way to Fort Bravo to attend the wedding of a friend, Alice (Polly Bergen). Sensi-

tive strings and woodwinds hint at the forthcoming romance between Carla and the captain as she changes the dressing on Beecher's wound.

To the Fort A yearning, romantic melody for horns and imitative strings is introduced after a transition to the following day with the Union soldiers arriving at Fort Bravo with Carla.

7. Soothe My Lonely Heart At night, flirtatious Carla escorts Roper to his room and the couple passes by the Confederate prisoners who are gathered outside. Two of the rebels perform a haunting arrangement of "Soothe My Lonely Heart" for voice, guitar and harmonica while a distracted Marsh watches his fiancée walk with Roper. (The vocal here is performed by prominent Hollywood dubbing singer Bill Lee.) After Carla and Roper arrive outside the captain's quarters the underscore adopts the tune as a love theme for strings and low-register flute. Carla continues to make advances toward Roper and he agrees to escort her to a dance the following night.

8. Off to Watson's The score introduces lush, pastoral material for a brief transitional scene of Roper accompanying Carla and Alice to town. The women intend to buy a wedding gown for Alice, but Carla also sets the rebels' plan for escape into motion, aided by a shopkeeper—a Southern sympathizer named Watson (Howard McNear).

White Cliffs of Roper The pastoral material of "Off to Watson's" is developed into a soaring theme for Roper's mountainside date with Carla. After the melody is introduced for the couple riding out of Fort Bravo, the writing takes on a delicate, troubled tone for rebel prisoner Campbell (William Demarest) noting to Capt. Marsh that Roper and Carla have become "thick"—Marsh is naturally not pleased, but he trusts his girl. The scene transitions to the couple traveling through the desert and the new theme is given a bold treatment on horns and strings as they reach the cliffs, capturing a sense of freedom outside the fort as well as the majesty of the scenery. Carla resists Roper's initial advances but once he forces a kiss on her and professes his feelings she gives in, to a reprise of "Soothe My Lonely Heart" over chromatic accompaniment.

9. Search Begins After Alice's wedding, Roper proposes to Carla, who panics when she realizes that she has fallen in love with the captain. Carla deviates from the plan and escapes from Fort Bravo in Watson's wagon with Marsh and a small band of rebels. When the escape is discovered the next day, Roper is assigned to track down the fugitives and bring them in. The captain and his troopers ride out of the fort to a stern, contrapuntal rendition of "Yellow Stripes."

Is This Trip Necessary Roper finds the escaped Bailey at a saloon in town; the Union soldiers continue

to search the desert with their prisoner in tow, to accelerated versions of the “Yellow Stripes” development from “Search Begins.”

10. Mescalero Chase Roper and his men capture Carla and the other Confederates but they are tracked by the Mescaleros as they journey back to the fort. Once the heroes become aware of the Indians’ presence, the Mescaleros pursue them through mountainous terrain accompanied by a propulsive 9/8 action cue, a musical approach similar to the previous attacks. When Bailey falls off his horse, the group stops to help him; as they make their stand against the Mescaleros, the score responds with desperate brass developments of the “White Cliffs of Roper” theme. The soldiers take cover behind a ridge and the unruly cue dies down as the Indians race toward them, killing Chavez.

11. Dawn and Decision The Mescaleros position themselves on a nearby mountain and pin down the soldiers; Bailey manages to escape on the sole remaining horse but Campbell and Cabot are killed.

Creepy woodwinds and high strings signal the arrival of dawn, and Roper decides that his only chance of saving Carla, Marsh and Beecher is to convince the Indians that they are already dead by marching out into the open and sacrificing himself. As he explains his plan to the remaining Confederates and covers them with dirt, the score offers a doomed pas-sacaglia development of “Soothe My Lonely Heart,” with a pure version of the melody and its chromatic accompaniment sounding when he and Carla embrace.

Alexander adapted this cue into his composition “Brown” for the 1956 Capitol Records concept album *Frank Sinatra Conducts Tone Poems of Color*.

12. Roper Shot Roper walks toward the mountain, facing certain death. The Mescaleros shoot him and as Carla reacts to this the score enters with a dire, pentatonic “Indian” line for strings and suspenseful brass. The captain pulls himself from the ground and continues toward the Indians, with a distant Cavalry bugle call sounding—it is unclear whether its usage is meant to be part of the underscore (foreshadowing the soon-to-arrive Union soldiers) or if the tune is actually being performed by one of the soldiers off screen. The Indians reveal themselves on horseback, swarming around the wounded Roper, and the score builds tension with punishing brass.

Troopers Arrive “Yellow Stripes” triumphs over the aggressive Indian material as Bailey shows up with the Union soldiers in the nick of time. As the Mescaleros are chased off, Carla runs out to cradle Roper in her arms, the score acknowledging her concern and the dissipating action with unwinding strings and woodwinds. “Soothe My Lonely Heart” is briefly quoted for Roper complimenting Bailey, who wanders

over to the fatally wounded Marsh. A fateful reading of “Dixie” is traded between winds as Marsh acknowledges Baileys heroism with a warm glance before dying.

End Title “Yellow Stripes” builds to a triumphant, brassy conclusion for the soldiers traveling back to the fort.

End Cast The end titles play over reprised footage of the film’s key players. “Yellow Stripes” receives a confident arrangement for male chorus with jaunty brass.

Alternate Score

Escape From Fort Bravo was evidently finished, screened to mixed results, and then reworked and rescored to the point where many cues exist in two or more versions. Jeff Alexander’s recordings for the film stretch from March 19, 1953 (when he recorded Bill Lee’s vocals of “Soothe My Lonely Heart”) to early fall of that year—his initial orchestral recording sessions were on July 23, 29, 30, August 3 and 4, then he returned on September 17 to re-record virtually the entire score (tracks 1–12, discussed above). There is only one substantial conceptual difference between the original and rescored versions, which is that Alexander initially created ambient cues for the offscreen threat of the Mescaleros featuring exotic percussion and eerie orchestral overlays (recorded separately), but for the rescored film either this approach was creatively abandoned or there was not time to execute it again.

13. Main Title (original version) The first version of the “Main Title” omits the cheery vocal rendition of “Yellow Stripes,” segueing from a portentous opening to the dirge-like music for Roper returning Bailey to the prison—with a brief, triumphant statement of the “Yellow Stripes” theme possibly intended for the first shot of the Union fort.

14. Roper’s Lopers (vocal version) An unused version of track 3 features the “Yellow Stripes” theme sung by male chorus over exuberant orchestrations. (This is, in fact, the vocal track that was repurposed for the “Main Title” of the finished film.)

15. Roper’s Lopers (original version) A second early version of “Roper’s Lopers” is essentially the instrumental arrangement from track 14, without the chorus.

Ants in Their Pants (original version) This is the first example of Alexander’s attempt to use exotic percussion and eerie instrumental overlays (discarded for the finished film) to evoke the offscreen threat of the Mescaleros; it was intended to be heard as Roper and his men find the remains of the fort’s lost supply wagons. (See track 3; in the finished film version, a mere hint of the percussion can be heard at the start of the

cue.) This particular selection has been reconstructed using the stereo percussion from the studio elements and a monaural acetate of the orchestral overlay, as that particular studio element was damaged beyond use.

16. Homeward Bound/Mescaleros These two short cues, having no direct counterpart in the score to the finished film, feature more of the ambient percussion for the Mescalero threat.

17. Troop Droops (original version)/Stagecoach The original version of track 5 leans much less heavily on “Yellow Stripes,” instead introducing the ascending motive that will become the romantic theme in “White Cliffs of Roper.” “Stagecoach” is the same recording heard in track 5.

18. Search Begins (original version) An early version of disc 3, track 9 features urgent, dramatic strains rather than the questing statement of “Yellow Stripes” from the finished film.

19. Indians Sighted/Mescalero Chase (original version) “Indians Sighted” is another percussion-based cue with no counterpart in the score to the finished film. “Mescalero Chase” is an early version of track 10, featuring the same concept but differences in musical content—for example, a passage for percussion and piccolo is unique to this track.

20. Dawn/Decision This track is substantially the same as track 11; in the film’s original configuration, however, the cue was recorded in two parts to surround a reel change.

21. Roper Shot/Troopers Arrive/End Title/End Cast (original versions) This is the original configuration of the film’s climactic music. “Roper Shot”

is completely different from the finished film version (track 12), featuring the ethnic percussion with overlays as in other Mescalero cues. “Troopers Arrive” is substantially the same music as in track 12, but an earlier recording with different timings. Half of the “End Title” is the same recording as in track 12, the other half different (for timing purposes), while the “End Cast” is the same recording in both tracks.

Source Music

Escape From Fort Bravo also included various source music cues for dance sequences related to the wedding celebration midway through the story. Most of these instrumental pieces are not included here, but the following three tracks present some noteworthy vocals recorded for the film.

22. Soothe My Lonely Heart Bill Lee recorded this full-length version of “Soothe My Lonely Heart,” marked in the scoring paperwork as “publisher’s version.” In fact several versions were recorded, one of which may be the rendition released on an MGM Records 45rpm single.

23. Shenandoah This is a Bill Lee performance of the traditional “Shenandoah,” not heard in the finished film, but included on the flip side of the “Soothe My Lonely Heart” single.

24. Battle of Chancellerville/Rebels’ Rant These two Civil War-era songs (unused in the film) are presented here for one reason only: they were sung *a cappella* by Jeff Alexander himself as part of the recording sessions.

—Alexander Kaplan