

FSMCD Vol. 12, No. 4

A Johnny Mandel Trio

Supplemental Liner Notes

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The Americanization of Emily

The Americanization of Emily (1964) is a war (or, arguably, anti-war) film starring James Garner as an American Navy attaché (and self-described coward) during World War II. He falls in love with a war widow, Emily, played by Julie Andrews, even through their philosophies conflict. The film blends drama, romance and satire in a way seldom achieved with such success. Johnny Mandel's score is an absolute gem, featuring a lovely waltz theme for Emily (given lyrics by Johnny Mercer and recorded as "Emily," although the vocal version does not appear in the film), charmingly ironic military music and heartfelt dramatic scoring.

Mandel's score to *The Americanization of Emily* appeared on LP as Reprise Records RS-6151 but never before on CD. This digital premiere has been newly remixed from the original 35mm three-track scoring elements as well as a ½" three-track copy of the album master. Tracks 1–14 feature the complete score—not exactly as heard in the film, but featuring the most extensive versions of each cue. To listen to the 1964 LP presentation, program these tracks: 1, 2, 9, 4, 6, 17, 11, 7, 5, 13 and 18. This will replicate the vinyl program with two exceptions: the "Main Title" (track 2) here is unedited, whereas the album removed a passage (1:14–1:54); and the LP overlapped the cues "Emily's House" (track 7) and "I Am a Prig at That" (track 5) into one selection called "The Next Day."

1. Emily The CD begins, as did the LP, with the song arrangement of the "Emily" theme (unused in the film), complete with Johnny Mercer's sublime lyrics. Mandel cleverly uses the three-note fingerprint of the theme as both melody and counterpoint, with the choral work steeped in lush jazz harmonies.

2. Main Title The film's main title sequence is a charming piece of "hustle and bustle" as Lt. Cmdr. Charlie Madison (James Garner) arrives in London on a "crucial" mission: pampering the Navy admiral for whom he works. Mandel scores this action with an intentionally "stuffy" (the composer's word) military march that is simultaneously straight-faced and scoffingly tongue-in-cheek. Naval personnel exit an airplane as a mysterious opening leads into ominous snares and brass, hinting at the main theme in the French horns opposite a clever riff on "The British Grenadiers" (a famous British military march), gradually leading into Mandel's march as the title of the picture appears. Mandel cleverly weaves light variations (primarily for woodwinds) on the "A" and "B" march themes under dialogue interludes while the film introduces Charlie and his milieu. As Charlie moves across an airport tarmac, in and out of cars, and through a ho-

tel kitchen, Mandel synchronizes jarring chime accents to the pats on the rear end Charlie gives his female underlings.

Contrary motion in the French horn counterpoint lends a classical, proper feel to the work, and chattering trumpet triplets add to the comically straight-laced intent. Constant rhythmic movement keeps the work propulsive even in its quieter moments, and a frantic flutter-tongued flute and harsh trumpet figure accompany Emily (Julie Andrews) slapping Charlie across his face (in response to one of his pats). Mandel uses several comic instrumental ideas, including a "laughing trombone," as well as whole-step dissonance to keep these interludes light. A text scroll extolling the virtues of "dog robbers" (military men who, like Charlie, procure various goods for upper brass) is accompanied by a quicker rendition of the march.

3. Supply Depot A clarinet lick leads into the march's "B" theme as sailors load Charlie's car with supplies for a military soiree. The music continues while Emily drives Charlie back to the hotel; screenwriter Paddy Chayefsky's dialogue works with precision, immediately establishing the confrontational nature of their relationship. The conclusion of the cue recalls the rhythmic ostinato from the end of the "Main Title."

4. Your Limping Commander (Faking Wound) Mandel juxtaposes Emily's theme and the martial theme under a bed of string harmonics as Charlie feigns a limp in an attempt to convince Emily to attend a party. A mildly swung version of the march represents Charlie's sly, conniving nature. The use of the military motives in a more lighthearted style works to downplay any seriousness (just as Charlie does), and the remainder of the cue deals with more sensitive scoring as Emily rejects Charlie's offer. ("Faking Wound" was the track title on the Reprise LP.)

5. I Am a Prig at That Emily talks to Sheila (Liz Fraser), one of her barracks mates, about her unerring ability to become romantically involved with people who are close to death, while this cue enters in over the source music "At Last" (track 19). A celesta treatment of the "Emily" theme—the first in the score—makes its appearance as she decides to attend the party. (The party sequence is scored with source music: see tracks 20–23).

6. Surprise Surprise After the party, Charlie attends to Admiral Jessup (Melvyn Douglas), then goes to his bedroom—where he finds Emily waiting for him. Against a close-up on Charlie, a languorous solo flute performs the "Emily" fingerprint (indicating that he sees her before this is revealed to the audience).

The camera dances around them to a lush treatment of “Emily,” with celesta providing crystalline counterpoint, as they roll around on the bed, kissing. Suddenly, Jessup bursts into the room to announce, “The first dead man on Omaha Beach must be a sailor.” Here, Mandel performs an incredible musical feat, first capturing Jessup’s madness with static, chattering woodwinds, and then underscoring the awkwardness for the two lovers by transitioning into a charming dance for English horn and flute while Jessup’s woodwinds linger. The cue concludes with a celesta passage as Charlie ponders the gravity of Jessup’s pronouncement.

7. Emily’s House Charlie visits Emily at her home, where she discusses her father, brother and husband, all of whom died in war. A descending harp line compounded with an adagietto treatment of the theme makes clear her grief. The celesta not only takes “Emily,” but gives the three-note figure a tentative reading—dealing with Emily’s pain and her discomfort over Charlie bringing her Hershey bars (“Don’t Americanize me,” she says).

8. Tea Party (revised) Charlie and Emily sit for tea with her mother (Joyce Grenfell), who has deluded herself into believing that her husband and son are still alive. Mandel scores the ideological heart of the picture as Charlie explicates his views on war: descending minor thirds are prominent throughout, evoking a subdued, incomplete version of “Emily.” When Mrs. Barham reaches an emotional catharsis, the orchestra creates a frenzied waltz, leading up to an apotheosis of crashing dissonant chords, which break through the veneer of her staidness. She breaks down crying, finally accepting that both her husband and son are dead, as the camera tracks in close on her face, and the music allows an outlet for her long-suppressed emotions. Mandel remembers this particular cue (per a new interview conducted for this release): “I went all over the place, because I got pretty maudlin during the scene...got very dramatic there. I really had a nice chance to stretch out with this one, all the way... They were hard pieces to write, but they were rewarding.”

9. Sussex (Vacation in Sussex) Charlie travels to Sussex—purportedly on a fact-finding mission—with Emily as his driver. The trip turns into a romantic outing that is by turns tender and lightly comic, all vividly supported by this cue, which represents the most sustained orchestral development of “Emily”—a fantasia of sorts. The “Emily” fingerprint leads into an extended piano solo, and the intimacy of the music meshes with the intimacy on screen. Mandel makes precise use of orchestral families; touches of celesta echo and elaborate on the music, and the addition of the electric guitar (taking over for the harp) adds a

contemporary lilt, possessing a more cynical tone than the harp. As Emily lists several of Charlie’s less-than-admirable qualities, a romantic passage for horns lends a piquant quality. The cue continues with more orchestral variations and adaptations of “Emily” as she agrees to marry Charlie while dropping him off at his hotel. This track presents the LP version of the cue, which was slightly shortened in the finished film (see track 16).

10. Now There’s an Angle Charlie tries calming Jessup, well in the throes of a nervous breakdown, while trying to figure out of a way to extricate himself from Jessup’s D-Day plans—which involve Charlie risking his life to film a Naval demolition unit at Normandy. A melancholy French horn solo begins this cue, building to a muted trumpet accent as Jessup inadvertently provides Charlie with an angle he had not thought of—Charlie and his colleague Bus (James Coburn) will be airborne when the demolition crew ships out for Omaha Beach.

11. Bon Voyage Charlie and Bus prepare to board a plane, and rain pours torrentially while Charlie and Emily say their goodbyes. A constantly shifting tonal center marks the beginning of the cue, as well as the end of Charlie and Emily’s relationship: she is disgusted by his selfishness and cowardice. In the film, the cue begins at a barely audible volume, almost part of the rain; as Emily continues her tirade against Charlie, Mandel adds more instrumental layers, drawing strength from her intensity. The flute takes “Emily,” this time with an altered harmony reflecting the change in the relationship, and the music continues to build in a highly romantic fashion (playing at right angles to their argument). Charlie boards the plane as Emily announces: “I don’t love you, Charlie.” The cue is book-ended by a tradeoff of “Emily” between string harmonics and cello.

Mandel says this cue “was a hard one to do, because the sound effects were so heavy, and right in the center of it, there’s a reel change...and when you write through it, you get a click and a pop. I remember that whole thing, they had a reel change going from something like 10 to 11...they’re changing projectors. So most guys would write through it, or wouldn’t...I wouldn’t write through it, so I had to cheat, right in the middle of the switch. I would have the music pause in such a way that it would stop during the reel change...then I’ll do it in another place, where it sounded like it was designed that way. But I was doing it for the mechanical reasons, to avoid that click and the pop—it’s annoying as hell.”

12. Goodbye Charlie Charlie’s plan backfires when the fleet turns around due to poor visibility, delaying the invasion by one day. While trying to run for

dear life on Omaha Beach, Charlie is struck down by an explosion—making him not only the first man on the beach, but also the first to die there—accompanied by material from the opening of the main title.

13. Condolence Call Bus visits Emily and Mrs. Barham to pay his condolences regarding Charlie's death. Mandel crafts a cue that slyly walks the line between seriousness and dark comedy. As it progresses, an alto flute sneaks in, performing variations on "Emily" in 4/4. More emphasis on descending minor thirds leads into a "quasi funeral march," as Bus extols the virtues of Charlie's deed, building to an elegy for strings. Muted trumpet interjections occur throughout, including references to "Anchors Aweigh" and "La Marseillaise," providing black humor. When Emily refutes Bus's logic, decrying war, the elegy returns. Dissonant accents from horns and trumpets twist military rhythms; as Emily is left to mourn, the piece closes with an arpeggiated celesta chord.

14. Lovers' Reunion Charlie, through a miracle, actually survived D-Day—although he now has a legitimate limp—and is reunited with Emily at a Southampton medical facility. High string harmonics sound—evoking the sonic memory of the last time they saw each other; Mandel also references music from the limping scene earlier in the movie, under a sustained string chord, with a sudden orchestra glissando as Emily runs to Charlie and embraces him. In the film, the music stops abruptly as Bus approaches.

End Title When Charlie suggests that he tell the truth about his entire ordeal as "the right thing to do" (throwing away his status as a war hero as undeserved), Emily remarks that she was unaware that Charlie was so English. A muted trumpet plays a lightly swung version of "Emily," serving two unique dramatic purposes: first, the integration of jazz sensibilities into the melody associated with Emily suggests Charlie's Anglicization. Second, and most importantly, the use of these same jazz sensibilities creates a musical association that Emily has been Americanized, both as a character, and as a melody: when Emily notes that she might "settle for a Hershey bar," the dialogue and music create an effortless meld of ideas. (Bits of this section were tracked into the end of the film's "Sussex" sequence.) With a final sweeping statement of the end of the song, Mandel segues directly into his march—presented in all its glory, as the credits roll over an image of a statue of Charlie leading the charge on Omaha Beach. The march ends with a brass flourish, providing a jazz-inspired conclusion to the score.

Bonus Score

Tracks 15–18 present alternate and album versions of the following cues:

15. Emily (fast version) This slightly faster, previously unheard version of Mandel and Mercer's song utilizes the same arrangement as track 1. Curiously, this recording was marked as 12M1 in the cue sheets, which would indicate its intended placement just before "Lovers' Reunion" (track 14).

16. Sussex (film version) When the Sussex interlude in the film was trimmed, Mandel wrote a slightly revised version of the cue's opening to fit the new cut. For the most part, however, this cue is identical to track 9. Only the first minute was rerecorded, and 0:12 of the jaunty 9/8 material for woodwinds was eliminated (the edit is at 0:30).

17. Tea Party (album track) This LP track consists of early, alternate versions of "Now There's an Angle" (track 10) and "Tea Party" (track 8), respectively, that were not used in the picture. "Now There's an Angle," in this version, extends the clarinet solo at its conclusion with arpeggios, while harp handles harmonic backing. The earlier version of "Tea Party": utilizes a different orchestration; has a slightly altered the instrumental balance; and uses a more deliberate tempo than on track 8. In addition, there is a soft cymbal crash present just before the rigid waltz section, but not the final harp run heard in the revised version.

18. Reunion and End Title (album track) This LP track features the same rendition of the "End Title" but a shorter version of "Lovers' Reunion" (which, per the LP, is pitch-shifted up a whole step). The earlier recording places more emphasis on the bells toward the end of the first cue, which can be heard starting at 0:53. The chimes echo the "Emily" fingerprint, and a brief English horn line can also be heard during the final orchestral statement of "Emily."

Source Music

Tracks 19–25 present the film's big band source music supervised by Mandel. (In addition to the pop music heard here, a number of Sousa marches appear throughout the film, particularly at the naval base just before the engineers leave for Omaha Beach, but these are not included due to space limitations.)

19. At Last A lightly swung version of this standard is heard twice in the film, first in the female barracks when Emily talks to Sheila, as we learn that she has lost a father, husband and brother to war; here the piece gives way to "I Am a Prig at That" (track 5). It returns later, albeit fleetingly, as Emily and Charlie talk over tea, only to be interrupted by Bus (prior to track 9). "At Last" composed by **Mack Gordon and Harry Warren**, published by Warner Bros. Inc. (ASCAP).

20. I'll Walk Alone The long party sequence, scored with source music, begins shortly after "I Am

a Prig at That” (Track 5). Prior to the party, Charlie supervises the layout of the dinner table while a jazz trio rendition of this WWII classic—a rather sentimental piece for an unsentimental sequence. *“I’ll Walk Alone”* composed by **Jule Styne** and **Sammy Cahn**, published by Cahn Music Company and Morley Music Co. (ASCAP).

21. Don’t Sit Under the Apple Tree This raucous Dixieland performance underscores the party itself, as Emily arrives and Charlie makes arrangements for the room to be cleared within two hours to make way for a bridge game. *“Don’t Sit Under the Apple Tree (With Anyone Else but Me)”* composed by **Lew Brown**, **Charlie Tobias** and **Sam Stept**, published by Ched Music, EMI Robbins Catalog Inc., J. Tobias Music, Jer Nor, Mark Steve and Robert Land Music (ASCAP).

22. The White Cliffs of Dover After the party, a tense game of bridge between Emily, Charlie, Jessup and Gen. William Hallerton (Paul Newlan) gets underway. The conversation leaps quickly from bridge to war planning, accompanied by this rather sedate reading of *“The White Cliffs of Dover,”* which works in juxtaposition to the tempo of the dialogue. *“The White Cliffs of Dover”* composed by **Nat Burton** and **Walter Kent**, published by Shapiro, Bernstein & Co. Inc. and Walter Kent Music Co. (ASCAP).

23. I Know Why and So Do You This source cue, performed by a jazz piano trio, is heard after the bridge game as the remaining party guests leave. *“I Know Why and So Do You”* composed by **Mack Gordon** and **Harry Warren**, published by WB Music Corp. (ASCAP).

24. Chattanooga Choo Choo (3 Drunken Admirals) After working late into the night on plans for D-Day, three Naval leaders decide to tie one on to re-

lieve the stress while reminiscing about previous glories. Honky-tonk piano, drums and guitar perform a stride version of this standard, with detuned piano supporting the raucousness and the imbalance of their inebriation. Jessup drinks himself into a stupor, shouting for his dead wife—leaving the jubilant music to force cheer into a scene that rapidly spirals into despair. (This scene follows *“Tea Party”* in the film.) *“Chattanooga Choo Choo”* composed by **Mack Gordon** and **Harry Warren**, published by Warner Bros. Inc. (ASCAP).

25. Source Music Mandel composed this rollicking, energetic big band chart, which appears three times in the film to great comic effect. It first appears in the film following *“Surprise Surprise”* (track 6), as Charlie bursts into Bus’s room to discuss Jessup’s edict, only to find his colleague *in flagrante* with an Englishwoman. The source cue returns—after *“Sussex,”* (track 9) and again following *“Now There’s An Angle”* (track 10)—for similar scenes involving Bus and one of his “nameless broads.”

Mandel remembers this cue with a laugh: “For [Coburn], I used—oh, a 1938 swing. Oh yeah... it’s the worst stuff for fucking there is, but for the late ’30s, it was pretty good. Later on, they started using Sinatra, and that sort of thing.” Sizzling with syncopation and Basie-styled piano writing (Mandel had performed with—and written a number of arrangements for—Count Basie), the piece becomes a running joke throughout the movie, its infectious bounce as much a part of the farce as the half-naked women in Bus’s room. It also draws this presentation of Johnny Mandel’s score to *The Americanization of Emily* to a close.

—Deniz Cordell

From the original Reprise LP...

The Americanization of Emily demands a very special kind of musical score, and gets it with Johnny Mandel’s hit title tune leading the way. His hit tune “Emily” (in collaboration with lyricist Johnny Mercer) has proved how great a score this is, with hit recordings of the song made by Frank Sinatra, Andy Williams, Jack Jones, David Rose and many others. Now the full Mandel score can be heard in its entirety, and one listening to this album will prove that the hit song is just part of one of the great film scores of our time.

Mandel’s score ranges from a thoroughly British march of forceful dignity to some deft and witty composing to fit the personalities of James Garner, Julie Andrews and Melvyn Douglas. Mandel had to keep his score within the mood of the controversial film (which asks the question, “Who was the first man in history to develop combat fatigue without leaving his London hotel?”) by combining both incisive and witty satire into his score.

The film has been termed “a savage comedy about

the lunacy of war.” *Emily* is also the story of a reluctant hero (James Garner) and a girl (Julie Andrews) who falls for heroes—reluctantly. Set in England during World War II, the film traces the transformation of its heroine, Emily, from a girl who at first despises the hero of the film’s “dog robber” attitude of getting the best of everything for the top Brass, from tempting steaks to tempting redheads, then later comes around to his American point of view after he himself undergoes rather heroic combat conditions during D-Day.

Johnny Mandel has succeeded in capturing the varying moods of this film in his music. The development and permutations of his “Emily” theme are sometimes deftly disguised, at other times effectively obscure, but at all times stated with skill and charm. Throughout the film, his main theme “Emily” is heard in many ways and moods, from martial to romantic. But at all times, “Emily” is heard in one of the most ingratiating scores in the musical literature of films.

The Sandpiper

The Sandpiper (1965), directed by Vincente Minnelli, starred Elizabeth Taylor and Richard Burton in what was billed “an adult love story” set against the natural beauty of Big Sur, California. Burton plays a school headmaster and minister who, unbeknownst to his wife (Eva Marie Saint), undertakes a clandestine affair with a bohemian artist (Taylor). While the film has a reputation for soapy melodrama, Johnny Mandel’s score is a masterpiece of jazz and romantic scoring, centering on one of the most famous movie songs ever written: the Academy Award-winning “The Shadow of Your Smile” (with lyrics by Paul Francis Webster). Beyond the song, the score encompasses an array of ineffable moods, led by the unparalleled trumpet work of Jack Sheldon.

We present *The Sandpiper* twice in this collection, all newly mixed from the original 35mm three-track session recordings. Disc 2 features the most familiar version of the song (track 1) to kick off the complete score in film order (tracks 2–14), closing with alternates and source music (tracks 15–23).

Tracks 16–25 of disc 3 constitute a newly remixed and edited recreation of the original Mercury soundtrack LP for *The Sandpiper*, for which album producer Quincy Jones restructured the cues to create something of a suite from the film.

1. End Credits Vers. #2 Mandel recorded four choral versions of “The Shadow of Your Smile” for possible use over the film’s end credits. Essentially, there are two “slow” versions (long and short) and two “fast” versions (long and short). This “version 2” (the long version in the slower tempo) kicked off the *Sandpiper* LP. Scored for 12 vocalists—six men and six women—this balance give the work a lush, concentrated sound. Mandel cleverly keeps the arrangement in unison until the song’s climax, allowing for a natural build from start to finish.

2. Main Title Aerial shots of Big Sur provide the framework for the main title sequence as three flutes play the bridge of the theme and a harp juxtaposes a repetition of the five-note opening (“The shadow of your...”). Mandel introduces “The Shadow of Your Smile” instrumentally in this cue, with orchestrations evoking the stunning landscape. Another fingerprint that wends its way throughout the score makes its debut here: a three-pitch ascending/descending figure, based in whole-step motion until the final downward half step, on the piano, leading into Jack Sheldon’s sensational performance of the theme. Sheldon plays freely with the rhythms, sometimes delaying the downbeat, finding just the right places to breathe be-

tween phrases—lulling the listener into the work. The theme develops further with interjections from the orchestra, creating a tone poem accompanying the visual poem provided by the title sequence. As the trumpet finishes its statement, saxophones and bass clarinet enter with a line based on swirling parallel fourths and fifths, capturing the sense of great waves moving. The final statement for full brass raises the fourth note of the melody, altering the harmony. Solo trumpet returns to finish the theme and the cue closes gently—and with symmetry—as flutes restate the bridge. The film introduces Laura Reynolds (Elizabeth Taylor) painting on the beach and watching her son, Danny (Morgan Mason), walk off into the woods. The opening cue concludes on a dominant chord, leading to its resolution in:

The Deer Hunter Danny moves into the forest, a small rifle in hand. Gentle flute underscores the sight of a fawn, which Danny follows. The flute continues, moving in impressionistic, stepwise motion, yielding to frantic, high cadenzas as Danny gives pursuit. Brass takes over with a sharp figure as Danny fires his rifle, killing the fawn.

3. To San Simeon A strict judge (Torin Thatcher) orders Danny to attend San Simeon School and makes an appointment for Laura with its headmaster, the Rev. Dr. Edward Hewitt (Richard Burton). Horns take the melody, here derived from the tail end of the bridge (“my love and see” in the song). This forlorn reading accompanies Laura and Danny walking along the highway, where they are picked up by two of her eccentric beatnik friends, Cos (Charles Bronson) and Larry (James Edwards). Sheldon’s muted trumpet leads to a brass and wind cadence as the car pulls into San Simeon. (In an unscored conversation that follows, Laura and Hewitt do not see eye-to-eye and she refuses to let Danny attend the school.)

Run Danny Run Laura storms out of Hewitt’s office as warm horns turn harsh and discordant. Slow shifts in harmonies combined with chimes hint at what will become Hewitt’s shift of feelings toward Laura, and the use of a cymbal represents the clattering of Hewitt’s restrained soul. Back at Big Sur, police arrive at Laura’s shack to force Danny to San Simeon as trumpet and saxophone enter into a duet. Tension mounts as Laura shouts at Danny, imploring him to run, but to no avail. Mandel scores Danny’s attempted vertical escape—he scrambles up a steep cliff—by engaging in downward musical motion.

At San Simeon School, Claire Hewitt (Eva Marie Saint) talks with Danny and discovers he possesses a talent for memorizing Chaucer in Old English, a

fact she then relates to her husband. The filmmakers tracked portions of “Let’s Talk It Over” (track 12) into this scene.

4. Enter Baby Sandpiper Hewitt travels to Laura’s place to pick up Danny’s belongings. Sustained high winds build tension as Hewitt enters the shack, noticing Laura’s many paintings. The trumpet reenters and the film cuts to Laura, carrying a wounded baby sandpiper. A gentle flute takes the fore as Hewitt helps make a splint for the wing, yielding to an interplay between piano and celesta as he and Laura work together and discuss their philosophical differences. Flute returns with the major-mode version of the theme’s opening (a raised fourth note in the sequence alters the harmonic contour) and a muted brass cadence closes the cue as Laura gently pets the bird.

5. Laura Gives Up A somber reading of the theme’s bridge makes obvious Laura’s sense of defeat as she goes to get a suitcase for Danny. With each restatement of the top of the bridge, Mandel adds another orchestral color, using slightly dissonant harmonies to maintain the tension between Laura and Hewitt.

Locker Room After a golf outing in Monterey with some school benefactors, Hewitt converses with a trustee, Ward Hendricks (Robert Webber), who fills him in about Laura’s background. A trumpet accent picks up the cue, keying in on Hewitt’s piqued curiosity. On the drive home, Hewitt stops at Laura’s shack; a trio emerges with a laid-back presentation of the bridge. Hewitt knocks on her door and is surprised when a man’s responds. He enters, discovering Cos carving a wooden statue of a nude Laura.

6. Next Time I’ll Visit You Laura dismisses Cos and engages in a lengthy conversation with Hewitt, in which she reveals that she had been Ward Hendricks’s mistress for two years. Guitar makes its first full melodic entrance into the score as Laura tells Hewitt that she will visit him next time. Further muted trumpet elaborations upon the bridge occur as, back at San Simeon, Hewitt talks to a trustee about designing a new chapel. Mandel maintains the image of normality through steady brass rhythmic patterns, only to be interrupted when Hewitt sees Laura and excuses himself to talk to her. The major-mode version of the theme appears for strings, and the tonal colors become muted, evoking a hybrid of the two character aesthetics. Hewitt shows Laura her son’s classroom and then proposes that he commission her to design a pair of stained glass windows for the new chapel.

7. Art Gallery Revised Driving up the coast, Hewitt stops at an art gallery, leading into a muted trumpet solo performing a melodic variation on the bridge. A piano solo sneaks in as he purchases one of Laura’s

paintings on display. The score wends its way through a series of builds as Laura invites him to stop at her place on his way back to San Simeon, gradually leading into a reprise of the main theme. The theme’s recurrence accompanies a cut back to Laura’s shack, as the camera pans across her sketches for a stained glass window at the new chapel. Trumpets interject fragments of the bridge—as the piece becomes a duet between the two main ideas of the theme. Ever-shifting lead instruments continue to develop the main theme, until the cue closes with a lone trumpet resolving a statement of the bridge.

8. I Want You Hewitt confesses his feelings for Laura, then leaves. Minnelli increases the number of close-ups in this scene, heightening the romantic tension, while harp and pizzicato bass figures underlie the relentlessness of the emotion. The cue resolves with a musical catharsis: an elegant idea for muted brass.

9. Lonely Laura Ward Hendricks shows up at Laura’s shack and a confrontation erupts, Sheldon’s muted trumpet underscoring the aftermath. Laura finds herself walking alone on the beach to the piano pattern from “Laura Gives Up,” tying her lowest moments together.

Back at San Simeon (in another scene tracked with music from “Let’s Talk It Over”), Hewitt asks Claire to accompany him to Big Sur but she declines, wanting only a hot bath after a long day soliciting donations for the school. Hewitt then travels to Laura’s shack alone but finds a note indicating she is at Nepenthe, a local establishment (see tracks 17 and 18).

Seduction Hewitt and Laura discuss the matter of Danny’s custody, while stopped harp notes under a string pattern underpin a series of close-ups—the obsessive rhythm again hints at Hewitt’s emotional undercurrent. A floating camera shot accompanies Hewitt and Laura back at her shack, as the trumpet appears with the bridge. Laura lights her fireplace and the flute takes the main theme—intentionally slowing the restart of the phrase, creating an anticipation that heightens the subtext of the romantic action. Hewitt removes Laura’s shawl and they kiss as the guitar finally takes the melody. Laura awakens later that evening to find Hewitt dressing, as the major-mode version of the theme appears in horns and trombones. A constant high string harmonic and harp accents keep Hewitt’s moral dilemma at the fore; the cue ends unresolved.

10. Home to the Old Lady The scene again switches to San Simeon, where Claire notices Hewitt’s car parked outside the chapel as vibraphone plays notes that clash with the string harmonies, keeping Claire’s worry and concern a constant. Once she enters the chapel and sees Hewitt, the strings take over fully in a brief religioso figure, leading into a stripped-

down statement of Claire's material, performed *sul tasto*. Mandel's elegiac writing for Claire was added to the film at the last minute—at producer Martin Ransohoff's insistence, and much to Mandel's chagrin. The material is nevertheless well integrated into the score proper, with its core rhythmic idea (a dotted half note followed by a quarter note) echoing a portion of the main theme.

Sewing Machine Laura walks on the beach at dawn, then the scene segues to her sewing in the shack; the brief sequence is underscored by a breathy flute and guitar duet based on the bridge of the main theme.

Weekend Montage Some time later, Hewitt appears on the beach, where Laura is fishing. He has told his wife that he was driving to San Francisco for the weekend on a fundraising drive, while actually planning to spend it with Laura at Big Sur. This montage sequence follows their time on together, fishing, relaxing and discussing life. The cue opens with high winds engaging in the ascending/descending motive; bassoon responds, leading into an improvised cadenza (based on a mode with a raised third and lowered sixth and seventh). Mandel utilizes the woodwinds in a way that captures both the warmth of nature and human quirkiness. An extended guitar solo provides an intimate angle on a fireside conversation, and winds and harp make their entrance in a 3/4 variation on the major-mode version of the theme. The next morning, Laura leaves the door open for the baby sandpiper to fly outside, while a chipper piccolo provides a small motive for the bird. She and Hewitt walk on the beach as the cue ends with the trumpet alone.

11. Weekend Montage—Conclusion Against more scenes from the lovers' weekend, Mandel evokes the opening of "Art Gallery Revised." Trumpets and trombones present another new figure based rhythmically on the opening of the main theme, leading into more major-mode, downward sequence variations on the opening, while the trumpet offers commentary, in the form of the ascending/descending pattern. Mandel engages in a series of sophisticated textures, combining instruments in a very specific, effective fashion, evoking delicate tints of morning and the gentle rush of the waves.

12. Let's Talk It Over Several days after Claire learns of Hewitt's affair (see tracks 19–21), she quietly confronts him with memories of their early days together, all accompanied by the longest, most fully developed statement of Claire's material. A surprisingly mature scene, Eva Marie Saint's performance is helped in no small way by Mandel's music and Minnelli's visual magic—he keeps the two characters separate, as they rarely appear in frame together. Mandel marked this cue "Pathetic," which may have been a musical

pun, as the voicing on the resolution of the theme is very similar to that of Beethoven's Piano Sonata No. 8 ("Pathétique"). Muted strings, playing *sul tasto*, provide a weak but warm sound—lacking the color that suffuses the rest of the score. Multiple ideas in this cue are variations on the dotted half-note, quarter-note idea that begins it, and the progression of the work is natural and inexorable. When harp finally enters the cue, Claire's nostalgia takes on a more fragile context. As the cue reaches its delicate conclusion, Claire leaves Hewitt's office, having spoken her piece.

13. Goodbye Claire Hewitt resigns as headmaster of San Simeon and says farewell to Claire—intending to drive down to Baja California to figure out the course of his life. Claire's material is heard once again, including a coda involving a repeating octave jump, emulating a heartbeat, and reflecting upon the inevitability of the film's conclusion. Hewitt departs, unsure whether he will ever return, just as Claire is uncertain if she will be able to wait for him.

End Title Revised The film cuts to Laura painting Danny on the beach, while Hewitt watches from far above; a lonely guitar is accompanied by low winds and trombones. When Laura notices Hewitt, a tremolo chord for brass and winds leads to Jack Sheldon's trumpet playing the main theme magnificently in full force. Mandel slyly brings back many of the accompanimental ideas from the main titles, but with far more urgency, and augments the ending of the theme as the camera tracks backwards, moving ahead of Hewitt as he turns back to his car. The score reaches its musical climax, resolving with a full brass statement of the closing of the song, before ending in a decaying unison as the film fades out.

14. End Credits Vers. #3 This represents the version of "The Shadow of Your Smile" as heard in the film (the short version in the slower tempo of the song), playing over aerial footage of cars moving along the highway near Big Sur. The song is substantially abridged, suturing the lyrics from the beginning together with the very end of the song. Apart from the cut, the arrangement is the same as that heard in track 1.

Bonus Tracks and Source Music

15. Main Title (alternate) This alternate take of the "Main Title" was recorded immediately prior to the finished film version (track 2), but with Jack Sheldon playing live with the orchestra. (For the film version, Sheldon later overdubbed his trumpet after the orchestra track was recorded separately.) Not only is Sheldon slightly freer in this take in terms of melodic and rhythmic interpretation as well as phrasing (he breathes and slurs between notes slightly more), but he uses a dif-

ferent mute at the end, providing a drastic difference in timbre. This take provides a unique glimpse into the creative process behind the nature of the collaboration between Mandel and Sheldon.

16. Thanks for the Mammaries This source music accompanies the sequence in which Cos carves a nude sculpture of Laura (between tracks 5 and 6). The scene alternates between medium shots of Hewitt and close-ups of Laura, heightening the inherent awkwardness of the situation; the cue itself is a smooth piece of supper-club jazz, providing comic counterpoint.

17. Nepenthe Folk Yiddish This rousing piece of source music plays as Hewitt arrives at Nepenthe, accompanying a raucous dance and utilizing instrumental staples of Yiddish folk and klezmer music—such as extensive use of the clarinet and harmony in thirds.

18. Nepenthe Watusi (Bird Bath) Hewitt engages in a humorous argument with a drunk Cos under this rollicking source music (which immediately follows “Nepenthe Folk Yiddish”), incorporating electric guitar, high eighth-note piano chords and other tropes typical of the rock style being evoked. This cue closed the original LP edition of *The Sandpiper*—a fact that baffled Mandel, who (in the Verve CD reissue of the LP) called it “an inconsequential piece of source music that had no place being on the album. . . . The idea was to ‘liven it up’. Let’s face it—it’s not an album that you liven up.”

19. Monterey Restaurant Ward Hendricks surprises Hewitt and Laura at a Monterey restaurant, where they are having lunch; this light samba (with an elegant piano performance by Artie Kane) plays as source music.

The beginning of a subsequent scene at a school trustees meeting in Del Monte features relatively nondescript piano source music (not available on the master tapes and thus not included on this CD). During an unscored argument between Hewitt and Hendricks, Claire learns of her husband’s relationship with Laura; Hewitt confesses all on the drive home and Claire experiences a breakdown, asks Hewitt to stop the car, and runs off. The scene changes to Laura’s shack, where:

20. Guitar and Bass A group of Laura’s friends surprise her with news that two of her paintings have sold for a substantial sum, sparking an impromptu beach party. An extended guitar cadenza in the flamenco style opens this source cue, with Spanish rhythms coming to the fore, before turning into a hybrid of folk and ethnic ideas. The music is diagetically linked into the film as both the bassist and guitarist appear on screen. Laura and Larry sit on the beach, discussing Hewitt as the source music segues to:

21. Bongo, Bass and Guitar Congo The influences on the music seem to range from Leadbelly to rock

and jazz, using the twelve-bar blues form for its basic harmonic outline. Cos joins the conversation and Hewitt arrives at the party, much to the surprise and consternation of Laura. As Hewitt reveals to an increasingly agitated Laura that he has confessed their affair to Claire, bongos provide more of a “beatnik” feel to the cue, allowing for a rhythmic push. Tension builds as the music continues (in double time) over a fight between Hewitt and Cos. Hewitt is knocked unconscious and when he comes to, he tells Laura that he wanted to kill Cos, then excuses himself and leaves the party.

22. End Credits Vers. #1 This is a faster rendition of the arrangement heard in Track 1.

23. End Credits Vers. #4 Much like “End Credits Version 1,” this is a faster version of the song as heard in track 14.

Disc Three

The original LP release of the *Sandpiper* soundtrack appeared on Mercury Records MG 21032/SR 61032, produced by no less a luminary than Quincy Jones. The LP program restructured several cues, some of which were pitch-shifted to allow for more natural transitions. Because of these differences in conception, we present the original LP program as tracks 16–25 of disc 3.

16. Shadow of Your Smile (Vocal) This is identical to the version presented on disc 2, track 1. (The LP omitted “The” from the song title.)

17. Main Title This track is identical to the performance presented on disc 2, track 2; instead of segueing into “The Deer Hunter,” however, it fades out upon conclusion of the main titles.

18. Desire This track combines “Laura Gives Up” (disc 2, track 5) and “I Want You” (disc 2, track 8).

19. Seduction This track presents “Locker Room” (disc 2, track 5) lowered a half step, “Seduction” (disc 2, track 9) and “Run Danny Run” (disc 2, track 3).

20. San Simeon Combined here are “To San Simeon” (disc 2, track 3); a version of “Next Time I’ll Visit You” (disc 2, track 6), raised by a half step and with a church bell sweetener added (including a reference to the venerable “Westminster Chimes”)—a piece of source music also heard in the film; and “End Title Version 1.” The latter is Mandel’s original scoring of the end title and does not appear on disc 2; it closed side one of the LP. It involves a substantially different guitar performance, with a far more impressionistic transition into the trumpet solo, the parallel fourths and fifths voiced for flutes and clarinets as opposed to saxophones. It also echoes the opening of the main title, with flutes performing a line derived from the bridge, and harp responding. A muted trumpet solo

then leads into a far more understated ending than the version ultimately used in the film.

21. Weekend Montage This is the same as disc 2, track 10 with two exceptions: a passage from the middle has been edited out and the closing portion is a different take than the one heard in the film and on disc 2. Specifically, that version used a pick-up take, whereas this track from the LP features the same take at the end as in the beginning.

22. Baby Sandpiper This track is identical to “Enter Baby Sandpiper” (disc 2, track 4).

From the original Mercury LP...

The Music

In composing the score for the Elizabeth Taylor-Richard Burton motion picture *The Sandpiper*, I decided to attempt something different in soundtrack music. Usually, a cinema composer tries to dazzle the listener with the wildest possible variety of sounds and tempos. For *The Sandpiper*, I have, instead, tried to sustain a constant mood throughout. It’s a haunting mood matching the poignancy of the story, underscored by the beauty and loneliness of the magnificent Big Sur location.

I have attempted, with this music, to capture the sounds of the surf, the grandeur of the mountains, the beauty of the land. I fell in love with Big Sur more than 10 years ago. Naturally, I was delighted with a motion picture assignment that allowed me to transmit to the listener the feeling I have about this great and unspoiled corner of America. I hope I have succeeded.

—Johnny Mandel

The Motion Picture

For the Martin Ransohoff production *The Sandpiper*, director Vincente Minnelli took his crew and color camera to the paradisaical Big Sur coast of California to film a compelling love story that might have been made to order for Elizabeth Taylor and Richard Burton. It is a highly emotional picture that brings together an unconventional woman living a noncon-

Drums of Africa

The third score on this 3CD release of Johnny Mandel music from M-G-M films is not nearly as famous as *The Americanization of Emily* or *The Sandpiper*, but it offers an opportunity to hear the composer tackle a genre he would not often visit. *Drums of Africa* (1963) was a B-movie adventure starring Lloyd Bochner, Frankie Avalon and Mariette Hartley mixing it up with African slavers and a fair amount of stock footage. Mandel used a reduced orchestra for budgetary purposes (heavy on the percussion) but with a melodic, jazzy

23. Art Gallery This track is the same as the revised version presented on disc 2, track 7. (Mandel never recorded an “original” version of the cue, only one labeled “revised.”)

24. End Title This track combines the cues “Lonely Laura” (disc 2, track 9), “Sewing Machine” (disc 2, track 10) and “End Title Revised” (disc 2, track 13).

25. Bird Bath This cue is identical to “Nepenthe Watusi (Bird Bath)” (disc 2, track 18).

—Deniz Cordell

formist life and a married man of a strong conservative background. Their passionate love affair comes close to destroying the man’s marriage and ruining his career.

Miss Taylor is Laura Reynolds, who has chosen to lead a free life as an artist, even spurning the offer of marriage from the man who has fathered her child out of wedlock. Burton is Dr. Edward Hewitt, an Episcopal minister and headmaster of a private school, married to Claire (Eva Marie Saint), a beautiful woman completely devoted to him.

Despite the explosive clash of the entirely different personalities of Laura and Hewitt and his antagonism toward her beatnik friends (one of whom sculpts her in the nude), their mutual attraction is overpowering and their love inevitable. In the end, Hewitt finds the strength to break with Laura—but their love affair has left them with a great understanding that has enriched their lives.

Director Minnelli (whose credits include *Gigi* and *An American in Paris*) has probed deeply into the characters and dramatic conflicts of *The Sandpiper* and brings each scene to new heights of screen excitement. He has perfectly caught the Big Sur land with its rugged beauty, and uses it as a brilliant backdrop for the story’s passionate romantic interludes. Here, too, Minnelli brings to life an explosive scene of a wild beatnik party that ignites into violence. *The Sandpiper*—an outstanding motion picture.

bent far removed from the typical B-movie score of the era. The score interpolates a song (“The River Love”) by Russell Faith and Robert Marcucci, performed twice in the film by Avalon. This premiere release of the *Drums of Africa* soundtrack is newly mixed from the original 35mm three-track scoring masters.

The legal cue sheet for *Drums of Africa* only identified each cue with its reel-and-part designation (e.g. 1M1); for clarity we have created descriptive cue titles for this release, shown in parentheses below.

1. 1M1 (Main Title) The film's main titles play over a still frame of a boat wending its way down a river—with the still rolling to life halfway through the credits. Leo the Lion (the first jungle animal glimpsed in the picture) roars away as the movie opens with a harsh guitar chord, followed by a wild flute solo. While Mandel draws much of the continuity of the score from coloristic effects and instrumental associations, he also provides two distinct vamps that drive the action in unique ways. The first vamp—associated primarily with material derived from the main title—provides harmonic support for the theme, as well as a driving triplet pattern that lends a propulsive quality to the work. The vamp makes its entrance accompanying the appearance of the still frame, quietly and with selective wind doubling.

The main theme—based on an ascending/descending minor third pattern—follows, played by trombone. As the theme progresses, more flute obbligato passages are used, partially mimicking bird-calls (a technique that would also be used in *The Sandpiper*).

Brass carries the bridge, which functions in a modified question-and-answer form, using a four-note phrase based on the minor-third idea as the conclusion to each pattern. It is with this grand musical movement that the still frame comes to life and the boat moves down the river. As the bridge leads back into the main theme, this call-and-response carries over as Mandel continues the solo flute patterns over the melody, exploring the extremes of instrumental range. A muted brass chord accompanies the fade-out of the credits, as another title announces the film's setting: "Equatorial East Africa, 1897." The film finally introduces the protagonists, Moore (Lloyd Bochner) and Ferrers (Frankie Avalon), watching wildlife on the boat.

A rollicking piece in 9/8, the main title immediately sets the tone for the work. The bridge, with its stepwise motion, is an embryonic version of some of the "Sussex" material that would appear in *The Americanization of Emily*.

2. 2M1A/2M1B (Enter Slavers) Moore and Ferrers meet Cuortemayn (Torin Thatcher), a guide and explorer who has embraced native life. Moore asks Courtemayn to take them to Nambutu, where Moore will begin construction on a new railway. The trio has a lengthy discussion about the cost of progress and when Cuortemayn refuses to guide them, Moore says he will find someone else to take them. A solo flute hints at the action motive before the second vamp makes its entrance. This vamp—used in association with the film's action sequences—is rhythmically derived from the one heard in the main title and utilizes low-end, staccato piano figures. The vamp's syncopation also

lends itself to building tension throughout the films set pieces.

The vamp appears as the film cuts away to Ruth (Mariette Hartley), a missionary running from slavers. This is a jagged work, building to a full brass climax, and eventually winding down—eliminating one instrument at a time as Moore and Cuortemayn defuse the situation. They walk back to the village, Ruth in tow, as an ominous slaver hides in the jungle.

3. 2M3B (Good Night, Ruth) Moore makes a deal with a Portuguese tour guide, Viledo (Michael Pate), to go to Nambutu. As he leaves, he sees Ruth across the way, thus beginning the film's romance subplot. A guitar accompanied by chords in the woodwinds begins a gentle arrangement of "The River Love," implying the melody, before a flute states a modal version of the song's bridge. Moore kisses Ruth to a full statement of the song's verse. Ferrers observes all of this from his tent and accordion builds until it is derailed by a sudden sforzando. Sustained, cold textures conclude the cue as Ruth heads back to her hut, questioning her emotions.

4. 3M1/3M2 (Jungle Life) As Moore, Ferrers and Viledo head into the jungle, a solo bass flute plays under footage of hippos milling about. This cue features further development of both rhythmic ideas and the unique instrumental textures. A skipping flute musically apes Ferrers as he imitates a nearby chimpanzee. Under this, a bass clarinet announces the arrival of a panther. The two ideas interact as Ferrers and the chimp carry on. Muted trumpets strike as the cat leaps out at Ferrers and a descending piano run emphasizes a bullet striking the panther. Moore chides Ferrers for the remainder of the cue, which consists of somber woodwind writing.

5. 3M3/4M1 (Lubaki Pillaged) The village of Lubaki is ravaged by slavers and Mandel utilizes all manner of percussion to create sonic bedlam. As the viewer is treated to images of people being forcibly removed from their homes, a crying baby near an ever-increasing fire, and huts set alight, the cue continues to build in fury, as high trumpets shriek a death cry for the village. The film then cuts to Moore and Ferrers—abandoned in the jungle by Viledo—making their way alone and observing monkeys moving about above them; a duet between xylophone and snare drum accompanies their journey. Extensive use is made of the minor third for the xylophone, and the drums begin to overwhelm as the two explorers spot a stampede.

4M2 (Carry on, Vultures) Moore and Ferrers move again, sighting vultures devouring unfortunate victims of the stampede; Mandel provides a breathy alto flute rendition of the main theme.

4M3 (Last Minute Reprieve) Danger abounds as

a tribal chief and several tribesmen appear before a sleeping Moore and Ferrers—spears ready to strike. A bristling brass and wind stinger is followed by a repeating electric bass and xylophone figure, which adds to the tension. A conga drum roll counts away the seconds to the duo's imminent deaths, interrupted at the last minute by Ruth, who saves the day.

6. 5M1/6M1 A, B, C (Love Scene by the River Bank) Moore catches Ruth drying up from a swim in the river, and they talk about their lives and their love of Africa. A repeated rolling guitar chord leads into a call and response between flute and clarinet. Mandel's melody (which is almost a distant echo of the melodic contours of "The Shadow of Your Smile") serves as an introduction to "The River Love." An interloping young elephant interrupts their intimate conversation as Mandel provides a "Baby Elephant Walk" of his own, with suitably quirky orchestration. A low, brisk passage for bass clarinet follows the elephant leaving, leading into a lightly swung version of the main theme's bridge. The music builds to a kiss as more variations on the song follow until Ferrers interrupts the conversation, as a descending chime line is cut off mid-phrase.

7. The River Love The first performance of the Russell Faith/Robert Marcucci song, sung by Ferrers around a campfire, as Cuortemayn notices Moore taking Ruth's hand and appears less than pleased. On screen, Kasongo (Hari Rhodes) accompanies the song on a thumb piano (which sounds suspiciously like a guitar). In addition, accordion provides a solid harmonic backing for the song. The instrumental tag for winds and pitched percussion consists of notes two through five of the song's chorus, repeated several times, underscoring imagery of a river and birds flying. Since the recording had to be done early on in the process so Avalon could match his lip movements, it was supervised by Robert Armbruster—then head of the M-G-M music department (and conductor of Mandel's other two M-G-M scores presented here).

8. 6M3 (Wounded Elephant) Courtemayn spots a herd of elephants in the distance. The film cuts to a wounded elephant as a melancholy alto flute arpeggiates a G-major chord. Listen carefully and the breathing of the flutist in between phrases can be heard, echoing the animal's final breaths. The alto flute plays throughout with a despondent, mournful passage as the elephant bathes its wound in the river. The animal begins to disappear under the waves of the river, committing suicide, and high brass chords glissando down to the lower register. The company looks on sadly, as an upward guitar pattern and final brass cadence draws the sequence to its end.

9. 7M1/7M2 (Swallowed Whole) Cuortemayn

talks to Moore about staying away from Ruth, unaware that Ruth is eavesdropping. Distressed by the nature of the conversation, she runs off and Ferrers follows her. A variant on the bridge of "The River Love," segues into an extended solo for bass clarinet as Ruth notices a large snake in the grass, ready to attack a small rodent. Mandel exploits the very low end of the instrument, creating a sinister, insidious sound that insinuates itself into the action just as the snake does. The solo is performed with great freedom, lending an intimate sound to the terror of survival in nature, as the snake eats the rodent whole, and the camera captures the lump of the animal moving down the snake's digestive tract.

10. 8M1A/8M1B (Ruins and Capture) Guided by Kasongo, Ruth and Ferrers leave camp with a resolve to get Ruth to the mission at Lubaki. Cuortemayn and Moore awaken to find them gone and begin a search. The film constantly intercuts between the two pairs, building suspense, as an impressionistic solo flute line, accompanied by the ever-present drums opens this cue. The instrumentation remains sparse as Ruth and Ferrers come upon the devastated village. Snare drum leads into a reprise of material from "Lubaki Pillaged" (track 5) as the slavers capture them. Ferrers struggles with the slavers and Kasongo makes a getaway back for Moore and Cuortemayn to the sound of brass outbursts.

11. 9M2/10M1 (Forbidden Area) A gong crash begins this tour de force for percussion. Cuortemayn, Moore, Ferrers and Kasongo have tracked Ruth to a forbidden area, complete with foreboding skeletons, slowly infiltrating their way through the jungle. Mandel makes extensive use of congas, güiro, bell tree and marimba—playing rapid rhythms in stepwise motion. As the explorers continue to make their way to Ruth, a sudden interjection from guitar adds to the off-kilter tension. The second half of this track is another percussion showcase, with more agitated rhythmic patterns over the basic beat. Mandel also increases the coloristic effects, utilizing maracas, tambourines and—most uniquely—a talking drum. The percussion builds in a pattern derivative of main theme idea and action motive, as the guitar plays an elaborate version of the idea that appears at the end of "Ruins and Capture." Much of this second section was dialed out of the finished picture.

12. 10M2 (Dispatching Guards) The heroes cleverly evade being seen by an Arab slave buyer (George Sawaya). Drums and marimba open the cue, which develops in ostinato, using repeated interaction between the two instruments, while a flute plays a fluid solo filled with jazz articulations. The music continues as the four quietly take out a series of guards and enter a cave where the slaver is attempting to sell Ruth. Like

10M1, a small portion of this cue was dialed out of the finished picture.

13. 10M3 (Buildup) Ferrers carries dynamite to a weak spot in the cave and Moore sneaks his way among the slavers as an elaborate rescue attempt begins. More percussion and repeated marimba notes, combined with alto flute material, lay a bed of tension for this sequence. An undulating electric bass pattern lends a sense of urgency to the action. The alto flute references the main title toward the close of its solo and aids in providing a suave sneaking aesthetic for Moore's plan. The cue stops suddenly as Ruth screams.

14. 10M4 (Climax) The music begins as Moore shoots the lead slaver. The action vamp is unleashed in full, followed immediately by the action motive for trumpets, with flutes providing responses and screaming, intense obbligatos filled with flutter-tonguing. Fer-

rers detonates the dynamite, causing a cave-in. The cue develops the action motive to a fortissimo, unresolved conclusion, as the film fades to outside the cave.

15. The River Love (Reprise) The explorers walk outside and a placid, gentle phrase for woodwinds gives way to the accordion as Avalon reprises "The River Love." The arrangement is essentially the same as track 10, but here Avalon treats the melody with far more rhythmic freedom than his earlier performance (perhaps because it did not need to synchronize with the visual). As he sings, the film cuts away to the jungle, safe from the slaver threat, and provides shots of pairs of animals, including affectionate baby zebras, birds, apes and a mother lion with her cub. As the song finishes, the full orchestra gradually joins in, bringing the score to its conclusion.

—Deniz Cordell