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regret accepting the offer, it was ten years I could have spent composing, but there were also creature comforts I was shallow enough to be lured by."



John Green and the MGM Concert Orchestra.

The M-G-M Music Department under John Green was, indeed, an impressive force. Miklos Rozsa, Bronislau Kaper, Adolph Deutsch, and Andre Previn were the prestige composers, and for the musicals Green had a group of men who, in combination, are never likely to be equalled: George Stoll, Lennie Hayton, George Bassmann, Roger Edens, Conrad Salinger, and others. Green was also very much a working boss—he produced a series of short subjects under the general title, *The M-G-M Concert Hall*, with himself conducting the M-G-M Symphony Orchestra and for which he won the third of his five Oscars. He also assigned himself to scoring the expensive but disappointing epic, *Raintree County*, which nonetheless contains a monumental score. During his reign he also was responsible for commissioning the first twelve-tone film score, Leonard Rosenman's *The Cobweb*, which he also conducted, and the first electronic score, for the cartoon *Robby the Robot*. Green decided that *Executive Suite* should have no score at all, "It's also the function of a music director to know where to be silent, and there's nothing music could have done for that picture except hurt it."

Green's biggest single job as a music director was his work for *Oliver*, and it is entirely due to Green that the music in that film is so vital and lively, in fact, so soaringly effective. Green worked on the picture for two years and recorded the score in London, where he culled top instrumentalists from the five leading symphony orchestras. "I'm the world's

know what a click track is?' He said, 'Yes, I invented it.' The little man was Max Steiner."

Flushed with the success of his initial score, Rosenman chose to be even more daring on his next project, *The Cobweb*. "The film was directed by Vincente Minnelli, a man of taste and imagination, and produced by the very literate John Houseman, who later left the industry and is now in charge of drama at the Julliard. I told John I wanted to go all out and do a piece in my own style, and he gave his consent. The setting of the picture is a mid-West psychiatric clinic, where the staff seem almost as psychotic as the patients. The place is thrown into a tizzy over a seemingly trivial incident, the hanging of new drapes in the clinic's library, which initiates a mess of conflicts and jealousies. Those of us working on the film came to call them The Drapes of Wrath. What I wrote was the first twelve-tone film score, non-thematic except for one main motif to denote the madness of the place. To my surprise the score was liked by the M-G-M music department and actually recorded. I was beginning to think everything I'd heard about Hollywood was untrue."

Rosenman and Alex North had more to do with bringing the sound of serious mid-twentieth-century music to Hollywood than any other composers, although Rosenman's success has not matched North's. Their introduction of new techniques opened up the development of scoring, which had been almost entirely influenced by the romantic symphonists of half a century before. Picasso once said, "Every time somebody innovates something, somebody comes along and does it prettier." This is always likely to be the problem with film music, but the important thing is for the gates to be open to innovators.

The Rosenman scores never lack for musical interest, even though the enthusiasm for them is something less than widespread. For John Frankenheimer's first film, *The Young Stranger*, Rosenman agreed that a romantic musical approach was valid, but rather than apply the usual Tchaikowsky tinge, he studied the songs of Hugo Wolf and gave the score a slightly different flavour. For Lewis Milestone's stark film about the Korean war, *Pork Chop Hill*, Rosenman unearthed a two thousand year old Chinese lullaby and adapted it into an oddly harmonised march, in a score that was otherwise non-martial. For *Fantastic Voyage*, he talked the producer out of using jazz—the producer wanted to have the first hip science fiction film—and suggested that the first few reels be scored only by electronic sounds, with music appearing on the track only after the miniaturised scientists arrive inside the human body and discover its wonders.

In 1970 Leonard Rosenman produced two scores for films of strange and different characters: *Beneath the Planet of the Apes*, and *A Man Called*