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opening music was often misused, marked by loud, brassy fanfares and whipped-up enthusiasm. Because these devices still appear—dressed in modern musical attire—much opening music remains a jazzy, jet-propelled stream of meaningless froth.

The value of opening musical statements to create an atmosphere or convey a feeling is especially beneficial in comedies and fantasies, for both these forms seem to require assistance to elicit audience response. When Jerry Goldsmith opens *Lilies of the Field* (1963) with a lyrical, solo-harmonica phrase (which is later used as the main motif for the "Amen" chant sequence), then joins walking bass, banjo, accordion, and strings in an arrangement punctuated by country-music markings and Western-style rhythmic patterns and melodic contours, the music style immediately reflects Americana. But more important than environmental associations, the music introduces the warm-hearted spirit of the film. The score for this lively little comedy is not meant to overwhelm but to arouse empathy for its characters, which grows with the visual development.

To this day the opening to *Citizen Kane* (1941) remains a brilliant example of the total fusion of music, sound, and symbolistic imagery. Bernard Herrmann's low, ominous array of sounds intones dramatic doom. Accompanying the camera as it moves slowly up the gates of Xanadu, the music evokes portentous associations and feelings of awe at the vacuous grandeur of God-Kane's castle. Extraneous voices and echoing sounds act as counterpoint, enriching the tonal ambience and enhancing the images. Prokofiev's opening music over titles for *Alexander Nevsky*, the epic film about thirteenth-century Russia, also speaks in dark, portentous overtones. The music is dirgelike, heavy, and brooding—and yet heroic. The opening scene depicts a desolate landscape, with skeletons pierced by spears telling us of other wars and deaths. Through its solemn, intensely nationalistic feeling, the music conveys the incandescent spirit of the people, and hints at the rise of a new patriotism, crystallized later by the entrance of the Chorus, which sings of Russian strength and valor in Nevsky's earlier victory over the Swedes. Prokofiev uses a solo oboe, whose tone color elicits a plaintive response as the viewer reflects on the scene's barren isolation.

The overture to *Nicholas and Alexandra* (1972) by Richard Rodney Bennett is also a setting for a segment of Russian history, this time the last months of the Romanov dynasty. The opening motif in horns is taken up by the strings in a large, full-scale symphonic rendition that includes a chorus. The music's emotional, lyric sweep is eloquently expressive and heavily influenced by Russian music of the late nineteenth century. Associations are clear-cut. As the film progresses the music texture gets more complicated and parallels the tragic downfall of the czarist family at a time of changing social values and rising Bolshevism.

In contrast, Bernard Herrmann's overture to *All That Money Can Buy* is full of playful touches that set the place, the time, and the spirit of this Faustian tale in unmistakable musical language. Similarly, John Addison's opening for *Tom Jones* is a fast-paced, mischievous romp that launches his romantic adventures and sets the impudent tempo to depict those halcyon English days of Henry Fielding's mid-eighteenth-century novel. The overture features the piquant flavor of the harpsichord in the foreground against the robust tone of the piano in the background. The listener's response is influenced not only by style and rondo-variation form, but also by the composer's choice of instrumental timbre to expose the contradictions in Jones' personality. Full of ribald trombone slides and other belly-laugh musical effects, the score blends perfectly with the action, embellishing rather than illustrating.

The main titles of Truffaut's *Jules and Jim* use a kind of circus-carnival overture. Georges Delerue's rollicking music reflects the spirited friendship between the two young men. And John Barry's opening music for the James Bond films he has scored, in particular *Goldfinger*, positively announces his nonsubtle approach to Bond's adventures—at sea, in Fort Knox, and in bed. The spoofing, Mickeymoused assortment of musical babble is loud, brassy, and irritating, but decidedly apropos.

The taut, rhythmic vitality of Elmer Bernstein's overture to *The Man with the Golden Arm* is excitement of another type. It sets the story's dramatic mood. The piercing orchestral sound, featuring piccolos, clarinets, and brass marked "screaming, nasty," gives a percussive drive to Gail Kubik's opening (over the credits) for *The Desperate Hours* that anticipates the suspenseful sequences that follow. In *The Cobweb* (1955), Leonard Rosenman broke ground with his use of the twelve-tone-series technique. The main theme contains the following row:

Performed in a high register for maximum shrillness, the opening music serves as exposition for the film. Its strident sound and oblique contour is just off enough to jangle the nerves and suggest that emotional disorder is the principal affliction (not counting the plot) of the film's cast of neurotic characters. What is germane is not the style or idiom of this music—for the Schoenbergian system is only one way of organizing material—but that the composer makes this technique effective within the framework of the dramatic context. His expositional recipe, therefore, is not an exercise in musico-mathematical virtuosity. Sometimes nervous and uneasy and at other moments forceful or restrained, the score always reinforces the action, not by mere backdrops of sound but rather by supportive back-up. (Besides the music, the only thing I recall in this Grand Hotel nuthouse is the sight of pianist Oscar Levant as a patient, popping pills and singing "Mother.")

Contrasting orchestral styles and forms to introduce cinematic action and evoke diverse associations can be seen by comparing certain films: André Previn's curtain-raiser for *Bad Day at Black Rock* (1954)—a scalding film about a war vet (Spencer Tracy) who uncovers a town's secret—accompanies the image of a streamliner rolling across the western plains and pulling into a flag stop. The train is propelled by Previn's aggressive rhythms, which include a motif

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Figure 10. Excerpt from *The Man with the Golden Arm* (Elmer Bernstein). (Copyright 1955 by Dena Music, Inc.)

date, he was quick to realize the results brought on by his host of imitators. "Now there are a rash of unpleasant films using jazz more or less skillfully. In the future, therefore, it will be difficult, if not impossible, to create a highly specialized atmosphere merely by using jazz elements."

In the same year that Elmer Bernstein wrote the score for *The Man with the Golden Arm,* film composer Leonard Rosenman wrote the first feature-film score utilizing the classic twelve-tone compositional technique of Arnold Schoenberg (although his fine score for the Haskell Wexler film *The Savage Eye* is very definitely atonal). By 1955 Leonard Rosenman had already written one feature film score for director Elia Kazan, for the film *East of Eden.*

The film in which Rosenman employs serial techniques is *The Cobweb.* Rosenman's choice of this particular idiom was not arbitrary. He says his choice was not motivated "simply because I felt it was important to write a serial score. I felt that the film really could have used this kind of treatment. I also felt that it would have set off the film as not simply a potboiler melodrama which happened to center around an insane asylum but rather a film in which this kind of expressionistic music could be, so to speak, mind reading or, as I say, super-real." By that, Rosenman explains, "I simply mean it was not naturalistic. It was my intention not to 'ape' or mimic the physical aspect of the screen *mise en scène* but it was more my intention to show what was going on inside characters' heads."

Rosenman points out that he felt that the function of the atonal score to *The Cobweb* "would be to enter the plot and show something that wasn't immediately perceived on the screen and to try to create a kind of atmosphere that was, in my opinion, conspicuously lacking in the movie. The movie was a very refined and very slick and very well produced film. But I wanted more neurosis; much more of the inner workings of the people which, I think, were a bit lacking in the overt action of the film."

Rosenman accomplished this with a series of motifs using twelve-tone techniques. While he used a large orchestra of 55-60 players for two or three tuttis, the film's music, for the most part, consists of small ensembles treated in a kind of chamber character. It should also be pointed out that the serial techniques employed by Rosenman controlled only the pitches and not other elements in the score. The distinction is important since total serialization was rather popular at that time in the concert world.

The Main Title music to *The Cobweb* is of interest. The music is a kind of piano concerto, whose creation grew out of Rosenman's interest at that

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time in the Schoenberg *Piano Concerto.* Rosenman recalls: "The problem of writing a piece which featured the piano interested me academically because I had just heard, for the first time, the Schoenberg *Piano Concerto* and I was tremendously involved with that piece. As a matter of fact, I taught a seminar in it at that time. I was interested in exploring the whole process of doubling between the piano and orchestra."

A short example from *The Cobweb* Main Title demonstrates, although by no means thoroughly, this process of doubling between the piano and orchestra. The piano is "on mike," or miked separately from other sections of the orchestra. This allows the recording mixer to have total control over the balance between the piano and orchestra. Note in Figure 11 that as the piano enters on the third beat of measure 23, it is doubled by one bassoon. The piano is then joined, on the fourth beat of the same measure, by the clarinets and one horn. This is but one example in this Main Title of the doubling process.

Another point in the Main Title provides one of the most important motivic elements in the score. This material (Figure 12) begins at a dramatically appropriate point: as the title of the film *The Cobweb* comes up on the screen. This motivic idea is stated in the violins, clarinets, oboes, flutes, and piccolo, a rather intense, piercing texture. This particular motive goes through many permutations throughout the score. Two short examples from other cues in the film show Rosenman's use of this motive for entirely different dramatic situations. The first of these examples, Figure 13, occurs early in the film when one of the patients of the mental hospital is undergoing analysis. This example is interesting not only for its development of the original motivic idea, but for its demonstration, once again, of Rosenman's frequent and effective use of the polyphonic devices–in this case, imitation. In addition, the expressionistic quality of the music adds much to a scene that is relatively neutral emotionally. Also note the sparse instrumentation, representative of the "chamber music" quality of the score alluded to by Rosenman. It should be emphasized again that this kind of writing in Hollywood films was utterly without precedent, so much so that Rosenman recalls that he and those musicians working with him on the film were absolutely certain the score would be thrown out by the producers and director. This, fortunately, did not turn out to be the case at all.

The last example from *The Cobweb* is a portion of a music cue used behind a scene wherein Stevie and Sue, two of the patients who are main

Figure 11. Excerpt from *The Cobweb* (Leonard Rosenman). (Copyright © 1955, Metro-Goldwyn-Mayer, Inc. Rights throughout the world controlled by Robbins Music Corporation. Used by permission.)

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Figure 12. Excerpt from *The Cobweb* (Leonard Rosenman). (Copyright © 1955, Metro-Goldwyn-Mayer, Inc. Rights throughout the world controlled by Robbins Music Corporation. Used by permission.)

characters in the film, embrace. While the music is quiet and understated, the predominant dissonant character is still letting us know that these two individuals have troublesome problems within themselves—an example of Rosenman showing "what was going on inside characters' heads."

In addition to the pop-song craze, the 1950s also saw a rash of biblical spectaculars coming out of Hollywood. The series began with *Quo Vadis?* (1951; score by Miklos Rozsa) and went on to include *The Robe* (1953; score by Alfred Newman), *The Ten Commandments* (1956; score by Elmer Bernstein), the 1959 remake of *Ben-Hur* (score by Miklos Rozsa) and the 1961 epic *King of Kings* (score by Miklos Rozsa). All of these productions were sumptuous spectacles and usually had characters as large as Macy's parade floats. The biblical spectacular was of course not new to Hollywood. The concept of lavish productions based on religious material (almost always Christian) can be traced all the way back through the silent era. The silent era had produced such epics as *The Ten Commandments* (1923), *The King of Kings* (1927), and *Ben Hur* (1925).

It is logical to ask why there was this sudden influx and interest in religious epics. Probably the foremost reason, as stated earlier, was that Hollywood was feeling the financial pinch created by television and by the Supreme Court's ruling against it in the Justice Department's antitrust suit. Creating large and lavish religious productions might help bring audiences back into the theaters. It was also the era of the Cold War and the blacklist, an era of almost frenzied conservatism. It was an era when just about any subject dealt with in Hollywood films was viewed by the Communist-hunters as possible subversive material. *Esquire* critic John C. Moffitt, for example, saw "picture after picture in which the banker is represented as an unsympathetic man, who hates to give a GI loan." This was an oblique reference to the film *The Best Years of Our Lives*, which explored the problems experienced by returning veterans. It was a time when the Legion of Decency condemned the rather harmless bedroom farce, *Forever Amber*. It was an era when films displaying a social conscience, such as *Force of Evil* and *Johnny O'Clock* were out, and films like *I Was a Communist for the FBI* were in. All of this could only breed an atmosphere of fear in the Hollywood community and, perhaps subconsciously, the filmmakers supposed that only religious subjects were safe.

It is not easy to score a religious epic. The task is compounded if the focal point of the picture is Christianity or even Christ himself. If the

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Figure 13. Excerpt from *The Cobweb* (Leonard Rosenman). (Copyright © 1955, Metro-Goldwyn-Mayer, Inc. Rights throughout the world controlled by Robbins Music Corporation. Used by permission.)

composer is to produce a worthwhile score, he must have some feeling for the picture and its subject matter. He is also going to have to produce some sort of musical equivalent for either the concept or the personality of Christ. The difficulties are redoubled when, as is usually the case, any

Figure 14. Excerpt from *The Cobweb* (Leonard Rosenman). (Copyright © 1955, Metro-Goldwyn-Mayer, Inc. Rights throughout the world controlled by Robbins Music Corporation. Used by permission.)

true religious feelings or concepts are subordinated to the more salable commodities of color and spectacle. It is usually understood from the beginning that color and spectacle will dominate the picture; films are, first and foremost, a commercial enterprise, and filmmakers are obliged to make certain concessions to popular taste. The composer's problem is that he is usually limited in his choice of style—the lush romantic style is the only musical style able to match the color and splendor of the decor of such films.

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