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Northwest Passage:
Classic Western Scores From M-G-M, Vol. 2

Supplemental Liner Notes

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Northwest Passage (Book I—Rogers' Rangers)

Kenneth Roberts's novel *Northwest Passage* chronicles the exploits of Major Robert Rogers (1731–1795), who during the French and Indian War raised and commanded an independent unit of light-infantry soldiers attached to the British Army known as "Rogers' Rangers." Often employing techniques eschewed by the British regulars, the unit was able to move through difficult territory under harsh conditions. In 1759, Rogers led 200 of his men from Fort Crown Point in New York to St. Francis in Quebec, where they destroyed an Indian settlement used as a base from which to attack British colonists. On the journey back through northern Vermont, the rangers ran out of food and sought shelter at Fort Wentworth in New Hampshire.

The first 360 pages (Book I) of Roberts's novel of historical fiction concern the Rangers' St. Francis mission, with Book II covering the later periods of Rogers's life: while visiting London, the adventurer met King George III, who appointed him royal governor at Fort Michilimackinac (in modern-day Michigan), from whence he dispatched expeditions in search of the elusive Northwest Passage. In 1936, Book I appeared in serial form in the *Saturday Evening Post*, with Book II following in 1937. When Doubleday published the 734-page novel the same year, it became the year's No. 2 bestseller, behind only Margaret Mitchell's *Gone With the Wind*, prompting M-G-M and producer Hunt Stromberg to snap up the film rights.

The studio originally planned Northwest Passage as its first three-strip Technicolor feature, but because of production delays, that distinction went to a 1938 Nelson Eddy–Jeanette MacDonald musical, *Sweethearts*. A number of actors came and went from the project due to these delays, including Robert Taylor (who would have played Langdon Towne, the novel's narrator) and Greer Garson (as a love interest), but from the beginning Spencer Tracy had been pegged for the lead role of Major Rogers. The film's original director, W.S. Van Dyke, also departed the project, replaced by King Vidor, and at least a dozen writers reportedly contributed to the screenplay (in the end credited to Laurence Stallings and Talbot Jennings). One draft that would have condensed the action of the entire novel into a single film ran an hour longer than *Gone With the Wind*, so the studio opted to split the story into two films. To capitalize on the novel's popularity, however, the picture's full title became *Northwest Passage (Book I—Rogers' Rangers)*, in spite of the fact that none of the film actually concerns a search for the Northwest Passage. And while the film achieved critical and popular success, budget concerns prompted the studio to cancel the planned sequel.

Audiences and critics alike responded to Spencer Tracy's affecting performance as the inspirational Rogers and to Vidor's balancing of the human story against a grand-scale wartime backdrop. The film's impressive action sequences, many of which were filmed on location in Idaho, include the rangers crossing a treacherous river as well as their raiding of the Abenaki village.

Variety praised Herbert Stothart's characteristically thematic score as "one of the finest yet written for films." Recorded with a 60-piece orchestra and a 60-voice chorus, the music embodies the courageous spirit of Rogers and his militia: Stothart represents the infantry with various patriotic themes, based in part on popular British songs such as "Rule Britannia" and "Over the Hills and Far Away." A yearning love theme for strings reminds artist Langdon Towne of his sweetheart Elizabeth back home, while a primitive, repeated-note idea drives the rangers toward St. Francis. In addition to the primary melodies, Stothart acknowledges the story's colonial setting with Americana writing and passages for fife and drum (some of which was provided by William Axt, who along with Daniele Amfitheatrof contributed a handful of cues to the score). Stothart himself explained his *modus operandi* in an essay published in *The New York Times* on December 7, 1941:

Bits of comedy can be heightened by little musical quirks in the woodwinds. Melodic violin strains heighten the effect of love scenes. Crashing chords and paraphrases of national anthems exalt an audience, as evidenced in *Mutiny on the Bounty* and *Northwest Passage*. Intimate moments can be punctuated with accompaniment handled somewhat as recitative passages are handled in grand opera.

Stothart's involvement with *Northwest Passage* also played a tangential role in the creation of one of the greatest film scores of all time. In early November 1939, producer David O. Selznick briefly considered replacing Max Steiner with Herbert Stothart on *Gone With the Wind*, as he was unhappy with the rate at which Steiner was composing and recording his score. Stothart, who had been Selznick's second choice to score *GWTW* behind Steiner, was unoccupied at the time but unavailable due to his commitment to *Northwest Passage* (which he would begin scoring shortly thereafter). Nevertheless, Selznick arranged a secret screening of *GWTW* for Stothart on November 9, and

related in one of his famous memos that the M-G-M composer was “dying to do the job” and “simply frantic with eagerness and enthusiasm,” assuring the producer that he could deliver his music on schedule. Selznick even considered having Stothart collaborate with Steiner on the score, although he was “not at all certain this would work out.” But within a few days, all of Selznick’s plans had unraveled, as he related in a memo dated November 13:

Stothart had a few drinks on Saturday night, apparently, and did a lot of loose talking about how he was going to have to fix up Max’s work... [W]ithin ten minutes it was back to Max, and he was in a rage. Second, [M-G-M vice president] Sam Katz, with whom Stothart has been working, started raising holy hell about Stothart being taken off his present alleged assignments. Apparently, no two M-G-M executives could agree on whether or not Stothart was working at the moment, and on what. However, Max, spurred on by the Stothart episode, really went to town, and the result is that by tomorrow we will have considerably more than half the picture scored.

Stothart recorded his score for *Northwest Passage* on 35mm optical film, which M-G-M subsequently transferred to ¼” monaural tape. Almost all of the cues survive; FSM presents the few that do not from a music-and-effects stem in a bonus section after the main program (tracks 26–29).

1. Main Title A bright, unison brass fanfare marks the appearance of the M-G-M logo before Stothart introduces his primary themes over the opening titles, which unfold over a map of North America (the film version of this cue—see track 26—features portentous strings under the fanfare). The main march for Rogers’s Rangers consists of a bold descending line that culminates in a quotation of “Rule Britannia”; a repeated-note fanfare sounds over trudging accompaniment, representing the Abenaki Indians and the arduous journey on which the rangers embark; a joyous fife-and-drum passage firmly grounds the score in colonial times before male chorus sings the Rangers’ secondary march theme, the shape of which suggests the traditional English song “Over the Hills and Far Away.” Stothart closes out the “Main Title” by melding the introductory fanfare with ethereal female chorus and the second half of “My Country ‘tis of Thee.” An enthusiastic setting of “The British Grenadiers” plays over a card setting the story during the French and Indian conflict and the opening scene in 1759

Portsmouth, New Hampshire.

Portsmouth Harbor The film proper begins at the Portsmouth Harbor, where Humphrey Towne (Robert Barrat) supervises his sons rigging a ship. Urgent, blustery material hints at the principal march theme before the men sing a gruff work song (off screen). Bells and a noble brass fanfare signal the arrival of a stagecoach from Boston, carrying another of Towne’s sons, Langdon (Robert Young). An earnest hymn leads to peaceful woodwind material as Langdon follows after a tavern keeper, who carries ale to an imprisoned woodsman, “Hunk” Marriner (Walter Brennan). Stothart scores Langdon’s reunion with his friend Hunk with frolicking strings and woodwinds; the woodsman is being publicly humiliated—locked in a pillory—for speaking out against the king’s attorney, Wiseman Clagett (Montagu Love).

2. Harvard Pie Strings and playful woodwinds—culled from the fife material of the “Main Title”—sound as Langdon reveals to his friends that he has been expelled from Harvard for drawing a cartoon that insulted the school’s food and its administrator. A foreboding, undulating pattern enters when Langdon expresses unease over the prospect of telling his father about the expulsion. (This cue does not appear in the finished film.)

Calling on Elizabeth Strings, woodwinds and a fragile electric organ underscore Langdon’s subsequent reunion with his sweetheart, Elizabeth Browne (Ruth Hussey). Stothart introduces their love theme (1:29), a bittersweet descending melody for strings, as Langdon expresses how much he missed Elizabeth at school.

3. At the Tavern This source piece spotlighting fiddle plays at a tavern where Langdon drinks with his friend Sam Livermoore (Lester Matthews). After Langdon drunkenly insults Wiseman Clagett, Hunk arrives and helps him flee the scene to avoid arrest.

4. What’s This Map? At a backwoods tavern, Langdon and Hunk meet Major Robert Rogers (Spencer Tracy), who prods them into joining him in an *a cappella* rendition of “Drink to Me Only With Thine Eyes” (not included on this CD). The repeated-note fanfare from the “Main Title” sounds as the major looks through Langdon’s portfolio, impressing him with Langdon’s mapmaking abilities. Rogers notes a depiction of the fabled Northwest Passage to the Pacific Ocean. The secondary ranger theme returns for Langdon voicing his desire to “paint Indians,” with the repeated-note fanfare returning as he dismisses a veiled suggestion from Rogers that he join the army. Woodwind choir quotes “Drink to Me Only With Thine Eyes” when the men consume rum together. (The closing bars of this cue are dialed out of the film.)

5. Rogers Convinces Amherst Rogers brings the inebriated Langdon and Hunk to his headquarters at Fort Crown Point. Martial percussion and winds develop the repeated-note fanfare as Rogers convinces General Amherst (Lumsden Hare) to allow him to lead an expedition to wipe out a group of murderous Abenaki Indians. A snare drum rolls as Rogers and his British superiors prepare to inspect their troops.

6. Exit to Crown Point As Rogers and the British officers inspect the assembled forces, a fife-and-drums piece joins a setting of the secondary march.

7. Exit and Addenda to Crown Point After Rogers begrudgingly agrees to bring a group of suspect Mohawk scouts on his mission, he dismisses his men; fanfaric brass and rolling snare lead to a proud reading of the main theme as they march off. After a transition to nighttime, a pure reading of "Over the Hills and Far Away" sounds for the rangers boarding rowboats.

8. Long Boat Row Moody, impressionistic material surrounds a flowing reading of the secondary theme as the rangers set out on their mission, rowing their boats across Lake Champlain. A tranquil flute solo marks a transition to the men hiding their vessels on the shore and resting until dark.

French and Indians The rangers hide in the woods as French patrol boats glide by ominously. While Rogers and Towne discuss the possible existence of the Northwest Passage, Stothart expands and develops the martial winds and percussion of "Rogers Convinces Amherst," incorporating the secondary march. Once the enemy boats are out of sight, murky bassoons are dressed with dreamy harp glissandi as Rogers tells Langdon to get some sleep.

French Camp Fires Fateful winds and strings sound over a pulse as the rangers cautiously row past an enemy campfire at night; this cue does not appear in the finished film. (See track 27 for music from a subsequent scene that survives only on the music-and-effects track.)

9. Through the Rain Rogers sends a group of injured rangers back to the fort, along with the Mohawks, who have proven to be disloyal. A dire, trudging passage emphasizes low colors as Rogers and his remaining men once again set sail and navigate through a storm. An optimistic rendition of the secondary march builds after a transition to the men reaching shore.

Indian Atrocities The rangers gather around Rogers, who finally reveals their destination: the Abenaki-occupied village of St. Francis. As Rogers rallies the men against the murderous Indians, martial winds and percussion return, joined by a threatening fanfare for muted brass and low-register strings. After Rogers calls upon one of the rangers to give a first-hand account of the Abenakis' brutality, the cue dies

down with a misterioso development of the secondary march.

10. First Swamp Fateful muted brass and tremolo strings sound as Rogers leads the rangers through a mosquito-infested swamp.

Morning Austere muted horn is joined by eerie string harmonics, woodwinds and suspended cymbal for the men resting in tree branches above the swamp.

11. Second Swamp A quietly horrified passage for tremolo strings and winds plays as the men continue through the swamp. (This material does not appear in the finished film.)

Leaving Webster Behind A cautious woodwind setting of the repeated-note fanfare sounds as Rogers checks up on Webster (Regis Toomey), whose leg is broken. After Rogers gives Webster some tobacco, an amicable reading of the secondary march underscores the major leaving the ailing ranger behind. Langdon witnesses the exchange and challenges the major's decision to abandon Webster with a delicate rendition of the primary theme entering as Rogers defends himself and explains that the ranger is aware of the dangers of the mission. A melodramatic string reading of the secondary theme closes the cue, but does not appear in the finished film.

12. Indian Messengers Loyal Stockbridge Indians catch up with the infantry, marked by an agitated chromatic pattern. Once they report that the French have seized the rangers' hidden boats and supplies, a dreary reading of the secondary theme mixes with "Rule Britannia" as Rogers quietly considers the news.

Provisions for Men A warm reading of the secondary theme plays as Rogers orders Lt. McMullen (George Eldredge) back to Fort Crown Point to request that Gen. Amherst send supplies to Fort Wentworth.

13. To the St. Francis River An optimistic reading of "Over the Hills and Far Away" underscores the rangers marching toward the St. Francis River.

14. I Could Capture Quebec After the men cross the perilous St. Francis River (see track 28 for the corresponding cue), Stothart reprises "Over the Hills and Far Away" as they continue on their journey; the woodwinds and strings that conclude this cue are dialed out of the film.

Repeated Instructions Rogers briefs his men at night (see track 29), with Stothart tentatively developing the primary march for the rangers repeating their orders back to the major. The love theme gradually surfaces, recalling Elizabeth, as Langdon and the others prepare for battle; stoic brass, answered by strings, present a soothing setting of the secondary theme when Rogers comforts Langdon, who has never shot a man before. As the men sneak into the village, tranquil flute and shimmering strings close the cue, re-

calling material from “Long Boat Row.”

15. Langdon Is Wounded In a lengthy (and unscored) battle sequence, the rangers succeed in burning down the town and wiping out most of the Abenaki. Afterward, dire strings and brass sound amid tribal percussion when Hunk comes across a wounded Langdon, who has been stabbed with a bayonet. A mournful quotation of “Yankee Doodle” gives way to a tragic setting of “Over the Hills and Far Away” as Hunk helps Langdon to his feet. The rangers proceed to evacuate the village in canoes, to a reprise of the dire material, followed by a fateful version of the secondary theme.

16. I Can Walk A martial setting of “Over the Hills and Far Away” sounds as the rangers begin their march to Fort Wentworth, where they hope food and supplies await them. Stothart develops the dire material from “Langdon Is Wounded” when Rogers checks on the injured Langdon (the finished film tracks a repetition of the cue’s opening in place of this material). An unused, tragic setting of “Over the Hills and Far Away” was meant to sound as the major tries to motivate Langdon to stand up and walk; Rogers reminds Langdon that Elizabeth awaits him back home, with the love theme playing as he pulls out the artist’s sketchbook and shows him her portrait. The secondary march theme slowly gathers strength as Rogers helps Langdon to his feet, the melody rising sequentially for the artist taking his first belabored steps, before Rogers calls over two captives, Abenaki sympathizer Jennie Coit (Isabell Jewel) and an Indian boy (Lawrence Porter), to assist the wounded ranger. The cue culminates in a jubilant reading of the primary march theme as Langdon rediscovers his strength.

17. Tired Marchers Fatigued readings of the primary march theme accompany Rogers inspecting the rangers as they march; Lt. Crofton (Addison Richards) appears to be mentally unstable and is concealing a battle “souvenir” in a sack. Rogers orders the men to set up camp when he sees Langdon lagging behind in the distance.

18. There’s the Lake A softly determined rendition of “Over the Hills and Far Away” plays as the men proceed on their journey and Langdon continues to regain his strength with Jennie helping him along. A quotation of “Rule Britannia” underscores the rangers excitedly arriving at Lake Memphremagog, where Rogers has promised them they can fish. Fearing the presence of the enemy, the major reneges on his promise.

Take a Vote Aching versions of “Over the Hills and Far Away” and the secondary theme underscore the rangers voting to split into four parties so that they can hunt for food in the woods surrounding the lake,

with plans to rendezvous at Eagle Mountain.

19. Crofton’s Vengeance/A Dead Indian’s Head Murky woodwinds sound as the rangers take note of Crofton’s increasingly bizarre behavior. The fanfare from “Indian Atrocities” returns for Crofton running off with his concealed prize; agitated strings and brass create tension when Rogers catches up with him and sees that he is harboring—and has been feasting on—a severed Indian head. After Langdon arrives on the scene and disarms Crofton, the material escalates, climaxing when the crazed lieutenant takes a running leap off a cliff.

A reassuring version of the primary march plays for Rogers saluting the dead soldier and informing Langdon of the sack’s contents.

20. Divided Rangers A spirited reading of “Over the Hills and Far Away” underscores the men marching off in separate groups. The primary march theme comes to the fore after Rogers denies Hunk’s request to be reassigned to Langdon’s group.

Avery While Rogers’s group prepares a stew, Lt. Avery (Douglas Walton) stares into the distance, taken by madness. Foreboding tremolo strings underscore his announcement that he is “going home,” with a tragic statement of the love theme sounding as he runs off, abandoning the others.

Hunk Is Reminiscent The dire material from “Langdon Is Wounded” marks a transition to the rangers camping at night; Hunk and two of the other men lay awake, with a nostalgic, folk-flavored theme playing as they wonder what food awaits them at Ft. Wentworth. A dismissive interjection from elderly ranger Jesse Beacham (Hugh Sothern) receives a sarcastic quotation of “Yankee Doodle.”

Langdon Drags Back A shimmering setting of “Over the Hills and Far Away” underscores Langdon’s arrival at Rogers’s camp. As he describes the capture and butchering of his comrades, Stothart reprises the martial motive from “Rogers Convinces Amherst” (this material is mostly dialed out of the film).

Friendship Strings offer a soothing rendition of “Over the Hills and Far Away” for a transition to a private moment between Rogers and Langdon as they look through the artist’s picture book. The love theme appears when they come to Elizabeth’s portrait, with the major subtly reassuring Langdon that he will survive to marry her.

21. The Last March A belabored ostinato supports gloomy woodwinds—with a hint of “Over the Hills and Far Away”—as the 50 remaining rangers continue their march to Fort Wentworth through a punishing rainstorm. Racing strings and woodwinds create anticipation when a Stockbridge Indian spots the fort in the distance.

22. Fort Wentworth Brass fragments of “The British Grenadiers” and “Rule Britannia” sound amid urgent, wavering strings as Rogers leads the starving rangers in a race toward the fort. The cue rises fatefully, climaxing as Rogers reaches the structure, only to find it completely uninhabited. A mournful rendition of the main theme plays as the realization sets in and Rogers breaks down.

23. Fife and Drums Corps As Rogers leads the rangers in a prayer, the fife and drum from “Exit to Crown Point” signal the arrival of British soldiers. The secondary theme appears as the British march into the fort bearing food and supplies for the rangers.

Inspection After Rogers announces that the Abenaki Indians have been vanquished, a triumphant brass arrangement of William Boyce’s “Heart of Oak” plays through a transition to Portsmouth, where a celebration plays out in honor of the rangers.

24. You’ll See a Nation As Rogers informs the rangers that their next mission will be to seek out the Northwest Passage, the repeated-note fanfare returns before giving way to a noble reading of “My Country ‘Tis of Thee.”

25. To Find a Northwest Passage The rangers march off, to a robust brass arrangement of the primary march theme, with “My Country ‘Tis of Thee” developed for Rogers bidding Langdon and Elizabeth farewell—they plan to travel to England, where Elizabeth hopes Langdon will become a successful painter. As Rogers heads off to join his men, Elizabeth wonders if he will actually discover the Northwest Passage and if she and Langdon will ever hear from him again; Langdon in turn assures her that Rogers will always be remembered. “Over the Hills and Far Away” sounds before the secondary march is given a rousing reprise for orchestra and male chorus to close the film.

Bonus Tracks

Tracks 26–29 present cues from the film’s music-and-effects track that are otherwise lost:

Many Rivers to Cross

Robert Taylor stars in the M-G-M romantic comedy/western *Many Rivers to Cross* (1955) as Bushrod Gentry, a handsome 18th century trapper who reluctantly becomes the object of affection for marriage-crazed pioneer Mary Stuart Cherne (Eleanor Parker). While making his way through Kentucky, Gentry becomes wounded in a scuffle with a group of Shawnee Indians. He is rescued by Mary, who instantly falls for the trapper and brings him home to her family. Gentry stays with the Chernes until he recovers, but matters become complicated when Mary summons him to a

26. Main Title (music & effects) The film version of the “Main Title” features portentous, swirling strings under the introductory fanfare (also featuring Leo the Lion’s roar). After this opening section, the cue is the same as that heard in track 1.

27. Over the Hill On their way to St. Francis, the rangers evade the French by using ropes to pull their boats up a steep hill. Stothart plays through their labor with the secondary theme, belabored chromaticism, the fateful material heard in “Fort Wentworth” and fierce developments of “Rule Britannia.” Descending chromatic brass and strings sound for the rangers guiding their boats down the other side of the hill.

28. Human Chain Continuing their perilous journey north, the rangers form a human chain in order to cross the St. Francis River. For this extended sequence, swarming strings mingle with threatening, exclamatory brass and bold statements of the main theme. Both march themes sound victoriously when the men succeed in reaching the opposite side of the river.

29. Elizabeth On the eve of the St. Francis raid, the rangers camp outside the Indian village. The love theme plays fondly as Langdon recalls Elizabeth and the other comforting staples of his home life to Hunk.

Tracks 30–31 are early recordings of the “Main Title”:

30. Main Title (original opening) This is the “Main Title” as originally recorded by Stothart; the opening is different, but the balance of the track is the same recording as heard earlier on this disc. (See track 1 for the “Main Title” with the revised fanfare, and track 26 for the revised fanfare with string overlay—otherwise lost—from the music-and-effects track as heard in the finished film.)

31. Main Title (orchestra only) This alternate take of the “Main Title” for orchestra only omits the male and female singers. It was recorded immediately after the version heard in track 30, and thus features the original, unused opening.

—Jeff Eldridge and Alexander Kaplan

cave and declares her affections. Although Bushrod insists that he is not marriage material—he would rather roam the wilderness in search of the perfect plot of land—Mary schemes to win him over. She instigates a no-holds-barred fight between the trapper and her oafish suitor, Luke (Alan Hale Jr.), and when this fails to yield the desired result, she lies to her family, telling them that Bushrod attempted to seduce her in the cave. Outraged, Cadmus Cherne (Victor McLaglen) forces Gentry to marry his daughter, but after the ceremony the scorned trapper flees into the wilderness with Mary

in pursuit.

When Bushrod subsequently lands in jail for punching a dishonest innkeeper, Mary rescues him and the “couple” spend an evening bickering under the stars, with Gentry continuing to resist her advances. Much to Bushrod’s good fortune, they are interrupted by a party of men who are out to exact justice on a group of thieving Shawnees. The trapper seizes the opportunity to have two of the men escort Mary home, prompting her to end their marriage in tears. Gentry bonds with the party’s leader, family man Esau Hamilton (James Arness), but has an epiphany when he visits Hamilton’s home and successfully treats the fever of an ailing child. The experience warms Bushrod toward a family lifestyle, causing him to reconsider his relationship with Mary. After he finds her in the wilderness and joins her in warding off a relentless Shawnee attack, the couple makes peace and they resolve to spend their lives together.

Many Rivers to Cross boasts a musical score by Cyril J. Mockridge, a mainstay of the Twentieth Century-Fox music department (on loan to M-G-M for this one and only assignment). Noted for his light touch with comedies and musical adaptation, Mockridge did not conduct his own music—not an issue at Fox, where Alfred and Lionel Newman were two of the finest studio conductors ever to work in film—so Miklós Rózsa performed those duties for *Many Rivers to Cross*. (Rózsa seldom conducted film scores for other composers but he did conduct at least twice for Bronislau Kaper, on 1955’s *The Glass Slipper* and 1956’s *Somebody Up There Likes Me*.) Mockridge teamed with the great orchestrator Alexander Courage on the project, although Harper MacKay and Al Woodbury also assisted with a handful of cues.

The cornerstone of Mockridge’s sweeping Americana score is the merry song “The Berry Tree” by Saul Chaplin (a songwriter and executive on staff at M-G-M), inspired by the traditional folk song “The Next Big River.” Introduced as an anthem for Bushrod’s carefree lifestyle, the infectious tune quickly comes to represent Mary’s longing to be with the trapper; by the end of the film, the song embodies their mutual love. Although Mockridge continually varies “The Berry Tree” throughout the score to function in settings that range from sentimental to comedic to rowdy action, the composer also incorporates several supporting ideas: a nostalgic western melody introduced on harmonica for Bushrod’s dream to find the perfect plot of land; a jaunty, comedic motive for the film’s sprawling fight sequences; and a compassionate pentatonic-flavored theme representing Bushrod’s acceptance of a family lifestyle late in the film. Mockridge’s work is generally lighthearted in tone, save for the Indian

attack scenes, which feature aggressive brass writing while tied to the rest of the score through severe developments of the ever-present “The Berry Tree.”

Those critics who mentioned the score, paid it compliments: *Variety*’s reviewer remarked that the “picture has been well-scored by Cyril J. Mockridge”; the *Los Angeles Examiner* offered that “Mockridge further enhanced [the film] with his mountain music score”; and *The Hollywood Reporter* stated that “Cyril J. Mockridge has created a fine score from mountain themes including a bang-up use of [The Berry Tree] for a sort of theme song and title number.”

Disc 2 of this album presents the complete score to *Many Rivers to Cross*, remixed and remastered in glorious stereo from the original 35mm three-track scoring sessions.

1. Main Title For the opening credits, robust brass and hoedown string writing support a carefree vocal performance of the Saul Chaplin-composed song “The Berry Tree,” sung by Sheb Wooley. An aching string rendition of the melody follows for a card dedicating the film to the brave frontier women of America. The cue winds down playfully as young Miles Henderson (Darryl Hickman) pays a concerned visit to the family of his wife-to-be, Cissie (Betty Linn); she has lost interest in Miles now that handsome trapper Bushrod Gentry (Robert Taylor) has come to town.

2. Gourd Seeds In a nearby stable, Bushrod dismisses Cissie’s the affections of Cissie. A lonesome harmonica theme plays through his rehearsed excuse: His dream in life is to wander the territory on his own and find a plot of land where he can settle down and plant his gourd seeds. Cissie runs off heartbroken, the cue erupting violently when a Shawnee Indian attacks her. After Bushrod fends off the perpetrator with his whip, weepy strings take over as townsfolk gather and pry a grateful Cissie away from Gentry. Playful winds suggest “The Berry Tree” when Miles confronts Bushrod for supposedly stealing his girl. (In the subsequent scene, as Bushrod makes his way through the wilderness, he whistles and sings “The Berry Tree,” but Taylor’s performance is not included on this CD.)

3. Bushrod Gets Bushed/Here Comes Mary/Barren River After Bushrod leaves town, Mockridge provides a cautious setting of “The Berry Tree” for the frontiersman hiding by a riverbank and spying on a group of Shawnees. As Gentry swings into action and dispatches all but one of the Indians, frenetic action music spotlights a savage, repeated-note development of the main theme. The remaining Indian stabs Bushrod in the arm, but just as he is set to kill the trapper, Mary Stuart Cherne (Eleanor Parker) fires a shot that sends the Indian running away. Delicate wood-

winds usher in the main theme on strings as flirtatious Mary and her Indian companion Sandak (Ralph Moody) introduce themselves to Bushrod.

Lush strings mark a transition to Mary and Sandak escorting the wounded trapper toward their home on Barren River. Mary tells Bushrod of her large family to a rustic statement of the main theme that spotlights harmonica and banjo.

4. Come See My Cave/In the Cave After Gentry meets the Cherne family, an increasingly amorous Mary dresses his wound. At night, while Bushrod recuperates in Sandak's shed, Mary pays him a visit; gentle impressionism for woodwinds and tremolo strings leads to a series of moody, tentative developments of "The Berry Tree" as she convinces him to accompany her to a secret locale.

Shimmering strings, piano and harp evoke the inside of a cave where Mary and Bushrod proceed to kiss near a reflecting pool. The main theme culminates in wedding chimes when Mary implies a desire for marriage, prompting Bushrod to deliver his "Gourd Seed" speech to a reprise of the harmonica melody. Angered by his rejection, Mary tosses her torch into the water, the score responding with a connotation.

5. Invitation to a Wedding The following morning, Bushrod leaves the Cherne household, but when Mary finds him bathing in a stream she marches him home at gunpoint to a lumbering, grumpy treatment of "The Berry Tree." Once Mary locks the frontiersman in Sandak's shed, strings and winds underscore her awaiting the arrival of her oafish suitor Luke (Alan Hale Jr.); his appearance is marked by an outburst of fiddle and brass.

6. Luke and Bushrod Fight Mary instigates a fistfight between Luke and Bushrod by telling the former that Gentry called her a "snake" (she hopes that Luke will break Bushrod's leg, confining him to her house). A crowd gathers as the two men pulverize one another, the score responding with fitful, cartoonish material as well as a jaunty "fight" motive, which Mockridge will reprise throughout the film.

7. Fight Continued The boisterous fight material continues for the men restarting their match after a water break. Bushrod eventually triumphs over Luke and the score winds down wryly with a victory fanfare; a chime quotation of "Here Comes the Bride" suggests that this will not be Mary's last attempt at ensnaring Gentry.

8. Nail Shoot Part 1 Bushrod agrees to serve as a judge at the Barren River Nail Shoot (a marksmanship contest) where a country ensemble version of "The Berry Tree" plays.

9. Nail Shoot Part 2 Mary's father, Cadmus (Victor McLaglen), wins the contest when Bushrod

and Mary trick him into wearing a pair of glasses he had previously refused to use out of pride. The small ensemble version of "The Berry Tree" returns for Cadmus's victory and continues when Mary thanks Bushrod for his help.

10. Contrary Mary and Mooning As Cadmus berates Mary for turning down Luke's marriage proposal, coy woodwinds take up a Scottish-tinged development of the main theme. The scene transitions to Mary's room, where Mrs. Cherne (Josephine Hutchinson) advises her daughter to forget about Bushrod; lush strings take up "The Berry Tree" as Mary looks down at Sandak's shed from her window, pining for the trapper.

11. Bushrod Fights the Brothers In an effort to keep Bushrod at Barren River, Mary tells her family that the trapper took advantage of her in the cave. A brawl between Gentry and the Cherne brothers ensues to playful, raucous developments of the material from "Luke and Bushrod Fight." After Bushrod defeats his opponents, Cadmus forces him to marry Mary at gunpoint.

12. So Long Mary/Mary's Vocal/Sandak Sings/Off to Bowling Green A chipper setting of the main theme plays as Bushrod angrily abandons Mary and takes off into the wilderness. Mary and Sandak follow his trail while singing "The Berry Tree," with pounding native percussion humorously backing the Indian's vocal. For the sake of completeness, the vocals are here taken from the soundtrack of the finished film (the only surviving source), including sound effects; an instrumental-only and thus "clean" version can be heard on track 29. Pastoral developments of the main theme follow for Gentry's journey to an inn at Bowling Green.

13. Thirty Days/Steppin' Mary Bushrod punches an antagonistic innkeeper only to learn that he is Bowling Green's justice of the peace. The trapper languishes in jail, to the accompaniment of a bluesy clarinet reading of the main theme, as the innkeeper taunts him from outside his cell. Sneaky woodwinds and exclamatory strings denote Mary knocking out the innkeeper from behind and springing Gentry, with a wry march setting of "The Berry Tree" following for a transition to Bushrod, Mary and Sandak traveling through the woods. The material resolves warmly as Mary feigns exhaustion.

14. Interrupted Love While camping in the woods, Mary attempts to seduce Bushrod, accompanied by dreamy readings of the main theme for shimmering strings and glockenspiel. Comical wind gestures continually interrupt the romantic material to represent the trapper fending off her advances. The cue ends with a threatening air as a group of shotgun-

toting men arrive on the scene, a “punishment party” in search of thieving Shawnees. Bushrod decides to join them and seizes the opportunity to send Mary back to Bowling Green with two of the men.

15. Busted Romance Later, Mary tracks down Bushrod at a saloon. Bitter strings mingle with melancholic suggestions of the main theme as she ends their marriage and leaves for Barren River.

16. Bushrod Save My Chee-ild/Montage/Came the Dawn Bushrod accompanies the punishment party’s leader, Esau Hamilton (James Arness), to his home when Hamilton learns that his baby daughter has fallen ill. The score balances a dire tone for Hamilton and his family worrying over the baby with a wholesome theme for Bushrod’s plan to treat her with steam.

Urgent developments of the new melody escalate through a montage of Gentry and the Hamiltons generating steam in a makeshift tent for the baby. When her fever finally breaks at dawn, the cue’s suspenseful air melts into a compassionate string reading of the theme as Esau and Bushrod soak in the experience. “The Berry Tree” gently caps off the cue before Gentry, a changed man, leaves the Hamiltons to find Mary.

17. Back to Barren River/Bushrod Finds Sandak/Where’s Mary?/Mary’s in Trouble/Stalking/What Took You So Long? (abridged)/Frontier Woman/Strategy/More Strategy/You Won Me/End Title—New/End Cast A lengthy sequence of cues accompanies the film’s climactic action: Sentimental clarinet plays through Bushrod’s encounter with two injured victims of a Shawnee raid. Once they inform him that the Indians are heading for Barren River, Gentry continues through the woods, the score capturing his concern for Mary with the repeated-note version of the main theme from “Bushrod Gets Bushed.”

Piercing orchestral outbursts sound when he reaches the corpse-strewn site of the ambush and discovers a wounded Sandak. The Indian tells him that Mary fled the attack and the trapper proceeds to track her, accompanied by methodical developments of “The Berry Tree.”

A passage of violent brass and strings marks a cut to Mary pursued by a band of Shawnees, with subdued suspense material following as she hides inside a hollow tree trunk in the middle of a river. One of the Indians discovers her and prepares to scalp her but Bushrod arrives just in time and shoots him. As the trapper is reunited with Mary, a fateful brass development of “The Berry Tree” leads to warm, playful readings of the tune for the pair squabbling.

Pounding tribal music signals the arrival of the remaining Indians on the scene. The couple takes refuge in Mary’s cave, where they make their final

stand, the score alternating repetition-based suspense with threatening action material and delicate, reassuring statements of the main theme for Bushrod and Mary picking off the invading Shawnees. The rowdy motive from “Luke and Bushrod Fight” returns for the couple teaming up to fend off the final Indian.

A soothing statement of “The Berry Tree” plays through the aftermath of the attack as the pair resume their bickering. Bushrod bids Mary farewell, accompanied by a reprise of his harmonica melody, but she rushes into his arms and declares her love once again; they kiss, the score responding with a vocal performance of “The Berry Tree” that continues through the end title card, while a spirited orchestral arrangement of the tune plays during the closing credits.

Bonus Tracks

18. Main Title (instrumental) This earlier recording of the “Main Title” features an instrumental of “The Berry Tree” in place of Sheb Wooley’s vocal.

19. Here Comes Mary (original version) Mockridge’s original version of “Here Comes Mary” (track 2) was relatively short, featuring agitated strings for Mary’s initial rescue of Bushrod.

20. Mooning (original version) This earlier rendition of “Contrary Mary and Mooning” (simply titled “Mooning”) features an alternate opening that eschews the Scottish flavor of the film version.

21. Arkansas Traveler (Square Dance) A festive square dance plays as source music at a group marriage ceremony in Barren River. This is a re-recording of an Al Sendrey arrangement originally written for M-G-M’s *The Romance of Rosy Ridge* (1947, otherwise scored by George Bassman).

22. Wedding Waltz At the marriage ceremony, Bushrod and Mary dance to a quaint country waltz. The trapper is set to leave town, but Mary angrily plots to keep him around. This Rudy Kopp composition, arranged by Robert Franklyn, was re-recorded from *Westward the Women* (1951).

23. So Long Mary/Mary’s Vocal/Off to Bowling Green (original versions) Mockridge originally composed this belabored, comical arrangement of the main theme for Bushrod leaving Mary behind at Barren River. Alternate accompaniments for the vocal performance of “The Berry Tree” by Mary and Sandak were also recorded.

24. Thirty Days/Steppin’ Along (original versions) This alternate cue includes a brief development of “The Berry Tree” for Bushrod’s jailbreak (track 13), unused in the film (likely due to deleted footage).

25. Interrupted Love (original version) This unused cue features an abbreviated take of the romantic material for Bushrod and Mary camping at night.

26. What Took You So Long?/Seeking Shelter

This alternate selection from the film's climactic action sequence (track 17—which uses only a portion of “What Took You So Long?” and none of “Seeking Shelter”) replaces coy readings of “The Berry Tree” with violent brass and strings that emphasize the threat posed by the Shawnees.

27. End Title (original version)/End Cast The original rendition of the “End Title” builds towards a grand, romantic climax for the lovers kissing—eschewing the vocal heard in the film.

28. Main Title (instrumental, alternate) The bulk

A Thunder of Drums

In the 1961 adventure *A Thunder of Drums*, a young cavalry lieutenant, Curtis McQuade (George Hamilton), struggles to win the respect of his uncompromising captain, Stephen Maddocks (Richard Boone). Stationed at isolated Fort Canby in Arizona—where Indians pose a continuous threat—McQuade suffers under the tutelage of Maddocks, who bears a mysterious grudge against him. Curtis also stirs up trouble by doggedly attempting to reconnect with his old sweetheart, Tracey Hamilton (Luana Patten), soon to be married to Lt. Gresham (James Douglas).

After Gresham catches McQuade and Tracey kissing, he and a band of troopers go missing on an expedition into the wilderness. Maddocks leads McQuade and the rest of the cavalry out into the desert to search for the wayward soldiers; here, McQuade begins to suspect that the captain's hostility toward him derives from the fact that his own father was once Maddocks's commander, and that the elder McQuade ruined Maddocks's career as punishment for a military blunder. Once the troopers discover that Indians have slaughtered Gresham and his men, McQuade is quick to blame himself for Gresham's death, believing that his infidelity with Tracey served as a distraction to Gresham. While Maddocks denies McQuade's initial request for vengeance against the murderous Indians, the young lieutenant is able to prove himself to his captain when he agrees to lead a squad of men into a ravine to act as bait. McQuade succeeds in drawing out the Apaches, with Maddocks and the rest of the cavalry arriving on the scene to wipe out the Indians. After the battle, the captain confirms that his animosity toward McQuade did indeed stem from his turbulent relationship with the young man's father.

Upon returning to the fort, McQuade learns that Tracey is heading back to St. Louis; she can no longer bear to be around him, as she blames herself for what happened to her fiancé. After she departs, Maddocks reconciles with McQuade and encourages him to ac-

cept the lonely life of a soldier. While a substantial amount of screen time is devoted to the romance between McQuade and Tracey, the heart of *A Thunder of Drums* is in Boone's portrayal of Maddocks. Behind his angry exterior, Boone subtly conveys the soldier's suffering over his past as well as his razor-sharp understanding of how his enemies operate. Other standout performances include Arthur O'Connell as Maddocks's friend, the seasoned old Sgt. Rodermill, and a young Charles Bronson as the leering but ultimately brave Hanna.

29. So Long Mary/Mary's Vocal (instrumental)/Sandak Sings/Off to Bowling Green This is a version of track 12 without the vocals (and sound effects) taken from the finished film itself.

30. The Berry Tree This extended version of “The Berry Tree” (performed by Sheb Wooley and orchestra) does not appear in the film.

—Alexander Kaplan

cept the lonely life of a soldier.

Composer Harry Sukman's score adds considerable drive to the film's ponderous first half with a heroic, brassy march for the troopers. The material not only serves as a gung-ho call to arms for the soldiers, but as a lamenting commentary on their loneliness, particularly during the more intimate scenes between Maddocks and McQuade. In addition to the requisite militaristic material, a suitably angst-ridden love theme plays up McQuade's forbidden relationship with Tracey, with an impassioned “B” section that frequently underscores their kissing. The score's other principal theme is a disturbed, ghostly melody for Laurie Detweiler (Tammy Marihugh), a traumatized young girl rescued by the cavalry after Indians kill her family; Laurie's theme gradually becomes more tonal as the girl heals and bonds with Tracey. The film's villainous Indians receive a battery of percussion that includes tom-toms, timpani, field drum, bass drum and turtle rattle. For the brutal battle sequence at the film's climax, Sukman combines this material with aggressive variations on his march theme.

Sukman (1912–1984) had recently won an Oscar for Best Music, Scoring of a Musical Picture (on 1960's *Song Without End*, shared with Columbia's Morris Stoloff) and was soon to embark on a successful run of TV scoring at M-G-M, particularly on *Dr. Kildare* (FSMCD Vol. 12, No. 6). *Variety* noted of his score for *A Thunder of Drums*: “Harry Sukman has com-

posed a vigorous, listenable score, especially rousing as it accompanies the main titles." *The Hollywood Reporter* was equally complimentary, writing: "Harry Sukman's score avoids the clichés of the genre and is often quite brilliant, his use of a guitar against a brawl, for instance, being witty counterpointing." And *Limelight* offered, "Harry Sukman's score has dash, menace and variety."

Disc 3 of this collection features Sukman's complete score to *A Thunder of Drums* remixed from the original 35mm three-track magnetic film. For cues involving a large amount of percussion (for example, the "Main Title," "Oat" and "The Attack"), the percussion was recorded separately (during its own session a few days before the main orchestral sessions) and overdubbed with the orchestra—creating a formidable size to the titular "drums" although adding to the ambient noise in certain passages.

1. The Rape Eerie strings and winds play through an establishing shot of an isolated cabin, surrounded by miles of Arizona desert. As a band of Indians burst into the shack and assault the unsuspecting family inside, Sukman unleashes a dissonant theme for the perpetrators on imitative brass and strings over tribal percussion. A rippling piano motive denotes the youngest child, Laurie Detweiler (Tammy Marihugh), looking on in shock while the Indians rape and murder her mother and sister.

Main Title The opening titles play over footage of cavalry from Fort Canby traveling through the desert on horseback; Sukman introduces his main theme, a bold march for the troopers, developing it over militaristic percussion. The composer weaves the "B" section of his forthcoming love theme (marked by its yearning octave leaps) into the cue at 1:08.

2. Who Goes There? The troopers reach the cabin and discover the slain Detweiler women along with Laurie (alive but rendered mute, due to shock). Sukman bitterly develops the main theme as they collect the bodies and bring them—as well as the corpses of four dead troopers—back to Fort Canby. Perfect-fifth fanfares mark a transition to the fort, with the main theme continuing as the troopers arrive. Grim minor-triadic material sounds as the men enter the fort, before the sinister Indian theme resurfaces for the men delivering Laurie to a doctor; henceforth, Sukman will associate the melody with the emotionally damaged girl. The main theme receives a somber treatment as Capt. Stephen Maddocks (Richard Boone) watches from inside his quarters as the men unload the corpses. The cue closes with a rising scalar line when he admits Lt. Thomas Gresham (James Douglas) into his office to learn which of his men died at the hands of Indians.

3. The Funeral Sukman tragically outlines the main theme once Maddocks advises Gresham to reconsider his impending marriage to Tracey Hamilton (Lana Patten).

Step Inside Solo field drum sounds during a funeral service for the slain troopers. The percussion continues as inexperienced young Lieut. Curtis McQuade (George Hamilton) first arrives at the post for duty.

4. Tracey After Maddocks gives McQuade a hostile welcome, Hanna (Charles Bronson) shows the new lieutenant to his quarters. Sukman introduces a lyrical, folk-like love theme for strings and woodwinds when Curtis reunites with his former lover, Tracey, who resides in the adjacent building with her fiancé, Gresham. Although she is initially angry to see him—he left her without saying goodbye—the two give in to their passion and kiss, to a statement of the love theme's aching B section. The material abruptly cuts off when Lieutenant Porter (Richard Chamberlain) enters and interrupts them.

Go Away After Porter threatens to tell Gresham of Tracey's infidelity, an outburst of agitated strings and brass sounds for McQuade dismissing him. The love theme's B section returns, now bittersweet, as Tracey resists Curtis's overtures and implores him to leave her alone.

5. Meet Miss Hamilton While informing McQuade of his duties, Gresham "introduces" the lieutenant to Tracey. Sukman's love material captures the pain between McQuade and Tracey as they pretend they do not know one another. Militaristic brass closes the cue for a transition to a line of troopers receiving their pay.

No Payment In the line, Hanna is denied his money as punishment for having lost military equipment and for other infractions; he now owes the army \$14. Comical winds and percussion underline his predicament.

6. To an Asylum As Laurie blankly roams the fort at night, her rippling piano line surrounds unstable readings of her primary theme. McQuade and Tracey comfort the girl before an officer collects her and announces that she is being sent to an asylum in the East.

Peeping Tom Foreboding low-register strings and woodwinds sound as Hanna overhears McQuade making plans to see Tracey. Suspenseful developments of the love theme play through a transition to Hanna spying on Tracey outside her window at night, in hopes of catching her with McQuade.

7. The Fight Hanna baits McQuade by revealing that he saw the lieutenant with Tracey the previous night. For the brutal fistfight that follows, Sukman unleashes violent rhythmic material for brass, strings and percussion. The cue ends as McQuade stands victori-

ous over a fallen Hanna, with Maddocks arriving on the scene to scold both soldiers.

8. Sentry's Murder When an Indian sneaks into the fort at night, sporadic tom-toms, timpani and field drum support lurching strings and horns for the intruder's murder of a sentry. Maddocks and McQuade pursue the Indian outside the fort with biting fragments of the main theme sounding over the foundation of percussion. The Indian reaches his escape horse and rides off into the distance, leaving the troopers behind. (The opening 0:28 of this cue does not appear in the film.)

9. Well Mister Tracey grows conflicted over her forthcoming marriage to Gresham. At a formal party in the fort, McQuade follows her outside and the love theme builds to its impassioned B section as they kiss. The material takes a sour turn when Gresham shows up and smacks McQuade, before the love theme returns to its aching romantic roots as Gresham asks Tracey if the kiss was consensual; when she refuses to answer, he walks her home, leaving McQuade to face Maddocks, who has witnessed the entire exchange.

10. God Speed to You The main theme receives a tough, militaristic reprise for brass, strings and snare drum as Gresham leads a group of troopers out of the fort as a scouting party. After watching the men depart, Tracey and a drunken McQuade share a moment and consider the impact of their affair on Gresham. The main theme melts into the love material, which briefly turns bitter when Tracey attacks McQuade and his background, referring to his family as breeders of "casual gentlemen killers." After McQuade heads back to his quarters, a ghostly version of Laurie's theme underscores the girl stepping outside and facing Tracey. McQuade watches from his doorway as Tracey approaches Laurie; the two connect, and the girl actually smiles, marked by a newly warm interpretation of her melody. Tracey wraps her sweater around the girl, with a solemn reading of the main theme sounding as she brings Laurie inside. McQuade retreats into his room and pours himself another drink, with a taunting snare drum building to the moment he reconsiders and angrily throws his glass to the floor.

11. Oat When Gresham's party goes missing, Maddocks and McQuade lead an expedition to find them. An urgent rendition of the main theme underscores the troopers riding out into the desert. Martial timpani and snare drum are joined by overlapping statements of the main theme's opening perfect fourth in an unused passage (0:22–2:13) for a private discussion between McQuade and Sergeant Rodermill (Arthur O'Connell), who have temporarily broken away from the other troopers; McQuade voices his concern that Maddocks is hazing him because his

father—whom the Captain once served under—ruined his career. Tribal tom-toms support threatening Indian-flavored material for winds as McQuade and Rodermill come across horse tracks. McQuade determines them to be Comanche when he discovers the tribe's marker and oats—possibly Gresham's—on the ground.

This Is Your Bivouac Sukman develops a driving rendition of the main theme after a transition to Maddocks and the rest of the troopers traveling through the desert. The cue winds down when they meet up with McQuade and Rodermill and decide to set up camp for the night. McQuade wonders if there is a dead coyote in the vicinity. He proves to be wrong when Maddocks summons him over to a ditch. . .

The Bodies A swell of percussion leads to angst-ridden cries for brass and strings as McQuade sees the slain corpses of Gresham and his troopers in the ditch. Maddocks scolds the younger officer for his misidentifying the smell and for presuming that the oats he found belonged to Gresham. Field drum rolls play over a grave, low-string pedal point through a transition to the troopers burying Gresham and his men.

13. Not a Chance At the campsite, the love material sounds on English horn and strings for Maddocks listening as McQuade recalls the night when Gresham caught him kissing Tracey. A fateful rendition of the main theme gives way to a gloomy reading of the love theme's B section when Maddocks confirms McQuade's fear that his behavior likely distracted Gresham and played a role in his death. After Maddocks forbids McQuade from going after the murderous Indians, coy woodwinds sound over low strings and sparse percussion as the captain questions Rodermill and tries to determine whether the troopers were slaughtered by Comanches or Apaches (Gresham's throat was pierced by an Apache arrow). When Maddocks figures out the answer he refuses to share it with McQuade; the cue closes with a reprise of the rising scalar line from "Who Goes There?"

14. Thru the Underbrush As Maddocks leads the troopers through some underbrush, Sukman brews suspense with a mix of tom-toms, field drum, piccolo snare drum, bass drum and timpani. (This cue does not appear in the finished film.)

15. Stay Alive Son Maddocks instructs McQuade to bring a small group of troopers to a ravine and act as bait for the Indians. A warm outlining of the main theme underscores McQuade's respectful salute after the captain tells him, "Stay alive, son." Propulsive, chattering developments of the melody for brass and strings play through a subsequent montage of McQuade and his troopers riding towards the ravine.

16. Take Cover After the troopers set up camp in the ravine, they pretend to relax. As McQuade surveys

the surrounding mountains, Sukman creates tension with low strings and woodwinds and delicate percussion (including turtle rattle). When a small rock falls into the ravine, the troopers arm themselves and take cover.

The Attack A barrage of percussion and winds sounds when a band of Apaches emerges and assaults the troopers with arrows and gunfire. The soldiers return fire, picking off several of the Indians. Sukman plays through the action with frantic triplet-based material, hinting at developments of the main theme from "Sentry's Murder" and emphasizing quartal harmonies for the Apaches. The cue dies down as the Indians retreat into the rocks.

Shift Position For a moment of calm after the first attack, the score reprises suspenseful music from "Take Cover." The material continues as McQuade cautiously leads his men across a river and positions them at a ledge; this action is intercut with footage of Maddocks leading his troopers to the ravine.

Second Attack As the Apaches strike again, militaristic percussion supports the aggressive triplet-based material from "The Attack." Pungent brass developments of the main theme sound when Maddocks and his men arrive on the scene and join the fight. The cue drives to a violent climax as the troopers wipe out the Apaches.

17. Nobody Dies Aching unison strings climb as Maddocks dashes across the stream to find the battle's lone casualty among the troopers: his friend, Rodermill. Grunting brass and percussion mark the revelation of Rodermill's body, with mournful winds sounding as Trooper Eddy (Duane Eddy) laments his death. Tragic developments of the main theme surround a quotation of "Taps" for Maddocks standing over Rodermill and reverently speaking his name aloud. Sinking low-register strings close the cue before the captain commends McQuade on a job well done.

18. A Bad Mistake When McQuade apologizes to Maddocks for his previous contentious behavior, a clarinet reading of the main theme gives way to yearning developments of the tune as the captain makes peace with the younger officer; he reveals that Curtis's father did ruin his career as punishment for a mistake, but asks that he send General McQuade his respects the next time he writes him. The cue assumes an optimistic tone with fateful brass over a bouncing bass line for a transition to the troopers arriving back at the fort.

19. Good-bye Laurie Maddocks learns that Tracey will be taking Laurie to her aunt in St. Louis,

rather than to an asylum. A tender setting of Laurie's theme sounds on woodwinds and strings as Maddocks bids the girl farewell; after she musters a smile, he affectionately touches her cheek.

Good-bye Tracey McQuade asks Tracey not to leave, but she cannot help but blame herself for Gresham's death. Aching string developments of the love theme underscore their exchange with the B section denoting their final kiss. A tortured modulation of this material sounds for Maddocks observing as Tracey leaves McQuade and boards a stagecoach.

20. End Title After Maddocks and McQuade watch the stage depart, the captain offers the younger officer a piece of wisdom: "Bachelors make the best soldiers. All they have to lose is their loneliness." Lamenting variations on the main theme underscore Maddocks's revelation that he lost his wife and three little girls to smallpox. The love theme's B section plays to the newfound camaraderie between the two officers after they resolve to drink together. As McQuade leaves to fetch liquor, a celebratory climax of brass, strings and percussion sounds under the end title card for a contented Maddocks retreating to his quarters.

Source Music

Tracks 21–25 present the source music recorded for *A Thunder of Drums*. These cues are noteworthy in that they were composed and performed by legendary rock guitarist Duane Eddy (b. 1938), who appears in the film (in one of his infrequent acting roles) as Trooper Eddy. The artist recorded his guitar tracks prior to filming (on April 19, 1961).

21. Second Waltz This source waltz for banjo and guitar plays at the Fort Canby party when McQuade dances with the lovely Camden Yates (Carole Wells).

22. Two Step After Maddocks and McQuade have a heated confrontation outside the party, a few seconds of this upbeat country dance play when the captain rejoins the festivities. The piece is briefly heard again when a settler bursts into the room and announces that his family has been killed by Indians.

23. Water From a Bad Well Earlier in the film, Trooper Eddy plays a laid-back country tune on his guitar while the other soldiers get drunk.

24. Ballad of Camden Yates Trooper Eddy performs a second relaxed source piece on his guitar.

25. Fort Canby Dance This harmonically static waltz is the first piece of source music featured at the Fort Canby party.

—Alexander Kaplan

The Godchild

Peter B. Kyne's short story "The Three Godfathers," published in the November 23, 1912, edition of the *Saturday Evening Post*, proved popular enough for him to expand it into a novel published the following year, and before the long the tale served as the basis for several films, beginning with a 1916 silent picture starring Harry Carey. Carey also starred in a 1919 remake, *Marked Men*, directed by John Ford, while William Wyler helmed the first sound version, *Hell's Heroes*, in 1929. These three incarnations came from Universal Pictures, but M-G-M then filmed the property twice, first in 1936 as *Three Godfathers*, and most memorably in 1948 as *3 Godfathers*, starring John Wayne and with John Ford back in the director's chair. When Wyler visited Ford on his deathbed in 1973, Ford reportedly joked, "It's time for you to do *Three Godfathers* again." That distinction would, however, go to a young director named John Badham.

Badham got his start directing episodes of series such as *The Bold Ones*; his first TV movie, *The Impatient Heart*, debuted in October 1971. David Shire provided the score for that film, and around the same time the composer and director both worked on the pilot for *Sarge*, a short-lived series starring George Kennedy as a cop-turned-priest, with a standout theme from Shire. Badham and Shire would collaborate again on the 1973 telefilm *Isn't It Shocking?*, starring Alan Alda as a small-town sheriff investigating gruesome murders.

Badham would direct four made-for-television movies first broadcast in 1974: *The Law*, *The Gun* and *Reflections of Murder* (a remake of *Les diaboliques* set in the Pacific Northwest), as well as *The Godchild*. Yet another retelling of *The Three Godfathers*, *The Godchild* (which debuted on November 26, 1974) follows the same basic storyline as its predecessors, in which three fugitives find nobility by taking responsibility for an orphaned infant while on the run from the law. Ron Bishop's script does add one twist to the familiar premise, setting the action during the Civil War and making the three fugitives escaped Union POWs on the run from Confederate soldiers in 1860s Texas. Jack Palance, Ed Lauter and Jose Pérez star as the fugitives, with Keith Carradine and Jack Warden among the pursuers. Badham shot the film on location near Tucson in Arizona, and in Red Rock Canyon and the Mojave Desert in California, telling one interviewer in 1974: "It's not the type of film that can be shot on a backlot because geographic setting is paramount to the believability of the story. It's three men and a baby pitted against Mother Nature's barren, blistering desert."

The mid-1970s were an especially productive period for composer David Shire as well. The year 1974

alone saw the debut of no fewer than eight TV movies featuring his music, everything from *Killer Bees* to *Lucas Tanner*. Not to mention two feature scores often ranked among the most innovative of the period, *The Conversation* (scored for solo piano and performed by Shire himself) and *The Taking of Pelham One Two Three* (featuring a remarkable 12-tone score, available on CD from FSM as Retrograde FSM-80123-2). Given the hectic pace at which he must have been working, it is unsurprising that the composer, when asked recently about his score for *The Godchild*, had no recollection of the project whatsoever.

Shire captures the Texas locale and Civil War era with a sparse score for 15-piece ensemble that prominently features guitar. The composer plays up the sarcastic camaraderie of the fugitives with a wry, bluesy theme, but also conveys their impending doom with a recurring ostinato that suggests the *Dies Irae*. While the score does not represent the film's (mostly unseen) threat—Apache Indians—the Confederate soldiers receive austere music for winds and timpani during the main title, material that returns later in the film. The final cues focus on a wholesome melody for the relationship between the godchild and his caretakers, the theme typically voiced on solo woodwinds such as bassoon under delicate harp accompaniment.

26. To the Sentries The opening titles unfold over nighttime footage of Fort Jebbins, a Confederate stockade, where Union soldiers Rourke (Jack Palance) and Crees (Ed Lauter) are incarcerated. Shire introduces a plaintive theme for woodwinds that rises and falls over a foreboding timpani echo during establishing shots of soldiers standing watch. Bluesy woodwinds and guitar underscore Sgt. Dobbs (Jack Warden) riding out the front gate to check on two lazy sentries, Crawley (Bill McKinney) and Loftus (Jesse Vint).

27. Taking a Look Guitar and bass sound as Crawley and Loftus investigate a strange noise. After they come upon a pair of horses, the cue drops out momentarily as Sánchez (José Pérez)—an accomplice of Rourke and Crees—incapacitates the sentries. Shire develops the main title material on timpani, violins and bass clarinet for Sánchez checking his watch: in a subsequent unscored sequence, he springs his cohorts from their cell with a dynamite explosion at the stroke of midnight.

28. Into Town A Stravinskian violin figure alternates with horn and woodwind phrases as the fugitives arrive in a Texas town. Guitar and timpani recall the foreboding figure from the main title as Rourke and Crees enter a bank, with Sánchez standing vigil out-

side. Inside the bank, woodwinds and violins underscore Rourke's friendly interaction with a customer's baby.

29. "In Here, Nat" Rourke and Crees order banker Nathaniel Mony (Kermit Murdock)—pronounced "money," to the amusement of the thieves—to fill their sack with cash; a wry piece for guitar, clarinet, bassoon and violins underscores the holdup.

Texas Gringos Shire develops the fugitive ostinato from "Into Town" as Rourke and Crees rejoin Sánchez outside the bank. After they ride off, the cue bleeds through a transition to Mony informing Confederate Lt. Lewis (Keith Carradine) of the robbery.

30. Movin' Out While camped out in the desert, the fugitives spy on a Confederate train as it slows in the distance. Clarinet and horn sound over a motor of strings, guitar, piano and percussion as Rourke instructs his cohorts to remove the shoes from their horses: the tracks they create will give the impression that Comanche Indians are in the vicinity. Shire's cue continues as soldiers search the desert for the outlaws, with Dobbs and Crawley discovering their fresh horse tracks.

31. Umbrellas In addition to the misleading tracks, the fugitives start a series of Comanche-style fires in the desert. After Dobbs and Crawley fall for the scheme, a woodwind passage underscores the outlaws extinguishing the fires. A bluesy "traveling" melody then unfolds over the fugitive ostinato as they ride through the desert; Rourke reveals that he plans to sell umbrellas with his cut of the stolen money.

32. Water Hole Still on the hunt for the fugitives, the Confederates arrive at a watering hole, with contemplative guitar sounding as their horses drink. The traveling tune from "Umbrellas" returns on strings, decorated with twangy guitar over a plodding bass line for a transition to the exhausted, dehydrated outlaws walking through the desert with their remaining horse.

Dead Horse Rourke puts the horse down after it collapses from a lack of water. Shire's unused cue for this scene features a grating chordal pyramid—representative of the horse's pain—that rises against a noble, stepwise melody for the outlaw's act of mercy.

33. Desert Trek Shire reprises the belabored development of the traveling theme as the weary outlaws proceed through the desert, surviving on horse blood.

The Schooner The outlaws excitedly arrive at a water tank only to find it has been dynamited. Impressionistic interplay for woodwinds and strings underscore the men searching the surrounding area, with aching violin sounding over clarinets when they discover a broken-down covered wagon nearby. The cue reaches a solemn, chordal finish as the outlaws find Vir-

ginia (Fionnula Flanagan), an ailing pregnant woman in the throes of labor. Her husband, William (Neil Brooks Cunningham), has wandered off to search for water. In his absence, the outlaws help deliver Virginia's baby during a terrible sandstorm; before she dies, they swear to act as godfathers to her child.

34. William Returns An unused cue features the traveling theme on horn for the outlaws setting off on foot with the baby. The film cuts back to the wagon, where Shire intended yearning violin against flute accompaniment to underscore William returning and weeping for his dead wife.

35. Papa Cress In another unused cue, bass clarinet introduces a wholesome theme for Virginia's baby, followed by reprises of the violin melody from "William Returns," and the traveling theme. (It is possible Shire wrote this cue to accompany deleted footage.)

36. William Returns Shire reprises the baby's theme on bassoon over gentle harp accompaniment as Crees feeds the infant milk. The cue dies away before a crazed William arrives on the scene and confronts the outlaws for supposedly killing his wife. He shoots Sánchez and Crees—who gives his life to shield the baby—before Rourke guns him down in return.

A Baby? After the outburst of gunfire, Rourke calms the startled baby, with bassoon and English horn developing the infant's theme; this material alternates with chordal woodwinds as a puzzled Crawley and Loftus arrive and question Rourke.

37. "This Is All That There Is" Dobbs, Crawley, Loftus and Lewis have lost their water mule in a sandstorm, and as Rourke knows the dangerous, Apache-filled territory better than anyone, the soldiers agree to allow him to lead them back to civilization. Although the baby will slow their progress, Rourke resolves to take the child along, to a solo bass flute reading of its theme. Shire scores a montage of the men traveling through desert with the violin line from "Into Town" over rippling accompaniment. Introspective woodwinds close the cue as the men settle down in rocky terrain.

38. Let's Get Going The Confederate material from the main title returns for Dobbs patrolling the area around the party's camp at night; grating electronics sound when he an arrow strikes Dobbs in the back and Apaches attack. A subsequent clarinet reading of the baby's theme is dialed out of the film as Rourke nurses the child back at the campsite. The cue returns to the film when Lewis reluctantly agrees to feed the baby, allowing Rourke to check out the surrounding area. A descending line from the main title sounds over a deep pedal when morning arrives, with Rourke returning to inform Lewis that the other soldiers are

dead, murdered by Apaches.

39. Adios Rourke volunteers to distract the Apaches by sacrificing himself so that Lewis can escape with the baby. Before he heads off, he tells the lieutenant that it would have been an honor to serve under him given different circumstances, and asks that he someday tell the child, “how proud his godfathers was of him.” Bass flute and guitar state the baby’s theme as Lewis considers Rourke’s final words. The film segues to the lieutenant at a Confederate hospi-

tal with a dreamy, stylized transition underscored with austere violins—suggestive of a rising line from the main title—over flowing textures.

End Title After Lewis is reunited with the baby at the hospital, bassoon and guitar play the infant’s theme under a delicate harp ostinato when he names the child after himself and the three fallen godfathers. The melody continues through the end titles as the lieutenant delights in holding his new son.

—**Jeff Eldridge and Alexander Kaplan**