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Lassie Come Home:
The Canine Cinema Collection

Supplemental Liner Notes

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Lassie Come Home

Lassie Come Home (1943), the first film in the Lassie franchise, is set during the “dark, pre-war days” in Yorkshire, England. Sam Carraclough (Donald Crisp) is out of work and must sell the beloved collie (Lassie) belonging to his son Joe (Roddy McDowall) to the Duke of Rudling (Nigel Bruce) to put food on the table. Lassie is miserable at the Duke’s and escapes twice, running back to Joe. The Duke finally takes Lassie to his permanent home in Scotland to be part of his stable of show dogs. In Scotland, Lassie escapes once again and sets out on a journey to walk back to Yorkshire. She travels over mountains and rivers, meeting violent shepherds (Alan Napier and Arthur Shields), a kindly old couple (real-life husband and wife Ben Webster and Dame May Whitty) and a traveling salesman (Edmund Gwenn).

Back in Yorkshire, Lassie is injured while evading capture by a couple of dogcatchers and limps home to the Carracloughs. The Duke arrives to offer Sam a job as his dog handler, and finds Lassie hiding in the other room. Sensing that after what she has endured, Lassie really belongs with the Carracloughs, he and his granddaughter Priscilla (Elizabeth Taylor) act as if they have never seen her before. The bedraggled dog limps once more to go meet Joe at school. Seeing her waiting for him under the tree, Joe realizes that Lassie has really come home for good and the boy and his dog are joyously reunited.

With beautiful Technicolor scenery and a star that only barked, *Lassie Come Home* provided Daniele Amfitheatrof (1901–1983) a stellar opportunity to score extended musical sequences—a formula that would continue through the rest of the series. Although numerous themes permeate the score, the main theme rightfully belongs to Lassie. Amfitheatrof also extrapolates a motive from the five-note scale at the beginning of Lassie’s theme to serve as an aural reminder of the dog on her travels. Lassie’s theme, first heard in the “Main Title,” would appear once again in the final film in the series, *The Painted Hills* (1951), the only other Lassie picture scored by Amfitheatrof. (Herbert Stothart would also quote the melody in the second film, *Son of Lassie*.)

Below, asterisks (*) designate those cues taken from the music-and-effects track that contain sound effects, while a dagger (†) denotes the lone bonus track containing dialogue.

1. Main Title* The main title sequence plays over a painting of Lassie next to a winding stream. Following a brief opening fanfare under the roar of Leo the Lion, French horns and then strings play the first statement of Lassie’s theme. Lively variations follow on flute and bassoon. When a text scroll announces the death of

Major Eric Knight (the author of *Lassie Come-Home*, the novel upon which the film is based), Amfitheatrof interpolates brief quotes of “Rule Britannia” on French horn and “America” in the strings to signify his birthplace in England and the adopted country for which he died. The segment closes with a brief allusion to “Taps” on muted trumpet.

The Story of a Dog* A voiceover sets the stage for the story of Lassie and the people of Yorkshire as Sam Carraclough (Donald Crisp) and Lassie hike over the Yorkshire moors. The finished film did not use the dark music heard here, but instead substituted Sam’s theme on English horn.

2. Time Sense—Second Version* At five minutes to 4:00 every afternoon, Lassie’s internal clock goes off and she begins to whine in anticipation of going to meet Joe (Roddy McDowall) at school. Harp and piano plunk out the passing time over mysteriously shimmering strings. Woodwind solos play an up-tempo variation of Lassie’s theme over pizzicato strings and harp arpeggios as Lassie runs off to meet Joe. The French horns play a brief quote of Lassie’s theme when Joe rushes to her, and the tempo picks up again as the two of them run home accompanied by the variation music.

Have a Good Time Back at home, Mrs. Carraclough (Elsa Lanchester) sends Joe and Lassie out to play. The music turns darker as Sam tells her that the Duke has agreed to purchase the dog.

Waking Up Joe* A celesta signals the arrival of morning as Lassie opens Joe’s bedroom door to wake him. Amfitheatrof extrapolates the first five notes of the scale that begins Lassie’s theme to serve as a brief motive throughout the score. A muted French horn comments sadly as Sam watches the scene, knowing what must take place. The winds and strings gallop and cavort as Joe and Lassie run to school. A lonely clarinet underscores the scene as Joe says goodbye and Lassie scratches at the school door.

Lassie Is Sold Running sixteenth notes in the harp underscore Lassie’s theme in the bassoon as the dog runs home and is greeted by the sight of a carriage belonging to the Duke of Rudling.

3. Lassie Is Sold, Part 2 Harp arpeggios and sorrowful string solos accompany Lassie as she is walked away behind the Duke’s carriage. The scene shifts to the school and the strings scamper as Joe runs down the stairs only to find out that Lassie is not waiting under a tree. As his fear mounts, Joe runs home with falling minor seconds and rising string scales ascending higher and higher.

4. Joe Is Heartbroken* While Mrs. Carraclough explains to Joe that they can no longer afford to keep

Lassie, the music and effects track “borrows” an unused passage from “Meeting Palmer” (see track 13), featuring sustained chords and sorrowful string harmonics (tracked in twice to meet the necessary length). The finished film, however, features a subdued but more melodic lament scored primarily for strings.

Priscilla Meets Lassie The Duke brings his precocious granddaughter Priscilla (Elizabeth Taylor) to meet Lassie, who is penned up in an outdoor kennel. A bouncing clarinet line echoes Priscilla’s bubbly nature. Amfitheatrof introduces a wistful three-note motive in the cellos and strings as Priscilla makes the dog’s acquaintance.

5. Time Sense—Second Version* The “time sense” signals that Lassie knows it is time to go meet Joe; a solo cello emphasizes the dog’s agitation as she paces in the kennel.

First Escape (beginning)* Lassie digs a hole under the gate and crawls out, marked by a bright major chord and the Lassie motive on French horns. The up-tempo Lassie variation accompanies her jump over the school gate and her run home with Joe. The film continues with a scene at the Carraclooughs’, but that part of the cue was not included in the music-and-effects tracks; the scene with dialogue can be found on disc 4, track 36.

6. Hynes Arrives This brief cue begins with a short, scampering string theme as Mrs. Carracloough feeds Lassie, followed by sustained string chords building to the arrival of the Duke’s dog handler, Hynes (J. Patrick O’Malley), who has come to reclaim Lassie for the Duke.

Time Sense—Second Version* Lassie tries to dig under the gate again, but Hynes has reinforced the gate so that she cannot dig out. The “time sense” music and the solo cello once again signal her anxiety.

Second Escape Lassie climbs up the fence and jumps over the top. The music churns in the strings, ascending and descending along with her failed attempts, until a brass fanfare announces that she has escaped once again.

7. Day Dreaming The gentle three-note string motive from “Priscilla Meets Lassie” accompanies Joe, who has run away with Lassie and dreams of living out on the moors. Sam finds them and makes Joe deliver the dog back to the Duke, with muted brass signaling the boy’s sadness. The three-note motive returns as the scene changes to the Duke’s terrace, where Priscilla gives her grandfather a carnation for his lapel. Sam and Joe arrive with Lassie and present her to the Duke, who was unaware she had run away a first time, much less a second.

8. Bid Her Stay* Sam leads Lassie back into her kennel, where Joe bids her to stay and tells her she

cannot come home anymore. A sad violin solo cries a minor-key statement of Sam’s theme (first heard in “The Story of a Dog” in the film). Priscilla assures the heartbroken Joe that she will take care of Lassie, underscored by tentative statements of the three-note string motive.

Honest Is Honest Sam’s theme on clarinet accompanies his explanation to Joe that, without any work coming in, they cannot afford to keep the dog. He also tells Joe that the Duke has taken Lassie off to Scotland along with a group of show dogs and that she will not be coming back to Yorkshire anymore.

Lassie Goes to Scotland* English horn plays a Scottish theme atop a drone in the lower strings to underscore a brief shot of a Scottish manor high atop a rocky cliff.

Lassie in Scotland The film transitions to a montage of the Duke’s various show dogs in their kennels. Amfitheatrof changes the musical style every couple of bars to reflect each of the breeds.

9. Lassie Is Chained* Priscilla returns to get her riding crop and finds Lassie chained in her kennel. The three-note theme now clearly associated with her weaves its way around a minor-key version of Lassie’s five-note motive.

10. Hynes Walks Lassie After being reprimanded by the Duke for keeping Lassie chained up, Hynes has to walk her so she gets exercise. String triplets play against growling brass as Hynes yanks on the leash until Lassie fights back and pulls out of her collar.

11. Time Sense—Second Version* A brief reprise of the “time sense” music serves as a springboard to Lassie’s escape.

Lassie Runs Away* Scampering triplets in the winds, strings and muted trumpet accompany Hynes chasing after Lassie. When Priscilla opens the gate, trumpets crescendo and cymbals crash as Lassie runs south to return to Yorkshire. As Lassie climbs over the rocks, the brass play a majestic, elongated version of her theme over sustained strings, swirling winds, cymbal rolls and harp glissandi as waves crash below. An oscillating cello slows the music down as Lassie leaves bloody pawprints on the rocks. Tremolo strings close the cue, signaling a coming storm.

The Storm The storm crashes in a musical cacophony in the brass as Lassie walks through the torrential downpour and hides in a cave. This dramatic cue, composed by Mario Castelnuovo-Tedesco, does not appear in the film.

Over the Mountains* As dawn breaks after the storm, Amfitheatrof channels his inner Ravel (more precisely, *Daphnis et Chloë*), scoring the rushing waterfalls and Lassie’s climb up the mountain to the accompaniment of an ascending wordless chorus. When she reaches the top, cymbals crash and a full orchestral state-

ment of Lassie's theme accompanies her as she crosses a bridge over the raging waters.

The Lake & Time Sense #3* Lassie stops to get a drink of water in a lake, accompanied by a new version of the "time sense" music in the harps. Tremolo strings and a malevolent bassoon theme signal danger ahead as Lassie encounters a fence and a warning sign that offers a reward for the head and feet of any dog caught killing the sheep.

Lassie vs. Satan* Two shepherds, Jock (Alan Napier) and Andrew (Arthur Shields), see Lassie crossing through their flock of sheep. At Andrew's behest, Jock shoots and wounds the dog. The strings churn out sixteenth notes under escalating woodwinds and brass as their black German shepherd, Satan, runs after her.

The Dog Fight* Descending string scales and staccato trumpets underscore the fight between Lassie and Satan. (Although the scene looks brutal in the film, it was actually just the two dogs playing.)

Lassie vs. Satan, Part 2* Defeated, Satan cries in pain and runs off. Solo trumpet announces a variant of Lassie's triumphant theme, completed by the strings in a minor key as she limps away. Her five-note motive underscores Jock's having "forgotten" to reload his gun, allowing the dog to escape.

A Surprise for Joe* A clarinet duet brings the scene back to the Carracoughs' for Joe's birthday. Dramatic music accompanies Joe's frantic search of the house, thinking Lassie is his birthday surprise. Instead, disappointed with his gift of a pencil set, he runs upstairs to his room.

Crossing the River* Flutes, tremolo strings, harp glissandi, celesta and wordless chorus accompany Lassie's swim across a river. She is carried along on the current with her five-note motive until the music crescendos (more echoes of Ravel) and brings Lassie safely to the other side. The trumpets play Lassie's triumphant theme once again, but the orchestra struggles with her as she climbs the riverbank; the music settles ominously as the wounded, bedraggled dog comes to rest and the scene transitions to a country cottage battered by a storm.

12. Dan and Dolly* Dolly (Dame May Whitty) sends Dan (Ben Webster) outside to check on a disturbance with their chickens. A high solo violin finds Lassie collapsed in the middle of their field during the rainstorm. Gently tentative music in the strings and sustained clarinet notes accompany the old couple's attempts to feed her. The strings swirl down, a muted trumpet calls, and the bassoon plays Lassie's minor-key motive as the elderly couple realizes Lassie swam the river to get from Scotland to England.

Lassie Recovers Oboe plays Lassie's theme again in a major key to signal her full recovery. When Dan

returns, saying that no one has claimed Lassie, a lovely new string theme accompanies Dolly's pronouncement: "She's ours now!"

Joe Can't Sleep* A solo violin plays a minor-key variation of Lassie's theme as the scene shifts to Joe's bedroom, where he stares out the window into the night.

Time Sense—Second Version* At five minutes to 4:00, Lassie whines and paces, scratching at the door to get out. The cue features an extended version of the "time sense" music and cello solo.

13. Lassie Is Not Happy Violins play a lovely rendition of Lassie's theme as Dolly realizes that Lassie is "going somewhere" and has just stopped there on her way.

Time Sense—Second Version* The "time sense" music once again accompanies Lassie's panting and whining.

Goodbye, Girl* Realizing she must let her go, Dolly opens the gate. Lassie trots out, turns around for one last look, and runs on. Snippets of Dan and Dolly's theme accompany their goodbye.

Meeting Palmer Bassoon plays a brief rendition of Lassie's theme as she walks through a forest, where she encounters traveling salesman Rowland Palmer (Edmund Gwenn) and his dog Toots. The string harmonics (which can also be heard in "Joe Is Heartbroken") were not included in the film, but they fit neatly under the melody of the song Palmer sings ("I Dreamt that I Dwelt in Marble Halls" from the opera *The Bohemian Girl* by Irish composer Michael Balfe) while shaving. When the music resumes for Palmer's jocular banter with Toots, the film uses an edited version of "Pump and Chicken House," a cue originally written by Lennie Hayton for *I'll Wait for You* (1941) and re-recorded for *Lassie Come Home* (see track 18). The music-and-effects track, heard here (3:46–4:23), substitutes a couple of short passages tracked in from elsewhere in the film.

Lassie Refuses Food* Palmer tries to get Lassie to come closer by offering her some sausage. Gentle strings and woodwinds provide soothing developments of a jig-like theme for Palmer as he coaxes her, initially without success, to come forward.

Lassie Follows Palmer Palmer packs up his cart and Lassie follows. The cue features Palmer's jaunty theme on clarinet and a brief reprise of Dan and Dolly's theme in the violins.

14. Lassie Wants to Go That Way As the cart veers off in the wrong direction, Lassie barks that she wants to "take to the road." When Palmer turns the cart around and follows her, the cue features his theme in the strings.

Lassie Is a Lady A solo cello plays a plaintive version of Palmer's theme against a hint of Lassie's theme on oboe as Palmer, Lassie and Toots stop by the side of

a stream to eat.

Next Morning Flutes and tremolo strings signal the morning, and strings play a full-bodied version of Palmer's theme as the carriage continues on its way.

15. Toots Gives a Performance* To entice people to buy his pots and pans, Palmer gets Toots to perform tricks, accompanied by a waltz variation of Palmer's theme on flute.

The Dogs Play* The strings play Palmer's theme once again as the carriage leaves town. Fast-running strings and Palmer's theme on bassoon accompany Toots and Lassie as they play. Mysterious woodwinds then create a more somber mood as Palmer relaxes by his campfire.

Thousand Kronen* Two strangers approach, and tremolo strings signal danger when Palmer realizes they are thieves who intend to steal his money. This cue from Bronislau Kaper's score for *A Woman's Face* (1941) was re-recorded for *Lassie Come Home*.

Last Fight* Palmer and Toots fight off the thieves, accompanied by furious music. When Toots is killed, Lassie joins the fight and chases them away.

Toots Is Dead Cellos descend as Lassie approaches Toots's lifeless body, and a solo violin cries out in pain when Palmer picks up his dead dog.

It's Goodbye, Then* Strings play Palmer's theme, followed by Lassie's theme on bassoon, as they come to another fork in the road. Realizing that she must follow her own path, Palmer says goodbye, underscored by Lassie's theme on bassoon and strings.

The Dog Catchers* A pair of dogcatchers spot Lassie and brass signal danger as they approach and begin to chase her through the town. String triplets swirl as Lassie runs through a building, jumps out a window, and falls to the ground. Although it appears to the dogcatchers that she has not survived the fall, she slowly gets up and limps away, accompanied by a mournful solo cello.

Out of Work A clarinet duet transitions the scene back to the Carraclooughs' cottage, where Sam is still out of work. Among sad cellos and violins, oboe plays a brief reprise of Sam's theme.

Lassie Comes Home* Filthy and still limping on three legs, Lassie appears whining at the cottage and goes to lay down by the fire, to a sorrowful development of her theme. Sam and Mrs. Carracloough try to get her to eat something, accompanied by a brief reprise of Dan and Dolly's theme.

Duke Arrives* & This Is No Dog of Mine* The Duke shows up and offers Sam a job as his dog handler. Strings soar, in a happy rendition of Sam's theme alternating with Priscilla's theme as she looks on happily. Hearing a whine, the Duke opens a door and Lassie limps back into the room. Priscilla's theme in the strings competes with Lassie's theme in the winds as the Duke and Priscilla say they have never seen the dog before.

Time Sense—Second Version* An extended version of the "time sense" music signals that it is time for Lassie to go meet Joe at school. Sam puts Lassie's collar on the dog "so he'll know."

Lassie Finds Joe* & End Title Lassie limps slowly through the town square, accompanied by tender high strings and gentle harp. Seeing Lassie under the tree, Joe calls her to him. The music crescendos and crashes dramatically as Lassie limps into his arms—the boy and his dog are reunited once more. A brief musical tag consisting of Lassie's up-tempo variation brings the film to a close, as Joe and Priscilla ride bicycles, followed by Lassie and her litter of puppies.

Bonus Tracks

16. Dog Fight In this shorter version of the dog fight music found in track 11, Amfitheatrof included some of the motives from the version used in the finished film.

17. The Accident This alternate track for Lassie's accident while trying to escape the clutches of the dogcatchers was re-recorded from Amfitheatrof's score for *And One Was Beautiful* (1940).

18. Pump and Chicken House This extended version of music found in film version of the "Lassie Meets Palmer" segment was composed by Lennie Hayton for *I'll Wait for You* (1941) and re-recorded for *Lassie Come Home*.

Disc Four

36. First Escape (complete)*† After Lassie escapes from the Duke's kennel, she scampers off to meet Joe at school (see disc 1, track 5). When he brings her home, quiet woodwinds and pleading strings lend a domestic air as Joe's mother dashes his hopes of keeping her. Perkier woodwinds intervene as he runs to get Lassie's brush; warmer, sympathetic strings conclude the cue while Sam shows Joe the proper grooming technique.

—Alexander Kaplan and Frank K. DeWald

Son of Lassie

Son of Lassie (1945), the second film in the Lassie series, focuses on the collie's loyal son, Laddie, who follows his master Joe Carraclough (played as a young man by Peter Lawford) into battle during World War II and in the process proves worthy of his lineage. Set several years after *Lassie Come Home* (1943), the film begins at the estate of the Duke of Rudling (Nigel Bruce) as Joe prepares to join the Royal Air Force, simultaneously coming to terms with the increasing affection of the Duke's granddaughter, Priscilla (June Lockhart). Joe loves Laddie, but acknowledges that the mischievous puppy fails to share his mother's intelligence: when the war effort necessitates the transformation of the Duke's kennel into a military training site for dogs, a grown-up Laddie fails the program's tests of courage. After Joe leaves for the RAF, however, the collie finally exhibits Lassie-like behavior, repeatedly following his master to the base. Laddie eventually hides in Joe's plane, accompanying him on a reconnaissance flight into Nazi-occupied Norway. After German gunfire damages the aircraft, Joe parachutes into enemy territory with the collie but immediately becomes separated from Laddie upon landing; as Joe attempts to make his way back to England, Laddie faces the hazards of war while searching for his master. Along the way, both master and dog receive aid from members of the Norwegian resistance, but Laddie complicates matters when he accidentally sets the Nazis on Joe's trail, continually leading them to his hideouts. Laddie and Joe ultimately reunite at a POW camp, the collie finally demonstrating true courage by attacking a gun-bearing Nazi sergeant and facilitating his master's escape. After a climactic sequence in which the pair braves a series of treacherous rapids, they return safely to England, where they reunite with their loved ones.

Herbert Stothart's score (co-composed by Mario Castelnuovo-Tedesco) addresses the bond between Joe and Laddie with a compassionate string melody that suggests the courage and loyalty Laddie discovers within himself as the film progresses. The theme's shape appropriately recalls Daniele Amfitheatrof's primary tune from the original score (which Stothart reprises for Lassie herself). As Carraclough and his collie spend a significant portion of the film separated from one another, Stothart's main theme proves essential in reinforcing their friendship and serves as a subtle reminder of the stakes in Laddie's quest to find his master. While the composers develop the main theme to suit scenes of both companionship and danger, Laddie is also represented by a whimsical stepwise line that casually rises and falls, as well as an ornamented idea for his more mischievous behavior.

Early on, Stothart introduces a lush, descending love theme for Joe and Priscilla, but this idea fades from the score once Joe leaves her behind and embarks on his mission. (The latter part of this theme bears a distinct resemblance to a phrase from Harold Arlen's "Over the Rainbow" from *The Wizard of Oz*—on which Stothart had worked six years earlier—specifically the music for the words "and the dreams that you dare to dream really do come true.") For the film's Norway sequences, Stothart incorporates two themes from Edvard Grieg's famous piano concerto—a stiff, militaristic motive from the first movement and the principal lyrical theme from the second. He also uses a theme from the great Norwegian composer's incidental music for *Peer Gynt* and contributes his own collection of threatening motives for the Nazis. Other prominent ideas include a solemn melody for Laddie trekking through the wilderness to find Joe, and emotive, delicate material that represents a group of Norwegian children who nurse Laddie back to health after he is wounded.

1. Main Title Triumphant brass ushers in Stothart's principal ideas during the opening credits: a sweeping compound melody on upper-register strings for Laddie; a bittersweet, descending love theme for Joe Carraclough (Peter Lawford) and Priscilla (June Lockhart); an austere, militaristic motive from Edvard Grieg's Piano Concerto in A Minor, Op. 16, which figures prominently in the Norwegian scenes; and Daniele Amfitheatrof's nostalgic Lassie theme from *Lassie Come Home*.

Laddie (beginning)* After the title sequence, the film transitions to the English estate of the Duke of Rudling (Nigel Bruce), where a playful ornamented tune—Laddie's antic theme—accompanies the Duke's collies enjoying their morning run. Lassie's theme returns to close the cue as she trails behind the other dogs along with the Duke and Sam Carraclough (Donald Crisp). (The music masters for this cue did not survive, so only the first portion—from the film mix—is included; likewise, a subsequent cue, "Waking Joe," was unavailable for inclusion on this CD.)

2. Mischievous Puppy Coy winds reference "London Bridge Is Falling Down" during Laddie's morning routine, with Joe scolding and chasing after the puppy for chewing up his football. An impish, skip-beat motive trades off with racing, cascading material as Laddie causes a series of accidents, antagonizing the Duke's washerwoman (Eily Malyon).

My First Cake A stepwise rising and falling motive—Laddie's whimsical secondary theme—sounds after Joe's pursuit of the collie forces him to collide with

Priscilla, causing her to drop a cake. The love theme receives a tender reading but grows contemplative as Priscilla unsuccessfully attempts to coerce Joe into admitting his affection for her. Playful, imitative woodwinds sound for Laddie tearing down Priscilla's dress, the cue maintaining a comical tone as the Duke arrives on the scene and assumes the worst when he sees his granddaughter standing before Joe in her bloomers. The cue subsides as two British military officers arrive in a jeep and charge Joe's father Sam with training the kennel's dogs for war.

3. Say It A frolicking woodwind tune unfolds as Priscilla chases Joe back to the mansion. Although he believes her grandfather would not approve, he confesses that he loves her, accompanied by a reprise of their theme. Once the scene segues back to Sam and the Duke seeing off the British officers, an optimistic military fanfare plays under the old friends discussing the conversion of the kennel into a training facility; a stinger leads to a hint of the antic theme for the Duke angrily noticing that Laddie has mauled his flower garden. Lassie's theme modulates through a subsequent transition to the collie running across a grassy field alongside her puppy, with Laddie growing older as time passes. When the collies arrive on the Yorkshire moors, Joe shares a moment with Lassie and thanks her for giving him Laddie, accompanied by a tender reading of the younger dog's tune. Stohart quotes the antic theme as Joe goes on to tease Laddie about his lack of brains.

Rudling Kennels As Joe and Laddie arrive at Rudling Kennels, a lighthearted march emphasizes gruff low brass with busy woodwinds for a group of soldiers training their dogs. Stohart also subtly references the 19th-century British song "Home, Sweet Home" (by Sir Henry Bishop) in this cue.

4. Training Routine Laddie's theme plays as the collie is collared and escorted to an obstacle course, the score assuming a trilling, intimidating air as two other dogs successfully leap over a series of wooden structures. Laddie's secondary theme returns when the collie fails his test by squeezing himself through one of the obstacles; forlorn strings and horn underscore a soldier's comment that the dog is "not very bright." Propulsive, militaristic material sounds for another exercise, a "courage test" that has a soldier firing blank rounds at charging canines. When Laddie's turn comes to face down the phony gunfire, he retreats into Joe's arms and the score subsides into Lassie's theme as Joe proclaims Laddie a champion, despite his cowardly performance. Laddie's secondary theme closes out the cue when Priscilla tries to steal Joe away for a picnic.

5. That's Where His Heart Is The others leave, but Priscilla stays behind to talk to her grandfather about Joe. The love theme plays through the Duke's failed at-

tempt to discourage her from pursuing the young man. A pensive woodwind theme (derived from the British folksong "Early One Morning") follows for a transition to the Yorkshire moors, where Priscilla, Sam, Lassie and Laddie gather to watch Joe's bus drive by. Laddie's secondary theme leads to an aching rendition of his primary tune when Joe's bus appears in the distance and he waves at his loved ones. Laddie whines and runs down a hill to chase after his master, accompanied by a reprise of the antic theme, which ultimately gives way to the love theme as Priscilla pines for Joe.

Lowering the Colors A segue to an exterior of Joe's military base receives a traditional bugle call over snare drum accompaniment.

6. Bull Terrier At the base's barracks, sultry jazz plays as Sergeant Eddie Brown (Donald Curtis) shows Joe a picture of his bulldog (the finished film dials out this material). Lassie's theme enters when Joe tells Brown of his beloved collie's devotion, before an open-fifth trumpet fanfare signals bedtime for the soldiers.

Infraction of Regulations Delicate pizzicato strings and woodwinds underscore Laddie sneaking into the barracks at night. The collie's theme plays as he awakens Joe and licks his face, before the sneaky, pizzicato-driven material returns for Carraclough hiding the dog under his blanket; two warrant officers enter the room, the cue building lighthearted suspense as one of them approaches Joe's bed and tears his blanket away, revealing Laddie. Strings take up Laddie's secondary theme for the officer admiring the collie (this material does not appear in the film) until Sam arrives to collect the dog, marked by a reading of the antic theme. Lassie's theme returns as Sam and Joe acknowledge Laddie's first act of intelligence: tracking Joe to the base. A portentous trill marks a transition to a plane propeller starting up in the morning.

7. Laddie at Airfield & Waiting Dog As Joe boards his plane for a reconnaissance mission, Laddie appears once again and climbs in to greet his master; the dog's arrival is announced by suspenseful trilling strings along with a fateful, rising fanfare—developed out of Laddie's secondary theme—that is eventually set optimistically against the collie's primary theme when Joe collects him and passes him off to Eddie for safe-keeping. Racing stepwise strings and brass underscore Joe's plane starting down the runway, with Laddie's themes entering the fray when the dog breaks free and chases after his master. The material builds to a sentimental string-driven melody (based on "Home, Sweet Home") when Joe's plane finally takes off, leaving Laddie behind. Dejected woodwinds develop the same sentimental tune for Eddie tying the collie to a tree and telling him to wait a few hours for Joe's plane to return (the finished film dials out this material). Chilly strings

and winds sound when three army planes finally return to the base; Laddie becomes agitated, sensing that Joe's plane is not among them.

8. Planes Taxiing This passage of distressed, undulating strings and brass does not appear in the film.

Plane Overdue Night falls at the airfield with gloomy, low-register strings and winds sounding as Laddie and fellow soldiers continue to hope for Joe's arrival. (The film dials out a tentative, shimmering hint of "Home, Sweet Home" along with more of the gloomy material and its subsequent, suspenseful escalation.) When Laddie senses the presence of his master and whines, strings take up an impassioned setting of the dog's theme, with the material growing increasingly affirmative and celebratory as Joe's plane approaches the base. The antic theme trades off with Laddie's secondary theme for Joe's landing and reunion with the collie. A forlorn suggestion of Lassie's theme plays when Eddie informs Joe that Laddie is to be sent home; Laddie's melody enters and culminates in a gentle rendition of the love theme as Joe cuddles with the dog and laments that he will not be able to see him during the war.

9. Parachute Landing Laddie hides in the cockpit of Joe's plane, joining him on a mission over Norway to photograph enemy positions. (In a missing cue that accompanies this action, "To Norway," Stothart uses the militaristic motive from Grieg's piano concerto as if to announce the plane's location.) When enemy fire damages the aircraft, Joe parachutes into Norway carrying the collie. Cautiously descending tremolo strings follow them as they reach the ground, the cue quickly taking on a mournful tone when Joe hits his head on a rock and is knocked unconscious. Laddie's theme plays as the dog attempts to awaken his master to no avail, with Grieg's Norwegian motive sounding for the collie running off to fetch help. A foreboding five-note motive is introduced over a percussive ostinato for a pair of Nazi soldiers whom Laddie summons. After the collie leads the soldiers to the landing site, the Norwegian motive returns when they discover that Joe has disappeared. The Nazi motive builds suspense for the villains checking Laddie's collar and learning that he is an English dog. As the collie flees the scene, the Nazis follow and open fire, wounding his paw; brass takes up the Norwegian motive over wandering strings for the chase, while a yearning, undulating development of the collie's theme offers relief once he loses the Nazis by hiding in a lake. The cue reaches a tentative conclusion as the injured dog settles by the shore. ("Children of Norway," another cue that unfortunately did not survive, accompanied the following scene, in which four young siblings discover Laddie and tend to his wounded paw.)

10. Underground In a nearby village, a percussive

setting of the Grieg motive plays as the Nazis interrogate a priest (Fritz Leiber) over the whereabouts of Laddie (expecting the dog to lead them to Joe). Strings introduce a rising-and-falling danger motive when a wagon driver—a member of the Norwegian Resistance—helps smuggle Joe into the priest's church, right under the Nazis' noses.

Disconsolate Laddie (damaged) A bittersweet melody for strings and brass sounds for a transition back to the lake, where the children have finished nursing Laddie back to health. An emotive theme comes to the fore as they note that Laddie will no longer accept food (he misses his master). The danger motive alternates with the Norwegian motive when the children spot Nazi soldiers searching the shore for Laddie. They hide the collie in their wagon filled with firewood and attempt to sneak him past the soldiers, while a light-hearted flute and trumpet march—for which Stothart uses the tune of a Norwegian Christmas carol—emerges cautiously as they pause to salute the Nazis. The film dials out a passage of contemplative woodwinds intended to accompany the soldiers questioning the children, before a seething rendition of the danger motive sounds for the siblings continuing down the shore. A nasty exclamation of brass marks the moment when their wagon topples over and Laddie runs free, abandoning them. Unfortunately, "Disconsolate Laddie" suffered extensive audio degradation; we have done our best to clean up the anomalies but listeners may notice that the sound quality suffers in comparison with other cues. A tender coda for this cue, in which quasi-*religioso* strains accompany the youngest boy's prayer for Laddie's safety, has not survived. Neither has the following cue, "Haystacks," during which Laddie discovers the farm belonging to the wagon driver who helped smuggle Joe into the village church; the collie digs up his master's buried parachute from the garden, accompanied by the antic motive.

11. Occupied Village Laddie follows the wagon driver into the village; a sinister minor-third and tri-tone motive wavers on brass, underlining the threat of the surrounding Nazis. A rushing figure with offbeat accents rises repeatedly when the soldiers take note of Laddie and hassle the puzzled driver, who insists that she is not the dog's owner. The score maintains its threatening air for Laddie running off to the church, where the priest leads the four siblings in a prayer for the dog's safety. The children's material is developed into a hymn-like theme as Laddie interrupts the sermon, to the delight of his little friends. When two Nazis arrive at the church, the cue's portentous motives return and contend with the children's innocent material as the collie hides under the priest's cloak.

Locked Storage Laddie gives himself away when

he emerges and whines at the church's storeroom door, behind which Joe is hiding. The score continues to mount danger with the minor-third motive and the rushing figure as Joe and Laddie escape separately, with the Nazis in pursuit of both.

12. Injured Dog*/Of Viking Ancestry A bomb blast seriously injures Laddie when an air raid strikes the village. As he slowly makes his way into the mountains and across the fjord in search of Joe, an aching string lament by Mario Castelnuovo-Tedesco accompanies his sorrowful journey. Meanwhile, Joe takes shelter at the mountain cabin of Olav (Nils Asther), a supporter of the Norwegian resistance who entertains with exaggerated stories of his Viking heritage. Horn and tenor saxophone color a reverent processional theme as Olav sees Joe off into the mountains. Lyrical, folk-like material gives way to a yearning version of Laddie's theme when Joe speaks affectionately of his missing collie, before the processional melody returns for Olav advising Joe to rendezvous with resistance member Anton (Leon Ames) and his wife. Foreboding muted brass closes the cue, suggesting the danger that lies ahead for Joe. (Due to the existence of dual microphone perspectives, FSM is able to present this track in genuine stereo.)

13. It Should Be Christmas Olav discovers Laddie freezing in the mountains and recognizes him as Joe's collie. (The music for this scene, "Skiing," does not survive, but was almost entirely derived from Grieg's concerto by Stothart's co-composer, Mario Castelnuovo-Tedesco.) Back at his cabin, Olav feeds the collie while another missing cue ("With Olav") borrows heavily from the concerto (the scoring log credits the cue to "Grieg et al."). Soon, the Norwegian receives a radio transmission revealing that Joe will be returning, because his escape route is blocked. As Olav delights in the prospect of reuniting the dog with his master—he remarks, "It should be Christmas!"—a light setting of Laddie's theme leads to quotations of "Silent Night" and "Good King Wenceslas." The scene segues to Joe skiing through the mountains, with cascading woodwinds mimicking his action. Grim brass and strings denote two Nazis spying on him as he passes by.

14. Frantic Dog Laddie sees the Nazis approaching the cabin and alerts Olav to their presence—accompanied by a missing cue, "Nazi Menace." Once the Nazis arrive at Olav's cabin, they search for and find his contraband radio ("Searching the Cabin" is another lost cue). After explaining that Joe has been captured, they kill the Norwegian and blow up his home with Laddie still hiding inside. Tortured strings and brass build as the trapped collie struggles to pull himself from the wreckage. Once Laddie is free, a solemn minor-mode lament ("Åse's Death" from Grieg's *Peer Gynt*) plays for the dog whimpering over Olav's corpse; the melody

gathers strength through the addition of a keening descending line (added by Castelnuovo-Tedesco) as the dog proceeds to trek through the mountains in search of Joe. The score takes an optimistic turn when Laddie arrives at the perimeter fence of a POW camp and attracts the attention of its prisoners. The finished film dials out the remainder of the cue, in which playful strings and woodwinds (mostly developed from Grieg's concerto) would have underscored Laddie's introduction to his new temporary master, a blind corporal (Morton Lowry), with threatening militaristic material intended for scheming Nazi Sergeant Schmidt (Robert Lewis).

15. Leading the Blind Low-register flute sets Laddie's theme against a dissonant but ethereal accompaniment as he leads the blind POW into the camp's barracks. Threatening brass and strings sound when Laddie whines at a clothes peg labeled "Carracloough"; Sgt. Schmidt witnesses this and realizes that he can use the dog to track down Joe, who has escaped from the camp. Schmidt leaves Laddie under the watch of his vicious German shepherd and the cue builds to a frenzied climax as the dogs attack one another.

16. Reprise English horn, bassoon and oboe develop the dissonant setting of Laddie's theme from "Leading the Blind" as Schmidt and his doubtful superior watch the collie pick up Joe's scent in the barracks.

17. Passport Joe reaches Anton's home, but the Nazis find him there before he can make his escape to England. *Sul ponticello* tremolo strings and snare drum create tension as a Nazi officer confronts Joe and orders him and Anton to a labor camp. The militaristic motive from Grieg's concerto is referenced when the departing fisherman comforts his wife; as Joe and Anton arrive at the camp and take their places shoveling among a sea of captives, the pensive theme from the second movement of the concerto receives a sorrowful development for strings.

18. It's Laddie Schmidt and Laddie arrive at the labor camp, marked by a suspenseful escalation from the "Leading the Blind" development of the collie's theme. Anton warns Joe to beat Laddie away so that he will not be recognized as the dog's master.

19. Seeking His Master Stothart reprises Laddie's secondary theme for the collie inspecting a row of labor camp workers, the score mounting suspense as he approaches Joe. An aching rendition of Laddie's theme bursts forth when he recognizes his master and rushes over to him; Joe raises his hand to strike the dog—as per Anton's instructions—but instead caresses him and returns his love. Comical woodwind material from "Reprise" sounds for Schmidt breaking up the reunion.

20. Clown Sergeant As Schmidt marches Joe and Laddie back to the original POW camp, the score mocks the sergeant with circus-flavored clarinet amid tense

strings and muted brass. Joe eventually baits Schmidt into drawing his gun, prompting Laddie to attack the Nazi, marked by an escalation of trilling strings and exclamatory brass. With the collie's help, Joe is able to dispatch Schmidt, but other Nazis hear the commotion in the distance and sound an alarm.

The Escape Chromatic strings lead to the Norwegian motive for Joe and Laddie making their way up the slope of a mountain, evading and fending off a battalion of German soldiers in the process. When the heroes arrive at a bridge, they ditch their pursuers by diving into the river below.

Through the Rapids Brass fatefully develop the rising-and-falling danger motive from "Underground" (track 10) over frenetic, swirling string textures as the river sweeps Joe and Laddie through perilous, rocky rapids; the motive subsides once they reach calmer waters.

21. Back to the Yorkshire Moors Portentous strings and woodwinds ground a cautious version of Laddie's theme as Joe and the collie sneak back to England in Anton's rowboat (the film tracks this subdued

Courage of Lassie

Courage of Lassie (1946) features Pal the collie as Bill, a lovable shepherd traumatized by the horrors of battle while serving as a combat dog in World War II. (Although it stars the same canine who played Lassie in the other films, the actual character of Lassie does not appear in this one at all—the studio was merely trying to capitalize on what had become a very "bankable" name.) When Bill is accidentally abandoned in the woods as a puppy, young Kathie Merrick (Elizabeth Taylor) takes him in. The two become best friends and with the help of Kathie's elderly rancher friend, Harry MacBain (Frank Morgan), Bill grows up to be a fine sheepdog. Tragedy strikes when Bill, unbeknownst to Kathie, is hit by a truck and taken to a local vet. Subsequently, the army recruits and trains him as a combat dog. While Kathie continues to worry about her missing friend, Bill ships off to war with his new master, Sergeant Smitty (Tom Drake); although the collie shows considerable courage in battle, the experience traumatizes him and he returns home an unstable, snarling beast. En route to an army rehabilitation center, Bill escapes and goes on a rampage, stopping at various ranches and killing livestock. Before the ranchers can hunt the dog down, Kathie intervenes and rehabilitates him with her love. During a court hearing to determine whether or not Bill should be destroyed for his inexplicably vicious behavior, MacBain discovers an army brand on Bill and testifies that the dog is actually a war hero. He explains that many returning "human" sol-

diers are currently suffering from the same trauma as Bill, and that the dog deserves the same compassion and understanding. The court exonerates Bill, reuniting him with Kathie.

Courage of Lassie was the famous collie's third film, and the second to feature Elizabeth Taylor (she had appeared in 1943's *Lassie Come Home*). While the performances are endearing and the film nobly attempts to call attention to the harrowing affects of war on returning soldiers (today called "post-traumatic stress"), the sight of Lassie on trial in a courtroom for murdering chickens comes close to trivializing the important lesson at the core of the film. The project is elevated by Leonard Smith's sweeping photography, shot on location near Washington's Lake Chelan, and by a lush—albeit piecemeal—orchestral score.

22. Final Episode The opening gloom of "Plane Overdue" (track 8) returns as Priscilla, Sam and Lassie continue to wait on the moors for their loved ones (as in the earlier cue, the film dials out this anticipatory music). When Lassie senses someone's presence, she perks up and barks, with Laddie eventually answering her calls. Joe and Laddie emerge in the distance, marked by a horn reading of Lassie's theme with Laddie's theme building emotionally as Joe and Priscilla rush into each other's arms. Laddie friskily joins his mother and Sam, and the score reaches a brassy, grandiose conclusion for the "End Title" card.

23. Overseas Title This brief celebratory coda was recorded for the conclusion of the overseas version of the film and does not appear in the American print.

—Alexander Kaplan and Frank K. DeWald

The music for the film consists of several primary and secondary themes by composers Bronislau Kaper, Scott Bradley, Nathaniel Shilkret, Mario Castelnuovo-Tedesco, Robert Franklyn and Conrad Salinger—with Bradley and Kaper listed as co-composers in the film's opening credits. (Studio staffer David Snell also receives partial credit for the "Main Title" on the production's legal cue sheet.) Despite the multitude of composer/arrangers, the score remains stylistically consistent and relatively well integrated into the film—with the exception of the "Main Title," which introduces two pastoral melodies largely abandoned in the body of the score. The film's lengthy opening scenes of Bill

wandering through the woods are daringly devoid of dialogue—the music here focuses on a playful, innocent puppy theme, composed by Bradley. The score’s most prevalent idea, however, is Kaper’s yearning love theme for Bill and Kathie, which dominates the second half of the film and nurtures the bond between the two friends even when they become separated.

The score was recorded in late July of 1945, at which time the film was titled *Hold High the Torch* (*High Sierra* was yet another early title for the picture). Kaper and Castelnovo-Tedesco composed the bulk of the cues recorded at those first sessions; Shilkret also contributed a few cues, and Salinger wrote one (“The Rescue”). Shilkret conducted the original round of recording sessions, while the following year Bradley rescored a number of scenes from the early part of the film (presumably due to a new edit of the first three reels) and conducted the necessary additional sessions in mid-March of 1946. This FSM CD includes all the surviving music masters from both the ’45 and ’46 sessions. In the following track-by-track commentary, the composers listed after each cue title represent those credited on the film’s legal cue sheet.

1. Main Title (Snell, Kaper, Bradley, Franklyn)

The opening credits play out over a painting of a majestic mountain lake in Washington State. After an introduction of heraldic brass fanfares, the “Main Title” offers two principal ideas that play in counterpoint with one another: a sweeping, pastoral melody marked by descending perfect fourths, and a hopeful, climbing theme (introduced on trumpet).

The Lake (Bradley) The “Main Title” material is soothingly developed when the painting gives way to shots of the actual mountain lake. As wild animals in the surrounding woods go about their routines, the score responds with playful, bucolic material (mostly for woodwinds), as well as a mischievous tritone-focused theme—introduced here on bassoon—for a porcupine and later developed for a bear that befriends Bill.

Danger in the Woods (Bradley) The score takes a threatening turn when the critters are spooked by unseen, approaching beasts. Bustling material captures the animals scampering away, but a rascally “family theme” surfaces when the intruders turn out to be a collie named Mary and her puppies, one of whom is Bill. A lost cue, “Lassie and the Pups,” underscores the action, while Mary’s owner—a kindly rancher—gathers her and her puppies into his rowboat, with Bill inadvertently left behind to explore the forest. “Friends of the Forest”—another missing cue—accompanies his encounters with a cougar and a skunk.

2. The Lost Puppy (Bradley) Woodwinds take up an innocent “puppy” theme for Bill as he explores his

surroundings and interacts with the woodland critters. Bradley suggests the tritone idea for a hopping frog before a sentimental string theme underscores the rancher rowing off with the other dogs; Mary, now aware that Bill has been abandoned, barks toward the woods, but the rancher remains oblivious. The cue subsides with the puppy theme and the collie family theme from “Danger in the Woods” as Bill watches the boat disappear in the distance.

3. The Playful Puppy (Bradley) Frolicsome developments of both the puppy and collie family themes sound for Bill’s subsequent wanderings through the wilderness. Bradley applies the bumbling tritone theme to a bear that Bill encounters and proceeds to follow around.

The Eagle (Bradley) Treacherous brass marks the appearance of a hungry eagle, the score building suspense for its unsuccessful attempt to scoop up Bill. Once the bear scares off the eagle and Bill is safe, the tritone theme resurfaces, carefree as ever.

The Fishing Bear (Bradley) Fanciful writing incorporates the bear theme for a scene of the beast hunting for fish in a stream while Bill observes from the shore.

Fish Jumps (Shilkret) The bear gives chase when the puppy runs off with his catch of the day. The beast eventually lumbers up a steep log; his theme trades off with a wholesome woodwind motive for Bill, who is unable to climb the log and is once again left alone. Bill has further encounters with an owl and a predatory coyote—from whom he escapes by jumping in the river. Three cues accompanied this action—“The Owl and the Coyote,” “Swimming Coyote” and “Coming Ashore”—the latter two are lost but the first can be found on track 14 of this disc.

4. Girl on a Raft (Bradley) Bill makes his way to the lakeshore and happens upon young Kathie Merrick (Elizabeth Taylor) sunbathing on a raft. Bradley introduces a pure string theme for the girl while scampering variations on the puppy theme sound as Bill sneaks over to her clothes and runs off with her jeans. She chases him into the woods and—once she reclaims her pants—continues to search for the puppy, who has run deeper into the forest.

Fawn and the Raven (Bradley) The tritone idea and the puppy theme continue to develop when Kathie discovers Bill sniffing a fawn. Her heart melts at the sight and she continues to follow the collie through the woods, with solo violin taking up her theme as she watches Bill and a raven drink from a water hole; Bradley characterizes the bird with a comically twitching saxophone-bassoon duet. The collie family theme returns as Bill runs off once more with Kathie in pursuit.

The Puppy Gets Shot (Franklyn and Bradley) A noble horn line signals the appearance of two young

hunters, who accidentally shoot Bill (thinking he is a wild creature moving through the brush). Urgent strings underscore Kathie arriving just in time to prevent the boys from putting the wounded puppy out of its misery. Feeling responsible for the accident, she pleads for a chance to save Bill, accompanied by aching renditions of her and the puppy's themes. (Mario Castelnuovo-Tedesco originally composed a cue for this scene, "Boys With Gun," but it was replaced with "The Puppy Gets Shot;" the Castelnuovo cue does not survive.) The hunters relent and Kathie takes Bill to see Harry MacBain (Frank Morgan), her sheep rancher friend. A short cue for her boating across the lake with the wounded puppy—"Mr. MacBain"—is lost.

5. Bill Barks (Kaper) MacBain helps Kathie treat Bill's wound, but the rancher is not sure the puppy will survive. Kathie takes Bill home, where a yearning, folk-like love theme is introduced in a lost cue ("Katie") as she watches him sleep in her bed. The theme continues in the next cue as she goes downstairs for supper, the melody's B-section gathering strength when Bill finally awakens and barks. The primary tune builds dramatically for Kathie rushing up to embrace him and then rushing back downstairs to inform her family.

Hello, Mr. MacBain (Kaper) Kathie wants to train Bill to become a shepherd for their ranch, but her mother (Selena Royle) will not hear of it. Kaper gives the love theme both lush and frisky treatments as Kathie ignores her mother's wishes and secretly brings Bill to see MacBain at his sheep ranch.

6. Nellie (Kaper) MacBain tells Kathie that if his old sheep dog, Nellie, approves of Bill, it will mean that the collie can be trained as a shepherd. Amiable strings and woodwinds underscore Nellie's first interaction with Bill; they are instant friends.

My Diary (Kaper) A friendship montage features Kathie charting Bill's progress in her diary as the dog grows older and learns to herd sheep at MacBain's ranch. The score uses the tune "Oh Where, Oh Where Has My Little Dog Gone?" as a framework for the sequence, also incorporating the love theme amid playful material. The cue subsides with a soothing version of the love theme as Bill watches over a bedridden Kathie, suffering from measles.

7. Sheep in the Snow (Castelnuovo-Tedesco) A terrible snowstorm strikes, allowing some of the Merricks' sheep to escape from their pen. Whirling strings evoke the blizzard, while a grim four-note motive suggests the introductory melody from the "Main Title."

Rescuing the Sheep (Castelnuovo-Tedesco) Unbeknownst to Mrs. Merrick, Kathie and Bill set out into the blizzard to retrieve the stray sheep. As they head into the mountains, noble rising brass struggles against the chilly textures of "Sheep in the Snow." The ground

suddenly gives out beneath Kathie and she dangles off the edge of a cliff, the love theme sounding wearily as Bill pulls her to safety.

A hopeful "sheep" theme mixes with impressionistic trills when the action briefly cuts back to the ranch, where the Merrick family feeds warm milk to their newborn lambs. After the scene transitions back to the mountains, the love theme gently triumphs as Kathie and Bill rescue the stray sheep.

8. It's Bill (Castelnuovo-Tedesco) The following morning, the Merricks panic when they realize Kathie is missing; the finished film dials out the opening minute of "It's Bill" (reprising ideas from "Rescuing the Sheep") during this scene. The love theme plays warmly when Kathie and Bill suddenly arrive at the ranch with the strays. When Kathie tells her mother of Bill's heroism, Mrs. Merrick finally acknowledges the collie's talents and assigns him and Kathie a flock of sheep. Bill and Kathie spend a bucolic Sunday morning tending the sheep; a pastoral cue by Kaper ("The Truck") that underscores the nature-filled scene has not survived. When Bill chases after some sheep and a truck appears from nowhere, hitting the hapless collie, Kaper's music swiftly turns ominous. Unaware that the accident has taken place, Kathie searches in vain for her companion ("Katie Calls Bill" is another lost Kaper cue). Days later, while she still searches for him, a squall comes up as she is trying to cross the lake in her small sailboat. The storm knocks her overboard but Mr. MacBain rescues her; Kaper underscores the tension-filled moment with a yet another vanished cue—the turbulent "The Boat."

9. At the Veterinary's (Kaper) The truck driver takes Bill to an animal hospital, where lonesome solo horn and strings take up the love theme for the collie resting in his cage. Because Bill is unidentified and unclaimed, the vet, Dr. Coleman (Byron Foulger) agrees to turn him over to the Army's War Dog Training Center.

10. Dog Branded (Kaper) A tentative rendition of the love theme's B-section sounds as an army veterinarian brands Bill at the training center. Bill's new master, Sergeant Smitty (Tom Drake), senses that the dog (whom he has dubbed "Duke") is trying to tell him something; a distant version of the love theme's primary tune sounds over dreamy harp and vibraphone glissandi, recalling Bill's relationship with Kathie.

11. Down, Boy (Kaper) After Bill undergoes combat training, he and Smitty are shipped out to war. Trudging chords sound under portentous trilling strings as the new partners sail across the ocean to engage the Japanese. Aboard the ship, Bill becomes agitated and begins to whine for Kathie; a haunted version of the love theme sounds when the film transitions to Kathie in her bed. She perks up when she thinks she hears Bill, but quickly sours when she checks outside her window

and sees no one. The cue fades as Bill continues to sulk on the ship.

12. Ship Kitchen (Kaper) In the Aleutian Islands, Bill's heroic actions save an advanced platoon from the Japanese. (Legendary orchestrator Conrad Salinger composed the three dramatic and relatively extended cues that accompany this action—"Duke's Mission," "The Rescue" and "Shock"—but unfortunately they are not among the surviving music masters.) The collie, however, is traumatized by his combat experience, and on the boat ride back to the States, he is confined to a cage; an unused sustain for eerie high strings and low winds was intended to sound as he growls at Smitty.

The Change (Castelnuovo-Tedesco) Upon reaching Seattle, Bill is sent by train to a rehabilitation hospital, but he breaks free and tears through the wilderness, stopping at ranches along the way to kill livestock. (Castelnuovo-Tedesco's cue for the collie's escape from the train and the havoc he wreaks in the countryside, "Forty Miles From Nowhere," is lost.) Angry muted brass calls represent a group of shotgun-toting ranchers, who pursue the shell-shocked collie, with compound-meter string writing propelling the hunt, until Kathie becomes aware of the commotion nearby. An aching development of the love theme sounds as she joins the chase, the compound-meter material resurfacing as Bill loses the ranchers.

Kathie follows the collie into a cave and corners him—she tries to reach the snarling dog with her compassion, the love theme cautiously asserting itself. The score builds to a suspenseful peak as Bill lunges for her and she falls backward, hitting her head on a rock. Seeing Kathie hurt snaps Bill out of his trauma; a pure version of the love theme unfolds as he snuggles against her until she comes to and embraces the rehabilitated dog. Kathie asks MacBain to temporarily keep Bill, but when two ranchers arrive with orders to take and destroy the "vicious" dog who has been causing mischief throughout the area, the girl breaks down; a lost but lovely Kaper cue ("I'm Sorry") uses English horn and clarinet to sympathetic effect. The final scene of the film

Hills of Home

16. Opening Title and Narration (Stothart)* Although none of the music masters for the fourth film in the series survive, FSM has included the opening music from the *Hills of Home* music-and-effects tracks to provide listeners an idea of Herbert Stothart's richly colored score for the picture. The "Scottish snap" rhythm underlying the lion's roar immediately establishes the setting, followed by the sound of three pipers and two drummers. In typical Stothart fashion, the cue seamlessly blends original material with vague whiffs of traditional Scottish melodies ("Loch Lomond" and "Comin'

has Bill tried in court, and when MacBain discovers the dog's army band, he realizes that Bill is a war hero and testifies in his defense. He goes on to explain that many returning American soldiers suffer from the same symptoms as Bill and that they all deserve compassion. The dog is set free and reunited with Kathie, to a final rousing statement of the love theme (Kaper's lost "End Title").

Bonus Tracks

13. Trailer Opening (Shilkret)/Trailer Finale (Shilkret) Based on the descending-fourth melody from the "Main Title" (with phrases of the Bill/Kathie love theme as well), these two fragments from the beginning and end of the film's trailer were recorded in September 1945—two months after the bulk of the score.

14. Sunrise (Castelnuovo-Tedesco)/Dog and Puppies (Castelnuovo-Tedesco)/The Lost Puppy (first version) (Castelnuovo-Tedesco)/Dog Meets Animals (Shilkret)/Woodland Animals (Shilkret)/Fish Jumps (first version) (Shilkret)/The Owl and the Coyote (Castelnuovo-Tedesco) This lengthy suite collects several cues that were recorded at the first sessions in July 1945. All but the last ("The Owl and the Coyote"—which has been included here for musical reasons) were replaced by other cues written by Scott Bradley and recorded in March 1946 (see tracks 1–3). Given the differences in timing, one can only assume that the film was heavily edited, thus necessitating the re-score. Although the precise action for which Castelnuovo-Tedesco and Shilkret composed these cues cannot be specified, this lost gem makes a delightful "woodland ballet" for the imagination.

15. A Girl, a Dog and a Raven (Castelnuovo-Tedesco) Yearning, melodic material for Kathie alternates with more playful passages for Bill in this cue that was replaced by Bradley's similar "Girl on a Raft" and "Fawn and the Raven" (track 4); the woodwind "caws" and pizzicato strings at 2:46 almost certainly represent the bird.

—Alexander Kaplan and Frank K. DeWald

Through the Rye"); it also briefly quotes Daniele Amfitheatrof's theme from the first *Lassie* film. André Previn, who would score the next two *Lassie* films, recalled Stothart when talking to biographer Helen Drees Ruttencutter: "He did all the great pictures, and had done so since the advent of time. He was a charming man, phenomenal-looking, with an enormous mane of white hair and an imposing presence. He conducted like a demonic windmill, and got some very pleasant performances out of the orchestra."

The Sun Comes Up

Based on the 1936 short story “A Mother in Mannville” by Marjorie Kinnan Rawlings (Pulitzer Prize-winning author of *The Yearling*), *The Sun Comes Up* (1949) stars Jeanette MacDonald as a widowed opera singer who retreats to the Georgia mountain community of Brushy Gap following the death of her son. Wanting only to be left alone with her grief, she is confronted daily with the presence of Lassie (whom she blames for her son’s death) and a local orphan teen, Jerry (Claude Jarman Jr.), whom she hires to help around the house. As her internal wounds heal and her chilly exterior thaws, Helen’s maternal love for the boy grows. When she makes plans to return to Atlanta and resume her singing career, Helen feels guilty about leaving the boy behind, wanting to provide for him financially and reunite him with his mother in Mannville. She travels to Mannville to meet Jerry’s mother, but cannot bring herself to follow through with her plans. She rushes back, only to find out Jerry had lied about the existence of his mother all along. Overcome with emotion, Helen offers to take her place as Jerry’s new mother.

The film features MacDonald’s final screen appearance and the first onscreen credit for 20-year-old composer André Previn. “The story was pure insanity,” Previn wrote in his autobiography, *No Minor Chords*. Yet, “what did I care that it wasn’t Dostoyevski? It was my own movie, my name was on it, and besides, it was tailor-made for music, since the dialogue was sparse in favor of a lot of barking in picturesque meadows.”

Previn’s main title contains a yearning theme that represents the growing bond between Helen and Jerry. The second main theme is a soaring string melody for Lassie herself, arguably the finest of the series, although it does not strictly serve as a *leitmotiv* for the dog. Even with his first (credited) score, Previn’s style is unmistakable, especially his trademark use of strings and French horns and his sophisticated harmonic language. The two-measure chord progressions in Lassie’s theme became a signature of Previn’s style later found in many of his more familiar film scores and concert works.

Previn “is proud only that *Sun* rarely comes up, even on the late-late show,” wrote Martin Bookspan and Ross Yackey in their 1981 biography of the composer, “and that his contribution to it is therefore rarely remembered.” But even under the barking, Previn’s talent shines through.

Below, asterisks (*) designate those cues taken from the music-and-effects track that contain sound effects, while a dagger (†) denotes tracks containing dialogue.

1. Main Title* The main title sequence is set against, appropriately enough, a sunrise sky. French

horns play the first five notes from the score’s main theme under the roar of Leo the Lion, followed by a full-bodied rendition of the theme on strings. The bridge, with its stepwise intervals, will later serve as a conflict motive.

New Trick for Lassie* The film opens in the living room of Helen Winter (Jeanette MacDonald), a widowed opera singer, practicing René Rabey’s “Tes Yeux” with her pianist in preparation for a return to the concert stage. She interrupts the rehearsal to open the French doors leading to the terrace and watches her son, Hank (Dwayne Hickman), playing in the backyard with Lassie. Woodwinds cavort as Hank teaches the dog to leap over patio furniture. A brief quote of the main theme on solo violin underscores Helen’s overly protective plea to be careful.

Hank’s Death* After a triumphant performance (see track 30), Helen and Hank leave through a stage door. Lassie jumps out of a waiting car across the street to come meet him, but as Hank runs out into the middle of the street, telling her to stay back, a truck hits Hank, killing him. Brass growl for the honking truck, then strings quickly descend as Helen faints on the sidewalk. A muted trumpet closes the brief cue with a three-note motive taken from Lassie’s theme.

2. Helen Leaves Her Home* Prostrate with grief and unable to bear the sound of neighborhood children playing outside her window, Helen decides to pack up and leave the big city to spend time in the country. While she says goodbye to her maid (Esther Somers), Lassie barks and scratches at the front window. Realizing that Helen might leave her behind, Lassie lifts the window with her snout and jumps out, running to the car. Even though Helen still blames the dog for Hank’s death, she agrees to take her along. This emotional cue brings the first quiet hints of Lassie’s theme in the strings, followed by a brief swell of the theme at the end.

Sleep in the Car* Helen drives, underscored with traveling music powered by sixteenth-note motion in the clarinet. Stopping at a hotel for the night, Helen finds out she cannot bring Lassie inside, forcing her to sleep in the car.

Scenery* The first full statement of Lassie’s theme accompanies a stop for a stunning view of a mountain valley. Helen drives through the little mountain community of Brushy Gap, until she finds an isolated house with a “For Rent” sign nailed to the mailbox.

Rabbits for Rent* Compound-meter figures on woodwinds accompany a visual montage of the various country critters that Lassie encounters outside her new home.

That's a Bargain* After a local teen, Jerry (Claude Jarman Jr.), saves Lassie from a rattlesnake, Helen realizes that, as a city girl, she might need assistance in the country and hires him to help around the house. In this brief cue, the music gallops gaily as Jerry skips off.

3. I Had a Boy* Jerry drops by the house one night, entranced by Helen singing Dvořák's "Songs My Mother Taught Me," Op. 55, No. 4 (see track 31). Helen invites Jerry inside to warm up before going home. Teaching her how to light the oil lamps, Jerry explains that he gets "a kind of full feeling" from hearing music—"like the feeling you get when the sun comes up." Helen begins the Dvořák again, but her emotions overcome her and she stops in the middle. She apologizes and explains that she cannot continue singing, because Jerry reminds her of her dead son. In this unused cue, tender strings play a quiet arrangement of "Songs My Mother Taught Me."

Jerry's Wages* Helen pays Jerry his wages for helping with the lamps, underscored by oboe interpolating a variant of Lassie's theme, followed by a viola solo of the main theme.

4. Adoption* After meeting Jerry's friends, Helen agrees to drive them all back to their homes (see track 32), but because there is not enough room in the car, Jerry and Lassie stay behind. Helen is surprised (and moved) to find that all the boys (including Jerry) live at the county orphanage, and even more shocked to learn that the other children assume she is going to adopt Jerry. A mournful cello, later joined by strings, plays the main theme as Helen drives back to the house. Mimicking the scene of Hank and Lassie playing from earlier in the film, some lighthearted music accompanies Jerry and Lassie cavorting. The scene is too painful for Helen and she drives off, accompanied by the conflict motive on seesawing strings.

5. Long Walk* Helen and Jerry go for a walk, during which she tells him that she is proud to be his friend, but that she is going away soon. Jerry is hurt and tells her that he will not be there if she comes back. Much to her surprise, Jerry says he is going back to Manville to see his mother. This subdued cue consists of developments of the main theme and the conflict motive, primarily in the strings.

Tears for Two* Jerry agrees to watch Lassie while Helen travels to Atlanta overnight. Although he is upset and does not want to get further attached to the dog in case she will be leaving as well, Jerry ditches his chores to play with Lassie instead. The cue begins with the conflict motive on violins before the music takes on a more playful tone (the French horns suggesting that the young Previn already knew his Stravinsky—at least Pétouchka) as Jerry and Lassie run through a nearby stream.

Lassie Herds the Cows* Jerry, coming down with a fever, realizes that he forgot to herd the cows and brings Lassie with him to help, while a gentle development of the main theme urges them on. When they get back to the orphanage, Jerry closes Lassie up in the barn and then goes to eat dinner, while violins play Lassie's theme and oboe develops the theme's melodic line.

6. Storm Over Jerry* Jerry disobeys an order from Mrs. Pope (Hope Landin), who runs the orphanage, to send Lassie home immediately. Later that night, after the boys have gone to bed, the dog sneaks into the orphanage. Mysterious woodwinds accompany Mrs. Pope checking on Jerry but failing to notice Lassie hidden under his blanket. A fever-ravaged Jerry sneaks the collie back to Helen's during a raging thunderstorm. Soaked to the bone, he collapses on the front stoop. Previn creates a musical maelstrom in the strings, while brass play descending two-note "danger" intervals.

Helen Meets Tom* The next morning, Helen drives up to the house and notices a strange car parked out front, underscored by the conflict motive heard in the cellos. Inside, she meets Tom Chandler (Lloyd Nolan), the owner of the house.

I'm Going to Manville* Helen finds Jerry lying sick in bed. Accompanied by the main theme on solo violin, she tells Jerry that she is going to Manville to bring his mother back to be with him. The conflict motive underscores Jerry's fearful reaction to the mention of his mother.

Pneumonia* Harp, celesta, muted trumpet and high strings accompany a visual montage of doctors and medical ministrations as Helen nurses Jerry back to health.

7. I Always Eat It* Helen stops at the house of gossip busybody Mrs. Golightly (Margaret Hamilton) with a thank-you gift of chewing tobacco. In an attempt to be neighborly, Helen takes a pinch of snuff and accidentally swallows it. A sly clarinet duet, belching brass and muted trumpet accompany this brief comic moment.

I Can't Take Jerry Away* Mr. Williegood (Percy Kilbride) stops by to deliver Helen's train tickets. Hurt, Jerry leaves with him to assist with the harvest back at the orphanage rather than remain and help Helen during her last few days in Brushy Gap. Lassie's theme underscores the scene as Helen explains to Tom that she must go away. She does not fit in and she cannot take Jerry away from his mother. When Tom leaves, Lassie tries to console a tearful Helen as the orchestra builds to a climax, hinting at the collie's theme.

Fare You Well* On her last day before leaving, Helen has Tom drive her to the orphanage to see Jerry, who has not come around to say goodbye. The main theme plays quietly in the background as the two of

them remember their favorite moments spent together. The music crescendos with the conflict motive and Jerry says goodbye to Lassie, marked by a moving statement of the Lassie theme from full orchestra. When Helen drives off, Jerry locks himself in the attic, accompanied by Lassie's theme and the conflict motive.

8. Tom & Jerry* After Lassie saves Jerry from a fire at the orphanage, Tom agrees to take Jerry back home with him. Helen promises to pay for Jerry's upbringing if Tom will make the arrangements with Jerry's mother. When Tom refuses, she storms out of the house to drive to Mannville. Jerry learns where Helen is headed and confesses to Tom that he does not have a mother. Helen's departure (2:01–2:43), which includes brief quotes of the conflict motive and Lassie's theme, is the only part of the cue used in the film. The remainder of the cue is a patchwork of other themes and motives from the score—including "Songs My Mother Taught Me"—put together by the studio (for the music-and-effects track) after the film was released. The film version, complete with dialogue, can be found on track 34.

9. Jerry Runs Away* Helen returns from Mannville, where she could not bring herself to go through with seeing Jerry's mother. Unable to face telling Helen the truth, Jerry runs away. Tom and Helen run after him and Helen yells at Lassie to trip him. This cue was also edited for the music-and-effects tracks after the film's release. It begins with the "play" music from "Adoption," followed by a quiet rendition of the main theme on violin. For the film version, complete with dialogue, see track 35.

One Dog's Family & End Title* Although Jerry explains to Helen that he does not have a mother, she says she will be his mother if he wants her. Like the preceding cue, the music-and-effects track used a different version, beginning with Lassie's theme. From 0:12 to the end, however, the music matches the film version (track 35), as the strings play one last statement of the main theme.

End Cast French horns and strings play a brief quote of the main theme over the cast list and a bright sunny sky.

Bonus Tracks

29. Tes Yeux After interrupting her rehearsal in the film's opening scene, Helen picks up and finishes the song with her onscreen pianist. This recording (made April 20, 1948) features André Previn at the piano.

30. Un Bel Di Helen returns to the stage, performing Puccini's "Un Bel Di" from *Madame Butterfly*, while

Hank and her manager (Lewis Stone) watch from the wings. Both this and the preceding track come between "New Trick for Lassie" and "Hank's Death" (track 1).

(MacDonald also recorded "Ah! Gran Dio!" from Act III of Verdi's *La Traviata*—with tenor Armand Tokajan—but that performance did not appear in the film and the recording is lost.)

31. Songs My Mother Taught Me Although MacDonald appears to accompany herself in her onscreen performance (see track 3) of this classic art song by Antonín Dvořák, Previn is, in fact, the accompanist. The young composer/pianist (credited as "arranger" on the studio's recording logs), abandons the Czech master's original accompaniment in favor of a more contemporary 1940s ballad style.

32. Cousin Ebenezer While driving Jerry's friends home (see track 4), Helen joins the boys singing Previn's idea of a hillbilly song, "Cousin Ebenezer," (lyrics by William Katz), with guitar and harmonica accompaniment.

33. If You Were Mine After the scene with Mrs. Golightly and the snuff (see track 7), Helen sings "If You Were Mine," a song credited in the cue sheet to Previn (lyrics by Katz) but actually adapted from Anton Rubinstein's "Romance," Op. 44, No. 1. The sound fades as the scene moves from the living room to the front porch, where Tom, Jerry and Lassie listen approvingly.

34. Tom & Jerry*† (film version) This cue begins with somber low strings after the fire at the orphanage as Mr. Williegood figures out how to split up the orphans among the local folks. The main theme begins as Tom and Helen arrive back at her house and put Jerry to bed. The conflict motive underscores Tom and Helen's argument about how to take care of Jerry. Helen leaves to go visit Jerry's mother in Mannville (2:00–2:43)—the only part of the cue that matches the music-and-effects track. As Jerry wakes up and confesses to Tom that he does not have a mother, the cue continues to alternate between the conflict motive and Lassie's theme.

35. Jerry Runs Away*† (film version) Syncopation and running figures in winds and strings underscore Helen's plea to Lassie to trip Jerry. Oboe plays Lassie's theme as Jerry confesses the truth about his mother.

One Dog's Family & End Title*† (film version) Instead of Lassie's theme, which was used on the music-and-effects track, the finished film uses a stinger chord and sustained strings to create more tension as to whether or not Helen will offer to be Jerry's mother.

—Jim Lochner

Challenge to Lassie

Based on Eleanor Atkinson's novel *Greyfriars Bobby*, *Challenge to Lassie* (1949) adapts the true story of a Skye Terrier in 19th-century Scotland who became famous after reportedly spending 14 years guarding his owner's grave—until the dog's own death in 1872. The following year, a prominent philanthropist (Lady Burdett-Coutts) erected a statue and fountain to commemorate the dog in Edinburgh—where they still stand to this day.

In *Challenge to Lassie*, shepherd Jock Gray (Donald Crisp) picks up a stray puppy (Lassie) and teaches her the ways of herding sheep. When Jock dies after an being attacked by beggars, Lassie sneaks into the church graveyard each night to lie at his grave. Because she has no master, local law deems her a stray—and the punishment is death. When Lassie goes on trial, local pub owner John Traill (Edmund Gwenn) and the townspeople come to her rescue. The court pronounces her a free citizen of Edinburgh, thereby allowed to reside within the graveyard walls next to her master's side.

By this point in the franchise, Lassie had assembled a reliable stable of human performers adept at working with the dog and each other. Nearly every actor with a starring or featured role in the film—Donald Crisp, Edmund Gwenn, Reginald Owen, Alan Napier, Edmund Breon, Arthur Shields, Lumsden Hare and Charles Irwin—had appeared in a previous Lassie film, usually more than once. Richard Thorpe (*The Sun Comes Up*) returned as director and André Previn composed his second and last score for the celebrated collie.

The music-and-effects tracks from *Challenge to Lassie* supplied by the studio were missing approximately 10 minutes of the score. In order to provide the most complete listening experience of this early Previn effort, FSM has taken these missing tracks directly from the film, incorporated in chronological film order along with the music-and-effects tracks. Below, asterisks (*) designate those cues taken from the music-and-effects track that contain sound effects, while a dagger (†) indicates that a track also contains dialogue.

10. Main Title and Foreword* Against the idyllic backdrop of a herd of sheep, Previn's main title begins with a majestic theme that harmonically recalls his earlier Lassie theme from *The Sun Comes Up*, followed by a variation of the theme set as a delightful Scottish jig on oboe, which will serve as Lassie's theme. As the story begins, Edmund Gwenn's voiceover reads onscreen text that appears over a painting of Castle Rock in 1860 Edinburgh, Scotland, setting the stage for the tale about to unfold. The brusque transition between the "Main Title" and the "Foreword" is a consequence of the patchwork efforts that resulted when the studio pulled together the

music-and-effects tracks after the film's release. (The transition is much smoother in the film.)

11. Market Day* Lassie's theme underscores a scene in which the camera pans down from Castle Rock to the town of Edinburgh as local shepherd Jock Gray (Donald Crisp) enters the market square to sell his sheep. A collie puppy, chased by a mangy mutt, runs across his path and heads into a bushel of vegetables as the cue comes to a close.

12. Lassie's First Love* Jock shoos the mutt away and pulls the puppy out of a crate. He notices that the dog has lines that bespeak a champion dog and assumes someone will come looking for her. Promising to share the reward money, Jock leaves the puppy with a blacksmith, Adam (Harry Cording). Gentle strings underscore the beginning of Jock's affection for the dog. The rest of the cue features variations of Lassie's theme on clarinet and other woodwinds.

13. First Lesson* Jock tries to convince his friends that the puppy is a natural sheepdog. Alternating eighth notes in the brass keep a steady pulse underneath a lighthearted melody in the winds as the puppy herds a pack of baby ducks. (Previn used a similar idea in *The Sun Comes Up*—see "Tears for Two," track 5.) A ferocious brass outburst that concludes the cue as a sheep frightens the dog was missing from this music-and-effects track.

14. Sheep Herding* Out on the Scottish lowlands, Jock offers bits of advice on herding sheep to the young puppy. Staccato winds and brass punctuate the music as Lassie pays no attention to Jock's suggestions to watch his other dog, Scott. The cue closes with an expansive rendering of Lassie's theme.

Jock and the Flock* High up in the snow-covered mountains, the puppy grows into adolescence and learns a thing or two about herding sheep. The music changes tempos and instrumental timbres to follow Lassie and Scott as they show off their skills.

15. You've Trained Her Well* By the spring, Lassie has grown into the adult dog recognized throughout the series. The score's main theme plays throughout as Jock allows her to herd the sheep to town by herself.

16. There's My Bonnie* As he gets ready to leave Edinburgh and set out for his ancestral home, Jock pays MacFarland (Lumsden Hare) to keep Lassie on his farm until her proper owner comes to claim her. Jock ties the dog to MacFarland's wagon and says goodbye. Previn underscores the poignant scene with a gentle reading of Lassie's theme.

17. Jock Is Attacked* Two beggars attack Jock. Jagged, angular chords punctuate the fight as Lassie joins in the fray and chases them away. Lassie's theme

plays quietly on strings as Jock, battered and bruised, limps to a lodging house.

18. After the Fight*† Exhausted, battered and bruised, Jock tells the whining dog to remain quiet or the landlady caring for him will put them both out in the street. Lassie's theme plays tentatively on strings, while a high solo violin whines in pain.

19. Graveyard Lassie* Jock dies from his injuries, and is laid to rest in the cemetery of Greyfriars Church, where dogs are prohibited. Lassie sits outside the church graveyard, whining. When Mr. Brown (Alan Webb), the caretaker, opens the gate for a delivery of straw, she sneaks in and lies next to Jock's grave. A mournful cello leads to a solo oboe playing a suggestion of Lassie's theme. As the cue concludes, a bugler from the local barracks sounds the arrival of sunset. The bugle will become Lassie's nightly signal to go lie by the grave.

20. John Sans Pants* Lassie seeks food and shelter from Jock's friend, restaurant owner John Traill (Edmund Gwenn). After Traill feeds her, she wants to return to her master's grave; she leads Traill back to the cemetery, but he loses track of her. Mr. Brown catches Lassie and returns her in a sack to the restaurant, but she will not stop whining and scratching at the restaurant door. Traill uses his suspenders to form a leash to bring her home with him. Lassie strains at the leash and Traill tries to hold up his pants as the two struggle down the sidewalk. Pizzicato strings accompany a perky oboe solo set against sixteenth notes in the clarinets.

21. Complaining Neighbors* As Lassie keeps barking in frustration, John's neighbors and his wife (Connie Leon) pop their heads out of their windows to complain. John's son, law student William (Ross Ford), explains that he should turn the dog over to the police, who will look after her—although if someone does not pick up the dog in three days, the law says she must be put down. More pizzicato strings, solo oboe and a clarinet duet underscore the complaining neighbors. A stinger chord punctuates the word "chloroform," followed by a muted trumpet call and the clarinet sixteenth notes as John and William "flee the jurisdiction" to save the dog.

22. The Journey* Traill and his son take Lassie to MacFarland and ask him to care for her. To keep her safe, the farmer locks Lassie in his barn. Running triplets accompany her digging a hole under the barn doors, followed by a brief statement of the main theme as she breaks free. More triplets convey tension while she hides under a bridge from a passing cart. Lassie continues traveling over the mountains, accompanied by still more triplets and a lush rendering of her theme.

Lassie's Last Lap* As the skies darken, so does the music. A variation of Lassie's theme develops in a

minor mode as a storm breaks. With the ensuing sunrise and clear skies comes a major statement of the main theme. Lassie crosses a river, while Previn develops the main theme in a minor key. Brass build to an exultant climax in the major mode, followed by the main theme and Lassie's theme as she emerges safe on land once again. The scene closes with her waiting in front of the church graveyard. Through most of "The Journey" and "Lassie's Last Lap," the film reuses footage taken directly from *Lassie Come Home* (1943), with the image reversed.

23. Lassoed Lassie* Sergeant Davie (Reginald Owen), a new constable on the beat, finds Lassie in the church graveyard, throws a net over her, and carts her off. The music is dark and filled with tension, with bugle in the background. The music breaks free with strident chords as Davie throws his net over the dog.

24. No Exit* Lassie escapes from Sergeant Davie and finds a temporary home with the local regiment at Castle Rock. When the bugle signals nighttime, she climbs out a window. Agitated sixteenth notes in low winds and a brief quote of Lassie's theme on oboe underscore her efforts to find a way out of the garrison. She jumps on top of the rock wall and—with a glance below—sees that the only way out is to climb down the rocky cliffs. The bugle plays again and she runs to the locked gate, where the guard ignores her.

25. Cornered Collie*† With no other way out, sixteenth notes in the strings propel Lassie over the castle wall. The sixteenth notes descend as she slides down the cliff.

26. Down the Cliffs* Nursing her hurt paw, Lassie climbs down the treacherous rocks. This somber, dramatic cue builds tension with motives from the main theme and Lassie's theme.

Here's Lassie*† The bugle and a brief statement of the main theme in strings accompany a bedraggled Lassie as she crawls through town to the graveyard.

27. I Cannot Apologize*† Lassie is brought before the Lord Provost (Alan Napier) and the borough court, which must decide if the dog should be put down. When the bugle blows at sunset, Lassie breaks through the glass of the courtroom window to escape. The Lord Provost and his associates, who do not believe Mr. Traill, agree to accompany him to the graveyard to see if he has been telling the truth about Lassie's actions and her whereabouts. A stately French horn fanfare underscores their arrival. The main theme in strings underscores the Lord Provost's apology that he cannot break the law—because Lassie has no owner, she must be put to death.

28. Laugh After Laugh*† & End Title* A mocking oboe underscores Sergeant Davie's new post as a guard at the graveyard gate. French horn outbursts

signal the arrival of soldiers coming to visit the dog. A brief statement from Lassie's theme—as well as emphatic timpani and cymbal crashes—bring the score to a glorious conclusion.

The Painted Hills

M-G-M's gold-mining adventure *The Painted Hills* (1951) stars Lassie (also known as "Pal") as Shep, a loyal collie who seeks vengeance against the man who killed her master. In the late eighteenth century, Shep's elderly owner, Jonathan Harvey (Paul Kelley), strikes gold in the mountains. Upon his return to town, Jonathan finds that his partner Frank Blake has died of pneumonia, leaving behind his wife, Martha (Ann Doran), and son, Tommy (Gary Gray). Martha informs Jonathan that newcomer Lin Taylor (Bruce Cowling) has been helping the family through this crisis and that he became Frank's partner shortly before he died; Lin advises Jonathan not to register his claim until he is sure he has found the bulk of the gold out in the mountains.

Before Jonathan sets back out into the wilderness to look for the rest of the treasure, he leaves his beloved Shep with Tommy, who is heartbroken over the death of his father. Shep forms a bond with Tommy, but comes to miss his master and eventually refuses to eat. When Lin brings Tommy and Shep into the mountains to visit Jonathan, they find him bedridden in his cabin, shivering with fever; they nurse him back to health and he tells them that in working his way toward the mother lode, he has collected more than \$6,000 in gold. Tommy and Lin stay on to help Jonathan work, but Jonathan quickly becomes aware of Lin's greediness and conniving nature—the more gold they pan, the more apparent it becomes that Lin does not want to share the fortune with Jonathan and the Blakes. Jonathan sends Tommy back to town to instruct Martha to register their claim, but once the boy is gone, Lin murders Jonathan by pushing him off a cliff.

Shep discovers his master's grave and realizes that Lin is responsible, prompting the villain to cover his tracks by poisoning the dog within an inch of her life. After Shep drags herself to a stream and receives treatment from a tribe of Indians, she brings Tommy back to Jonathan's grave. The boy becomes convinced that Lin killed Jonathan, but his accusations fall on deaf ears. Shep subsequently chases Lin up into the mountains and forces him off a cliff to his death. Having achieved justice for her master, Shep is reunited with a grateful Tommy.

Adapted by True Boardman from Alexander Hull's novel *Shep of the Painted Hills*, the film was the seventh to feature Lassie/Pal in a starring role. With a cast consisting mostly of unknowns, M-G-M banked on the appeal

End Cast The main theme in strings underscores an onscreen message from the Humane Society and the end cast list—set against the backdrop of a blue sky.

—Jim Lochner

of Lassie to sell their picture, putting her front and center in the film's marketing campaign to the exclusion of the human cast. While director Harold F. Kress keeps the action moving efficiently, and the core relationship between Jonathan and Shep rings true (thanks mostly to Lassie's performance), the film garnered mixed reviews from critics, who harped on its unconvincing, stilted dialogue and wooden performances. Still, the color cinematography and impressive High Sierra mountain scenery drew universal accolades and Lassie's performance also received good notices, particularly her convincing work for the scene in which she is poisoned.

Daniele Amfitheatrof's experience on 1950's *Devil's Doorway* and *Copper Canyon* made him a fitting choice to score Lassie's adventures in the old west. His pastoral music features a circular main theme, characterized by an octave leap. Supportive of Shep's friendships with Jonathan and Tommy, while also complementing the film's majestic scenery, Amfitheatrof varies the yearning theme to reflect moods of joy, heartache, mystery and villainy. The score also contains recurring motives for key supporting players: a *religioso* hymn represents Jonathan's preacher friend, Pilot Pete (Art Smith); Lin receives a nasty descending motive for brass; and a bold pentatonic theme depicts a tribe of Indians who save Shep's life. Even when these subsidiary ideas get the spotlight, the main theme appears in different guises in nearly every cue, with the melody's first four pitches often extracted to form an easily identifiable self-contained motive.

1. Main Title A thunderous brass fanfare gives way to warm, bucolic readings of Amfitheatrof's main theme as the opening titles play over shots of Jonathan (Paul Kelley) inspecting a mountain stream. Delicate renditions of the theme follow when the scene transitions to a wide shot of the High Sierras with voiceover narration telling of the love between Shep (Lassie) and Jonathan. Shep roams the misty wilderness to mysterious, impressionistic settings of the melody, with the score building momentum once she hears the call of her master and charges across the landscape to join him.

He's a Millionaire Upon Shep's arrival, Jonathan excitedly tells the dog that he has struck a vein of gold. A carefree, bouncing version of the main theme plays as they travel back to town to inform Jonathan's partner, Frank Blake, of the good news; a tribe of friendly

Indians greets them when they pass through their encampment.

2. I Need Your Help After Frank's former partner Lin Taylor (Bruce Cowling) tells Jonathan that Frank has died of pneumonia, the digger visits Blake's widow Martha, (Ann Doran) and son, Tommy (Gary Gray). Tragic chordal strings and woodwinds play as Jonathan enters Tommy's room to console him; he offers Shep as a gift, but Tommy declines. Outside the boy's room, sequential, guilt-ridden variations on the main theme sound as Jonathan wrestles with his conscience and tries to convince Shep that he should stay behind with Tommy.

Christmas A delicate rendition of "The First Noel" underscores Tommy awakening in his bed on Christmas morning, with playful woodwinds following him into living room.

Hairy Present Light, festive material gives way to "The First Noel" and the main theme as Tommy finds Shep sitting in front of the Christmas tree; Jonathan has left the dog as a present and returned to the mountains in search of more gold.

Shep's Longing Forlorn strings play through a montage of Shep and Jonathan pining for one another from their respective locations. Grave developments of the main theme sound as Shep refuses to eat and becomes ill; Tommy asks his mother to call for the Indian doctor, Bald Eagle (Chief Yowlachie).

3. Back to Jonathan A revitalized version of the main theme plays when Tommy informs Shep that they will be traveling to see Jonathan and the grateful dog accepts a bowl of milk. (Only a retake of the first part of this cue has survived, so the second half of "Back to Jonathan" does not appear on this CD. In the film, the main theme optimistically underscores Lin, Tommy and Shep arriving at Jonathan's cabin. The material takes a sour turn when they discover the digger laying in bed with a fever; Lin prepares to treat Jonathan while Shep lies beside his ailing master.)

Montage Once Jonathan recovers, he informs Lin and Tommy that he has retrieved \$6,000 in gold from a nearby stream; the visitors resolve to stay on to help him find more. A subsequent gold-collecting montage plays to chipper readings of the main theme—backed by country fiddle string accompaniment—for the team bringing riches back to the cabin. The cue ends ominously as Lin nervously looks out the cabin window, his greed already setting in.

4. Visitor An austere line for strings (treated contrapuntally) plays as a stranger enters the empty cabin and rummages about. The cue becomes increasingly sporadic and tense as Lin suddenly appears, punches the intruder and throws him outside. Jonathan arrives on the scene and angrily intervenes, commanding Lin

to check the stranger's saddlebag; a solemn hymn plays on woodwinds as Lin pulls out a pair of bibles.

Pilot Pete Amfitheatrof reprises the austere material from "Visitor" as Jonathan introduces Lin to Pilot Pete (Art Smith), a traveling preacher who has come for dinner; Jonathan warns Lin not make the mistake of raising his hand to the preacher again.

5. Holy Pete The following morning, Pilot Pete blesses Jonathan and departs, with Amfitheatrof developing the preacher's hymn-like material. The score mounts anxiety for Jonathan's subsequent confrontation with Lin; the more gold they collect, the edgier Lin becomes, so Jonathan seizes his gunbelt and wraps it around his own waist.

Good Girl Time passes and shimmering minor-mode tension underscores Lin attempting to steal back his weapon from under Jonathan's pillow while the old man pretends to sleep. Shep growls at Lin, forcing him to abort his plan and leave the cabin; as soon as he is gone, Jonathan sits up and commends Shep on a job well done.

Foul Play Icy tremolo strings and severe brass follow Lin up into the mountains, where he formulates his plan to kill Jonathan. Back at the cabin, a calculating passage for strings and woodwinds plays as Jonathan sends Tommy back to town so that he can register their claim. The main theme returns tentatively as Jonathan sends Shep along with the boy, before Lin arrives at the cabin claiming to have found the mother lode, to the accompaniment of sinister strings and brass.

Shep Follows Jonathan A cheerful and skittish rendition of the main theme plays as Tommy and Shep make their way back to town; this material alternates with dire, escalating music for Jonathan accompanying Lin up into the mountains. Tommy eventually sends Shep back to Jonathan, and after the dog makes her way to the empty cabin, she proceeds into the mountains to find her master. The main theme builds hazardously as Lin prepares to kill the digger—when he finally pushes the old man off a cliff, snarling brass and frantic strings play up Jonathan's panic as he clings to a tree branch. Nearby, Shep hears Jonathan screaming her name as he falls to his death, the main theme calling out desperately as the dog races toward the scene. Brass takes up an ominous descending motive for Lin as he attempts to make a discreet exit; when he suddenly comes face to face with Shep, the cue comes to an abrupt halt.

6. Hat Uneasy tremolo strings underscore Shep sniffing around the area of Jonathan's murder; she locates her master's hat, but his body is nowhere to be found.

He Won't Be Back Shep climbs onto Jonathan's empty bed, accompanied by forlorn developments of the main theme. Lin attempts to make peace with the

suspicious dog before slipping out to bury Jonathan's body.

7. Poison When Lin discovers Shep howling over Jonathan's grave, the dog attacks him. Agitated material plays after Lassie runs off, before the film transitions back to the cabin, where Lin is eating. Shep hungrily arrives at the front door and faces Lin, accompanied by a passage featuring weary solo violin, with an abrasive sting denoting a bottle containing poison that the murderer has mixed with Shep's food. The cue builds to a disturbed, cathartic statement of the main theme as Lin tricks the dog into eating some poisoned meat.

Indians Find Shep Tortured variations on the main theme underscore the poisoned dog pulling herself toward a stream for a drink. Shep barks for help and attracts the attention of two Indian children and their little dog. The finished film replaces the playful woodwinds that close this cue—and hint at a forthcoming theme for the Indians—with tormented strings for the ailing Shep.

8. Rescue Amfitheatrof introduces an urgent pentatonic theme in the brass for a sequence in which the Indian children bring the poisoned Shep to Bald Eagle. The medicine man examines the dog, accompanied by tentative plucked fragments of the main theme; the score continues to apply pressure with the pentatonic material as he sends one of the children into town to fetch Tommy.

9. Incantation This eerie cue for winds, string portamenti and harp glissandi does not appear in the film. Amfitheatrof wrote it to accompany a deleted scene in which Bald Eagle conducts a ceremony to bring Shep back to life.

Shep Lives Shep recovers from her illness, marked by hesitant solo violin, with impressionistic material following as Tommy thanks Bald Eagle. The boy brings Shep to his room and vows to find out who poisoned her.

Shep Came Back After a terrible storm strikes, Lin fears that an avalanche has covered the remaining gold. Nervous strings underscore him picking away at a newly formed pile of rocks near a stream, before the main theme returns for Shep's arrival at Jonathan's grave. Lin returns to the cabin to store more gold and hears Shep barking for Tommy in the distance, the score playing up the villain's paranoia with prickly material for woodwinds and strings.

10. Tommy Finds the Grave Distressed developments of the main theme play as Tommy finds Jonathan's grave, which the boy recognizes when Shep leads him to Jonathan's hat hanging from a tree branch. The cue builds to a suspenseful conclusion as Lin arrives and Tommy hides in the bushes.

Taylor Pursues Tommy When Tommy confronts

Lin and threatens to turn him in, the villain begins to manhandle the boy. The main theme receives frenzied development as Shep attacks Lin and Tommy escapes on his horse. The cue subsides as the animal throws Tommy, knocking the boy unconscious.

Tommy Is Hurt Subdued, diminished material mingles with the main theme as Lin nurses Tommy back to health in the cabin.

The Hole Lin succeeds in convincing Tommy that Jonathan's death was an accident, accompanied by a brief cue for somber, descending strings and woodwinds.

Thy Heavenly Kingdom Pilot Pete and a pair of campers arrive at the cabin and Lin relates his phony version of Jonathan's death. During Jonathan's funeral in the mountains, a shimmering string setting of Pilot Pete's material underscores the preacher's eulogy for the digger. A piercing, horrific string cluster sounds when Tommy overhears Lin telling Pete that Jonathan never found any gold.

11. Come Along, Son Tommy tries to convince Pete and the campers of Jonathan's crime, but they fail to believe him. Melancholy material underscores the men escorting Tommy and Shep back to town, with the main theme growing increasingly stubborn as the dog resists. Shep breaks free of her leash and charges back toward the cabin, marked by a reprise of Lin's villainous motive from "Shep Follows Jonathan" (track 5).

The Chase—Revised Shep arrives outside the cabin and barks for Lin, who responds by shooting at the dog. Unnerving tremolo string patterns alternate with stark brass outbursts from the main theme as the villain pursues Shep into the icy mountains.

Freezing Up Lin continues to follow Shep, the score building chilly dread with sul ponticello string writing and sneering brass. As the murderer backs the dog toward the edge of a steep cliff, the score offers pounding doom; Lin's motive sounds as he raises his gun to fire, but his weapon is frozen solid.

Taylor Dies Amfitheatrof develops the main theme in threatening fashion as Shep gains the upper hand, circling around Lin and backing him toward the edge of the cliff. Lin pleads for his life before he finally falls off the mountain, the score mimicking his descent and culminating in an outburst of scornful brass once he hits the ground. A lamenting version of the main theme acknowledges the ordeal Shep has suffered as she lays down in the snow.

Happy Ending & End Title The main theme gradually fights back toward its bittersweet, optimistic origins as Tommy and Shep reunite in the woods. The end titles feature a triumphant rendition of the theme for strings and brass.

—Alexander Kaplan

It's a Dog's Life

M-G-M's *It's a Dog's Life* (1955) tells the story of Wildfire, a noble bull terrier who betters the life of the affluent family that adopts him. At the turn of the century, Wildfire and his mother roam the streets of New York for food and shelter. Wildfire soon becomes curious about his past and seeks answers from a knowledgeable old neighborhood dog, who informs him that his father, Champion Regent Royal—supposedly a prize-winning fighter dog—abandoned his mother while she was pregnant. Wildfire resolves to track down his father and kill him, just before discovering that his mother has mysteriously vanished. Now on his own, the determined stray sets out on his quest for honor and winds up in the dangerous Bowery district, where he becomes a successful pit fighter at a saloon. Wildfire flourishes under the expertise of a ruthless hustler named Patch McGill (Jeff Richards), but his winning streak comes to an abrupt end when his master foolishly matches him against a much larger dog; McGill blames Wildfire for the loss, prompting the dog to return to the waterfront.

Fortune strikes when an admirer of Wildfire's—animal caretaker Jeremiah Nolan (Edmund Gwenn)—brings the dog back to his quarters at a massive countryside estate owned by a self-made millionaire (and dog breeder), Mr. Wyndham (Dean Jagger). Bitter over his own failing health, Wyndham initially opposes the presence of the “mongrel,” but his daughter Dorothy (Sally Fraser) recognizes the dog's beauty and convinces her father to let him stay if he qualifies for a ribbon at a local dog show. Wildfire falls in love with a fellow contender named Miss Ladyship, and not only qualifies but goes on to win first prize at the competition—it turns out his father was not a fighter but a renowned show dog, and Wildfire is a chip off the old block. Wyndham subsequently warms to the fearless dog, admiring his courage, and learns to enjoy life again by accepting his own mortality.

Dorothy enters Wildfire in the Grand National Championship at Madison Square Garden, where the hero faces his destiny by competing against Regent Royal. Wildfire wins once again, but decides not to kill his father, having been touched by his Regent Royal's gracious acceptance of defeat. A dog riot breaks out when Wildfire defends his father from heckling canines; thinking he has disgraced the Wyndhams, the hero flees the scene and subsequently becomes trapped by dogcatcher, one who coincidentally has Wildfire's captured mother in his wagon. Wyndham arrives on the scene and buys Wildfire and his mother from the dogcatcher. Back at the estate, Regent Royal reunites with Wildfire's mother and escaped pageant contestant Miss Ladyship goes on to give birth to a litter of Wildfire's puppies.

Adapted from Richard Harding Davis's beloved novel *The Bar Sinister* (1903), *It's a Dog's Life* combines wisecracking humor with heartfelt life lessons, never shying away from the darker aspects inherent in the latter. Abandonment, death and forgiveness were unexpectedly weighty topics for a talking-animal picture in 1955; in his directorial debut, Herman Hoffman fashioned a film that both appealed to children and won over critics, many of whom were surprised to be giving the film favorable notices. Key to the success of the film is Vic Morrow's voiceover narration for Wildfire, delivered with casual charm and sweetness. Wildfire himself does an admirable job conveying human-caliber intelligence, and the supporting human players are nicely restrained, never veering into cartoonish territory.

In addition to Vic Morrow's work, Elmer Bernstein's music is a second crucial voice for Wildfire, imbuing the dog with appropriate warmth and dignity. Bernstein's main theme, “Wildfire's Song,” is in keeping with the composer's music for films centering on children: innocent but with an air of sophistication. The inspirational tune—marked by an opening pair of rising fourths—is the malleable crux of the score, a heartbreakingly pure melody in its gentler, contemplative guises, and a rousing, brassy confirmation of Wildfire's regal heritage when in fanfare mode. The composer also ties the idea to the film's melting-pot source music, occasionally voicing it on accordion and treating it as a compound-meter circus-style tune. The film's montage sequences of frolicking and training are propelled by Bernstein's trademark Americana style, brimming with syncopated brass and earnest string writing. While this score precedes Bernstein's 1980s comedy period by several decades, the composer's penchant for effortlessly underlining humor is evident throughout the film. Critics favorably cited the score, with *Variety's* reviewer offering: “Elmer Bernstein's gay score is in perfect keeping with the mood of the story.”

12. Main Title A brass fanfare version of the main theme underscores the M-G-M lion, followed by a delicate string setting of the melody for a Charles Darwin quote that appears over a portrait of Wildfire: “I agree with Agassie that dogs possess something very like a conscience.” The credits play through an establishing shot of Wildfire's New York waterfront neighborhood, accompanied by a joyful, circus-like setting of the main theme, capped by a bold brass coda.

Wildfire's Song As Wildfire and his mother approach an alley in search of food, a lonesome version of the main theme sounds on accordion and strings. Playful low woodwind accompaniment joins the melody

before Wildfire scares away a pack of dogs and claims their food.

13. Wildfire's Shame A jolly version of the main theme plays as Wildfire drops off a salami for his old canine friend, Captain. A bittersweet setting of the tune follows for Wildfire and his mother relaxing in a warehouse, with the canine protagonist puzzling over his mother's sadness. The scene transitions to a nearby street where pampered neighborhood dogs hassle Wildfire about his missing father, Regent Royal, with the orchestra lurching about to underline the taunting. The main theme undergoes a depressed development when Wildfire visits Captain to learn the truth about his father.

Decision As Wildfire soaks in the revelation that his father abandoned his mother while she was pregnant, the score offers a troubled development of the main theme on accordion, with urgent strings and winds building toward an orchestral accent that underlines the hero's decision to find and kill his father. A dejected accordion version of the main theme sounds when Wildfire returns to the warehouse to find that his mother has disappeared.

14. Fame at Last Wildfire travels to the Bowery, where Patch McGill (Jeff Richards) trains him to be a fighting dog. After Wildfire wins his first bout, Jeremiah Nolan (Edmund Gwenn) sadly observes the bleeding dog, accompanied by a solo accordion reading of the main theme. A subsequent montage of Wildfire celebrating more victories and relaxing with Patch in between bouts receives an optimistic setting of the theme.

Masterful Patch's girlfriend, Mabel (Jarma Lewis), insults Wildfire, prompting him to go for a walk. A development of the main theme plays on clarinets and strings over pedal point as the dog dreams of a reunion with his mother and of killing his father. The theme sounds off with regal brass for a transition to a portrait of Wildfire's next opponent, a bull terrier named Masterful.

Defeat After Wildfire loses a match to a bigger dog named Destruction, he flees Patch's wrath. A unison string version of the main theme underscores Wildfire limping back to his old neighborhood. When he reaches the waterfront, the cue reflects his mood with a miserable development of the theme for accordion and strings. The music subsides as a shadowy figure approaches Wildfire from behind.

15. Nolan Portentous low strings sound as Wildfire awakens in a dark, unfamiliar room. When his host, Mr. Nolan, enters and introduces himself, Bernstein offers a warm development of the main theme.

Getting Acquainted Nolan shows Wildfire around the property of his employer, Mr. Wyndham (Dean Jagger), accompanied by the main theme. When he warns the dog to stay away from the troubled Wyn-

dham (Dean Jagger), the score offers a full reading of the theme's development from "Nolan," alluding to the friendship Wyndham and Wildfire will eventually share. The main theme returns as Nolan points out a cage containing Wyndham's collection of enormous St. Bernards.

What a St. Bernard The main theme plays briefly as Nolan brings Wildfire into a stable and introduces him to Wyndham's spiteful employee, Tom Tattle (Willard Sage).

16. Jocks Dire strings take up a retrograde variation of the main theme for Tattle advising Nolan to get rid of his new dog, after which Bernstein introduces a lumbering, bass clarinet-driven tune for Wildfire's new bulldog friend, Jimmy Jocks. Swaying strings sound as Wildfire relaxes in a hammock and recounts Jocks's dog-centric theories about the world.

In the Hay The dogs continue to bond during a montage in which they chase chickens, play with a toad, and get squirted by milk from a cow udder. The score mimics the onscreen shenanigans with chaotic material spotlighting piano and xylophone as well as a robust brass rendition of the hammock music from "Jocks." As the dogs rest in a strawberry field, the cue winds down with Jocks's theme and the main theme, underscoring the bulldog informing Wildfire that his father is actually a champion show dog.

Trophy Room Jocks escorts Wildfire to a room decorated with dog-show trophies; a regal version of the main theme plays on brass and strings for Wildfire admiring the various prizes and thinking of his father. Bernstein continues to develop the theme when Wyndham's daughter, Dorothy (Sally Fraser), enters and admires Wildfire, until the sound of barking interrupts them. As Wildfire runs outside to rescue Jocks from a group of St. Bernards, the score launches into aggressive chase material for trilling strings and woodwinds, relentless low-end piano and exclamatory brass. Tattle breaks up the ruckus between the dogs, but Wyndham becomes furious and insists that Nolan get rid of Wildfire.

17. After the Fight The main theme receives a sparse, melancholic treatment as Nolan packs his belongings—he would rather quit than see Wildfire unjustly banished from the premises.

Wyndham's Story Coy woodwind material plays as Wildfire marvels over Nolan's uncanny ability to interpret exactly what he is thinking. Bernstein develops the main theme nostalgically on solo strings when Nolan tells Wildfire of Wyndham's former happier days, but the cue takes a dire turn when he reveals that the self-made millionaire has become bitter after suffering four heart attacks.

18. Wash Day Wyndham agrees to a wager pro-

posed by Dorothy—if Wildfire can qualify for a ribbon at an upcoming dog show, both he and Nolan can stay. For a montage of Wildfire being bathed and groomed for the competition, Bernstein contributes a plucky, playful rendition of the main theme, offset by comical low brass; the cue also references “Here We Go ‘Round the Mulberry Bush” for Nolan brushing Wildfire’s teeth.

Training Solo woodwind phrases alternate with the main theme for a scene in which Nolan and Dorothy unsuccessfully attempt to train Wildfire for the competition; the dog misinterprets everything they tell him to do. The main theme closes the cue after the scene transitions to the stable, where Wildfire growls at Tattle.

19. Tattle When Tattle taunts Nolan about taking over his job if Wildfire does not qualify at the show, the score acknowledges the dog’s displeasure with conflicted descending material; fateful woodwinds sound over shimmering strings for Wildfire noticing a beleaguered Wyndham staring at him.

20. Wyndham Walks and Talks Wildfire wins first prize at the competition, where he also meets his love interest, a bull terrier named Miss Ladyship. After returning to the estate, Wyndham invites Wildfire to go for a walk and the dog accepts. Delicate woodwind solos alternate with a nurturing variation of the main theme for their tentative interaction by a lake; as Wyndham tries to decide whether to accept the former fighting dog, the score responds with moody writing for strings and woodwinds.

Nocturne Wyndham’s realization that Wildfire does not fear death helps him come to terms with his own failing health. Yearning, impressionistic material underscores the old man’s epiphany before he and the dog continue their walk, the score perking up with an increasingly rambunctious reprise of the main theme for their bonding. Nocturnal shimmering enters as Wyndham bids Wildfire goodnight outside the mansion, with Tattle jealously observing from the stable.

Going Home Joyous, fitful developments of the main theme underscore a sequence of Wildfire traveling across the countryside to visit Miss Ladyship at her home; the score spotlights woodwinds for his interaction with her when she plays hard to get. An urgent rendition of the main theme sounds as Wildfire returns home, spurned by Miss Ladyship.

21. Wildfire’s Training Wildfire becomes visibly depressed—he is lovesick and feels unworthy of partaking in the upcoming Grand National Championship at

Madison Square Garden. Forlorn strings give way to a jubilant setting of the main theme once Wildfire learns that he will be competing against his father, whom he still plans to kill. The perky writing continues through a transition to Wyndham playing fetch with the dog, with Tattle once again watching ominously. An extended stretch of the film plays without score, during which Tattle dognaps Wildfire and gives him to Patch, who holds the hero for ransom. Wyndham’s confirms his love for the dog when he beats up Patch and brings Wildfire back to his estate.

22. Mother Once again, Wildfire takes first prize at the competition. He decides not to kill his father, having been impressed by the older dog’s gracious acceptance of defeat (plus his desire not to embarrass the Wyndhams). Taking things a step further, when some canines heckle Regent Royal, Wildfire comes to his defense and a dog riot breaks out. Bernstein intended a propulsive, brassy development of the main theme to play as Wildfire flees the riot and heads into the street, but the finished film dials out this material. A jarring accordion sneer sounds when a dogcatcher traps him with a net, the score trilling doom as he carries Wildfire toward his wagon. Forlorn, overlapping statements of the main theme sound as the hero joins the other captive dogs, with comically dreary material underscoring the bizarre array of prisoners. Wildfire spots his mother in the back of the wagon and licks her head, marked by a bittersweet solo violin, with a final urgent surge of brass acknowledging Wyndham’s arrival on the scene.

23. The End Wyndham purchases all of the dogs from the dogcatcher and sets most of them free to run through the city; the catcher sarcastically looks forward to the ensuing hunt, marked by brass calling out the main theme, before Bernstein tenderly develops the melody for Wyndham admiring the remaining dogs and acknowledging what a nice family Wildfire, his mother and Miss Ladyship will make. The film transitions to the stable, where Wildfire paces back and forth to a playful setting of “Rock-a-bye Baby,” with all of his dog friends and family—including his father—in attendance. Wyndham emerges carrying a basket of Miss Ladyship’s newborn puppies, and the lullaby builds toward Wildfire’s final line, “How about that?” A bold, brassy statement of the main theme closes the film, while the cast takes its curtain call to a reprise of the circus-like rendition of the main theme.

—Alexander Kaplan