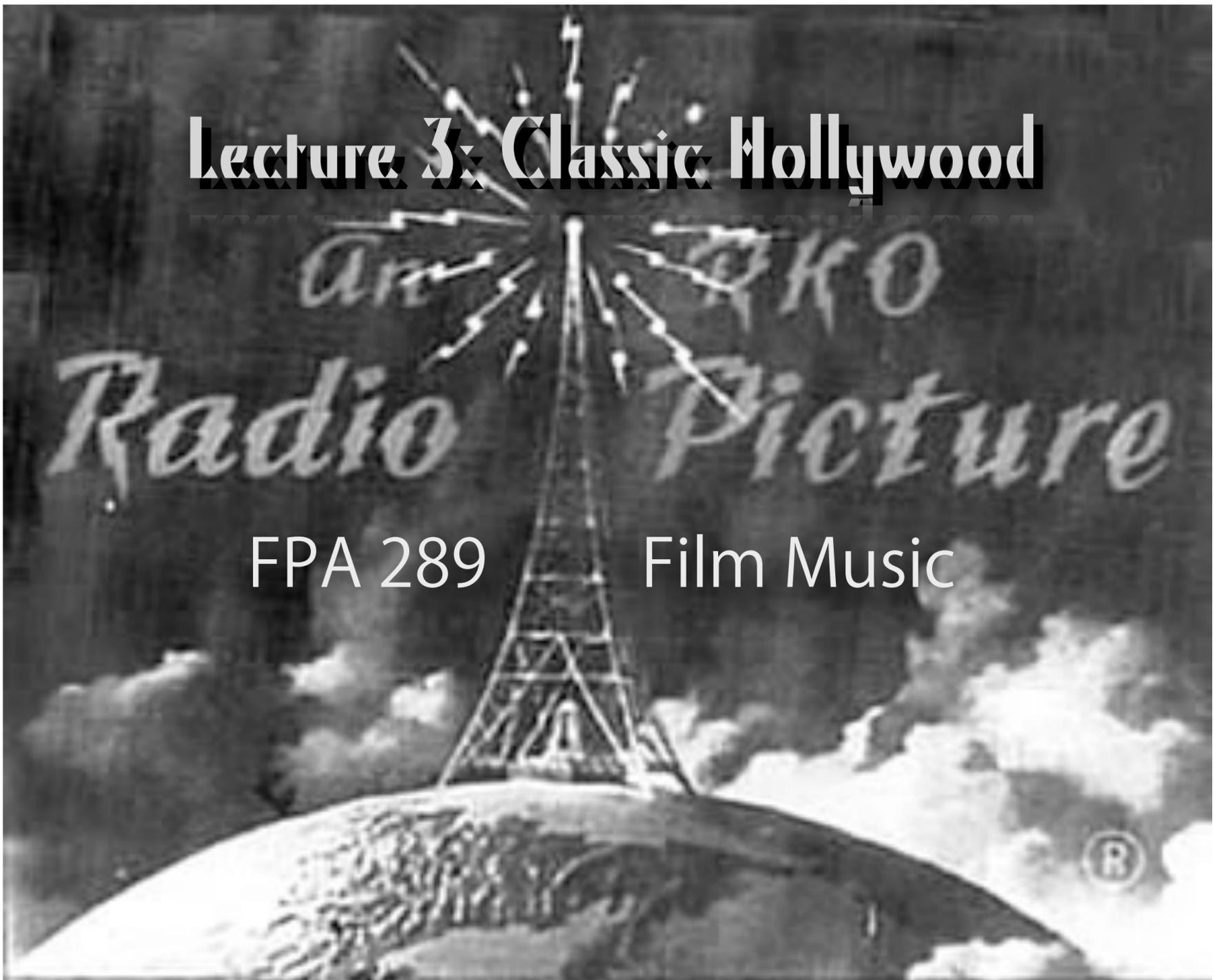


Lecture 3: Classic Hollywood



By the 1940's the dominant style of music in Hollywood could be characterized as the symphonic style of late 19th century romanticism. This is due in part to the large number of composers who were emigrants from Europe - many fleeing for their lives.
(DVD clip - old documentary)



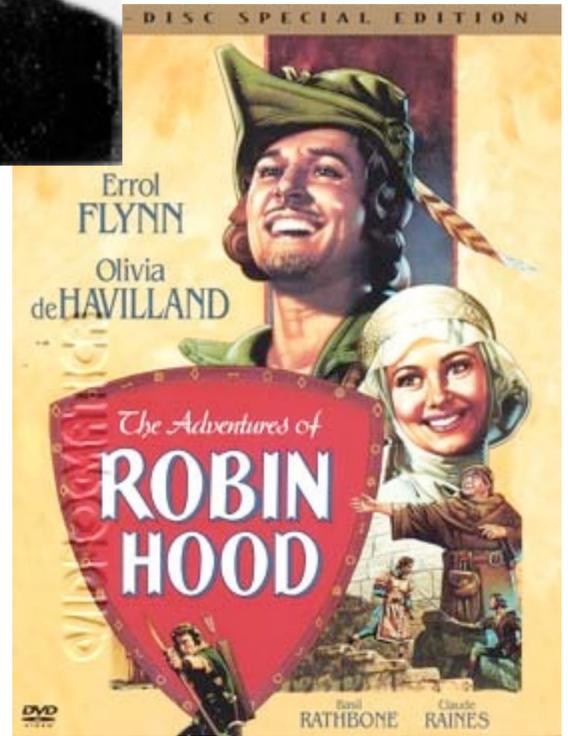
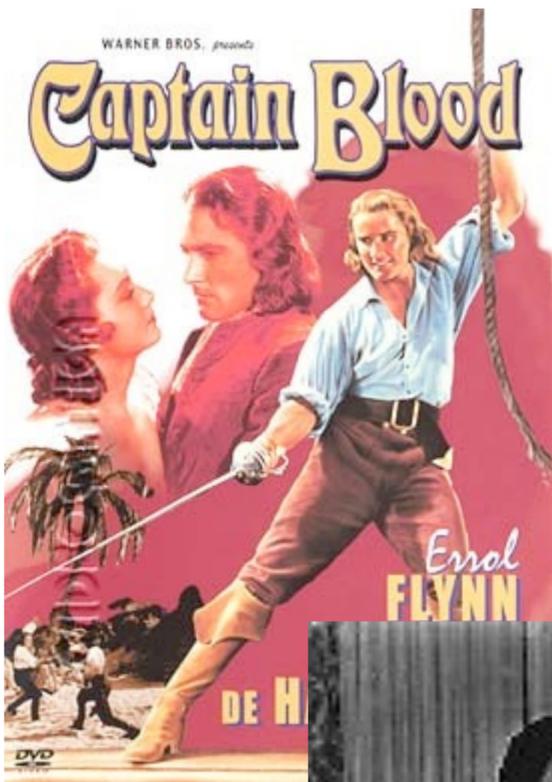
Max Steiner

Maximillian Raoul Walter Steiner was born in Vienna, Austria, May 10, 1888. His grandfather, Maximillian Steiner, was a variety theater owner in Vienna. A child prodigy, young Max Steiner completed the four year course of study at Vienna's Hochschule Music Academy in only one year. His professors included Gustav Mahler, Gustav Kirker and Felix Weingartner. At age 16 he composed the music for an original operetta, THE BEAUTIFUL GREEK GIRL. He presented it to his father but Gabor was not enthused. Max then took it to a competitor who agreed to stage it. Not only did Max conduct the opening night performance, but the show ran a year, much to the embarrassment of his father.

By age 20, having been hailed by no less a musical giant than John Phillip Sousa, Steiner was making a living as a professional conductor. He moved briefly to London and then on to New York, where he became one of the top orchestrators and conductors of Broadway musicals, a celebrity enjoyed by his eventual Hollywood colleague Alfred Newman. Steiner worked for the Schuberts, Florenz Ziegfeld, Victor Herbert and conducted original productions of shows by Berlin, Gershwin and Kern. In his unpublished autobiography, Steiner claims to have collaborated with Ferde Grofé on the orchestration of Gershwin's "Rhapsody in Blue."

In 1929, while he was conducting SONS O' GUNS on Broadway, Steiner was hired by William LeBaron - head of production at RKO - to come to Hollywood and supervise the music for the studio's film version of Ziegfeld's RIO RITA. Steiner remained at the studio for the next seven years. One of his early triumphs was when he stepped in to write the music for CIMARRON, Jerome Kern having turned down the studio's offer to do same. Though Steiner received no screen credit the music was praised by critics. Steiner continued to write mostly main and end title music for RKO features for the next couple of years. At the same time, Alfred Newman, who had scored the Chaplin silent feature CITY LIGHTS, was experimenting with dramatic music for montage in Goldwyn's STREET SCENE. Dramatic music was making inroads.

In 1932 David O. Selznick, who was now in charge of production, wanted Steiner to provide music under several dramatic sequences of the Fannie Hurst story SYMPHONY OF SIX MILLION. Steiner scored one reel - where Gregory Ratoff undergoes an unsuccessful operation - and the reaction at the studio was euphoric. Max went on to score more than a third of the picture. Later that year, King Vidor's BIRD OF PARADISE was given a near-100% score by Steiner. Steiner had earned his mantle of The Dean of



Erich Wolfgang Korngold
born: May 29th 1897 in Brunn, Austria — died November 29th 1957 in Hollywood.
A child prodigy on the Vienna music circuit, the young Korngold had written orchestral works by the age of 14. His fledgling career as a 'serious' composer took him away from his native Austria as he followed in Max Steiner's footsteps and headed stateside. Coming to Hollywood shortly after Steiner, Korngold also resided at Warner Bros. and forged a cinematic style of music in a relatively small number of films that would in itself set a trend for many composers that followed. He is a much lauded composer today, though one who is often overshadowed by more recognisable names from the Golden Age. Academy Award in 1936 for The Adventures of Robin Hood

>>>> clip of Robin Hood from Hollywood Sound<<<<

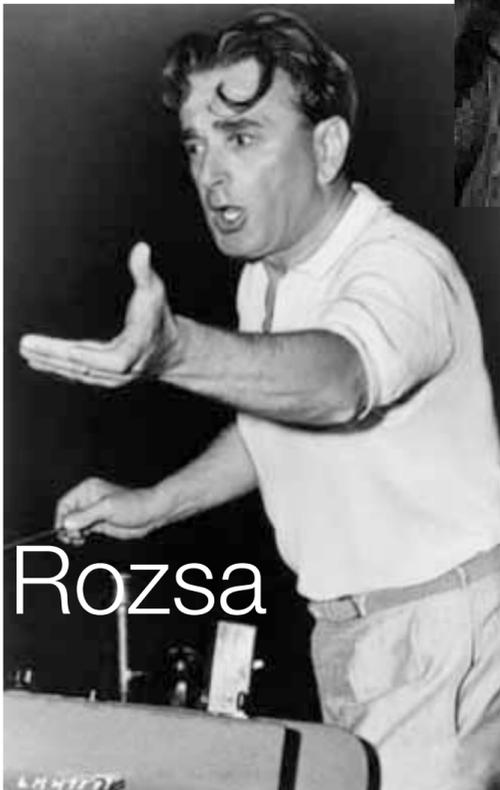


Tiomkin

Waxman



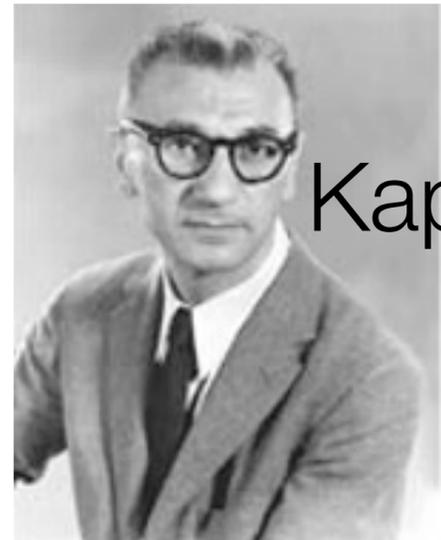
Newman



Rozsa



Korngold



Kaper

Another colleague of Steiner's at Warner Bros. was Eric Korngold (also Viennese) whose music was praised by Richard Strauss, Puccini and Mahler. Much less prolific than Steiner, his work was very well thought of for its lush scores, deeply rooted in the symphonic tradition of Mahler & Strauss. Sea Hawk [40] King's Row [42]

Dimitri Tiomkin had a similar background. Lost Horizon [37] Red River [48] Strangers on a Train [51] High Noon [52]

Franz Waxman conducted Friederich Hollander's score for the Blue Angel before he came to the US. Rebecca [40] Suspicion [41] Sunset Boulevard [50]

Miklos Rozsa

Bronislau Kaper; 30 years at MGM - many films including The Red Badge of Courage [51] Butterfield 8 [60] Mutiny on the Bounty [62] and Lord Jim [65]

Alfred Newman: the eldest of ten children, Newman was born in New Haven, Connecticut. A musical prodigy, he began studying piano at the age of five, with Sigismund Stojowski. He was able to supplement his poor family's income by playing in theaters and restaurants. He traveled the vaudeville circuit with performer Grace LaRue, billed as "The Marvelous Boy Pianist". He also studied composition with Rubin Goldmark. By the age of twenty he was in New York, beginning a ten-year career on Broadway as the conductor of musicals by composers such as George Gershwin, Richard Rodgers, and Jerome Kern. Then, in 1930, he accompanied Irving Berlin to Hollywood.[1] In Los Angeles, he had private lessons from Arnold Schoenberg. In 1939, Newman began a twenty-one-year career as music director for 20th Century-Fox Studios. He composed the familiar fanfare which accompanies the studio logo at the beginning of Fox's productions. At Fox, he also developed what came to be known as the Newman System, a means of synchronising the performance and recording of a musical score with the film. The system is still in use today. After leaving Fox in 1960, Newman freelanced for the remainder of his career, writing the scores for such films as MGM's How the West Was Won, among others. After reportedly paying to have his score for Captain from Castile recorded with the Fox orchestra, Newman conducted a series of albums for Capitol Records, including a recording of George Gershwin's Variations on "I Got Rhythm". He was active until the end of his life, scoring Airport shortly before his death.

>>>>clip of Song of Bernadette from Hollywood Sound<<<<



Studio System

The studios during this period were not-unlike the “dream factories” they were purported to be. There was a music department which employed:

- music editors
- arrangers/orchestrators
- song writers
- conductors
- musicians
- composers



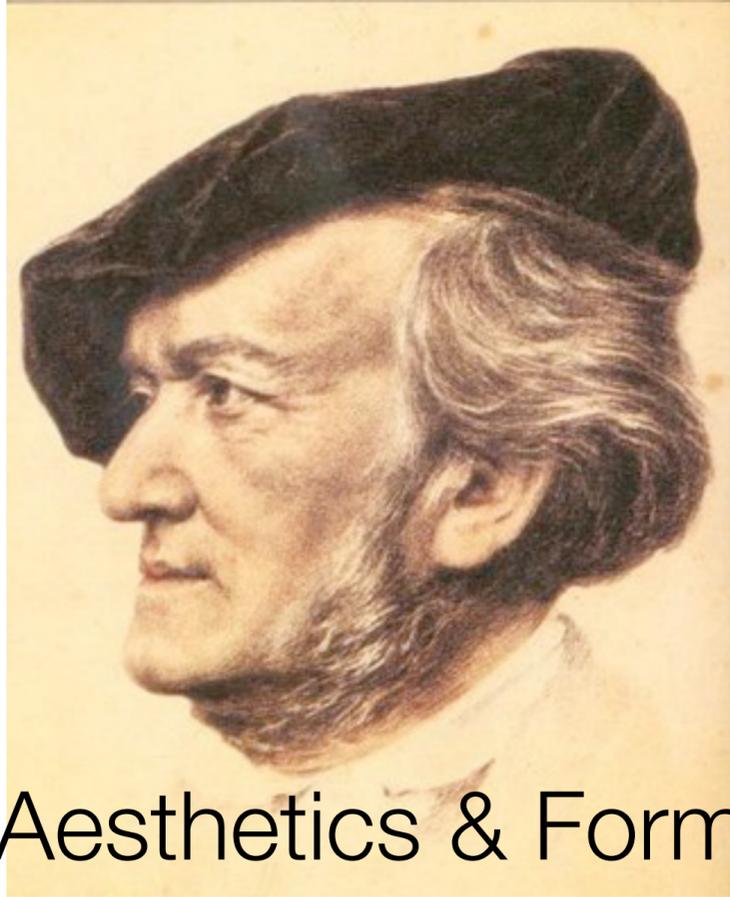
- ▶ **music editors**
- ▶ **arrangers/
orchestrators**
- ▶ **song writers**
- ▶ **conductors**
- ▶ **musicians**
- ▶ **composers**

Describe the various tasks...

Of note: the credit for composition might be given to the main theme composer, not necessarily the sole composer. Each had their specialities - both musical and film genres. The speed of production was incredible - hence the need for a large team.

Many composers such as Hans Zimmer, etc. work in a similar way now.

>>>>techniques clip from Hollywood Sound, including click & punch, Informer scene (again), Music department, Milton Lustig - music editor, Laura details with streamers & clicks.



Aesthetics & Form

Aesthetics and Form:

From Richard Wagner comes the idea of *Gesamtkunstwerk*: the complete fusion into an integrated whole of the various elements of the art form - music, words, action, setting. The idea of the music fusing with all the other elements of the screen is embraced by the aforementioned composers. Max Steiner took this to the extreme with his development and use of "Mickey Mousing". Other techniques were used to achieve this ideal:

One of the principle agents in the Wagnerian ideal of the integrated music drama is the use of the *leitmotif*. This is a musical theme usually heard first in conjunction with the action and the vocal line at a significant point and repeated in the same form or in developed form at appropriate moments throughout the drama, thereby evoking the original context in the spectators mind. Although not the first to use the *leitmotif*, Wagner was the first to use them to constitute the fabric of the entire score rather than merely occur occasionally in the course of the work.

Hollywood reduced this rather complex idea into a series of themes associated with some of the major characters of the film and the musical manipulation of these themes to reflect the inner state of the character, the POV of the viewer, foreboding (or to suggest things which are to come, etc)

Gesamtkunstwerk

Leitmotif/leitmotiv

Aesthetics and Form:

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Alternative Approaches:

Bertolt Brecht

Dimitri Shostakovitch

Hans Eisler

Sergei Prokofiev

Bertolt Brecht, Serge Eisenstein, Dimitri Shostakovitch and Hans Eisler represent some of the artists who rejected the dominant Wagnerian stylings of Hollywood. We will speak of their work in a later lecture.

Shifting from Europe to America:

Hugo Friedhofer

Aaron Copland

Virgil Thomson

David Raksin

Hugo Friedhofer, Aaron Copland, Virgil Thomson and David Raskin also were very active in shifting the dominant mode from Europe to the more contemporary styles of the US and through acknowledgement of some of the more adventuresome serious music composers of this century.



Music: Max Steiner

Orchestration: Hugo Friedhofer

Director: Michael Curtiz (1945)

Mildred Pierce 1945, Music: Max Steiner, Orchestration: Hugo Friedhofer, Director: Michael Curtiz
Mildred Pierce is a novel (1941) by James M. Cain. It was made into a feature film starring Joan Crawford.

Ostensibly a “film noir” with a woman as the hero (and still a sultry woman to bring her down). Set in Los Angeles in the 1930s, Mildred Pierce is the story of a middle-class, single mother's attempt to maintain her and her family's social position during the Great Depression. Frustrated by her unemployed, shiftless husband, and worried by their dwindling finances, Mildred separates from him and sets out to support herself and her children on her own. After a difficult search for a job among the ranks of the unemployed, she finally finds one but worries that it is beneath her middle-class station. Actually, Mildred worries more that her ambitious daughter Veda will think her new job beneath her. Veda happily enjoys Mildred's new financial success but increasingly turns ungrateful, demanding more and more from her hard-working mother and letting her contempt for people who must work for a living be known. Mildred's attachment to her forms the central tragedy of the novel.



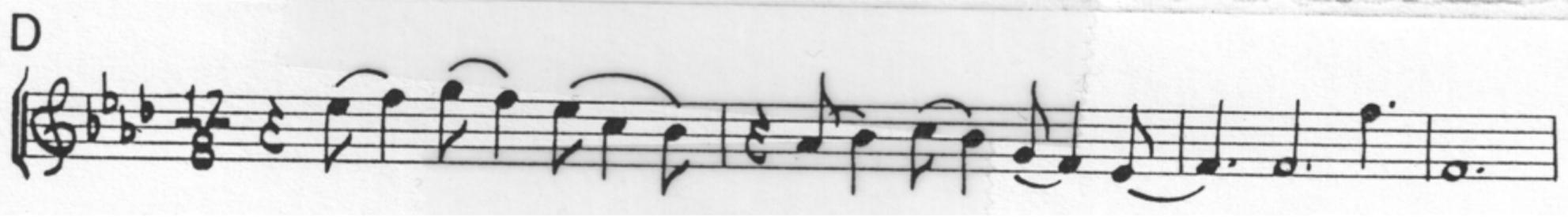
Mildred

B



Bert





“The Business”

note: all themes are non-diegetic or pit music except where noted, theme names are in **bold**, [->] indicates music continues into next shot

Time	Picture	Music Cue	Notes
0:00	Opening Credits: Surf on the beach	Mildred's Theme(MT) : Strings and harps: a very romantic opening. Theme is stated in mostly major mode with one minor reference. ->	
1:38	Shot of beach house	MT continues, w/ harp glisses	shots interrupt music, dying man says "Mildred"
2:10	Pier, Mildred Pierce (MP) attempts to jump into water, cop on beat strikes railing to stop her	MT w/harp glisses-> Music out with strike of billy club (3:08)	note use of action to end music
3:53	MP walks to bar, meets with Wally (W)	Source Music from club ->song ends w/scene	("You must have been a beautiful baby")
5:49	W & MP drive to the beach house	Music out	
8:31	W is locked in the beachhouse	Suspense Music (chromatic sequences)	Note Mickey Mousing with action, lamp falling, glass breaking, car horn
11:36	MP arrives at mansion	MT in minor mode	
13:01	Police Station lobby, waiting room, interview room	Fanfare, timpani rolls, Music out (13:51)	Note resonance of the room, ticking of the clock, other sfx
19:23	Flashback begins: M&B's house	Bert Pierce's Theme (BT)	
20:32	Doorbell rings	Music out	
23:27	Bert leaves	BT	
23:59	Children playing on the street	Children's Theme (CT)-> transforms as Bert leaves	note Mickey Mousing with Kay's skipping and how theme turns to a Waltz
25:00	Children enter house	Music out	
25:20	Vita plays "Waltz Brilliant"	Source Music (V plays piano) 25:51 out	
26:20	Vita continues	Source Music (brief)	
27:03	M voice over as she pays bills	CT/MT-> in minor mode	

note: all themes are non-diegetic or pit music except where noted, theme names are in **bold**, [->] indicates music continues into next shot

Time	Picture	Music Cue	Notes
27:50	W comes by	Music out	
30:46	MP visits Vita	MT/CT minor variations	
32:41	MP looks for work	continues	
33:06	MP in restaurant	Music out	
34:41	Working in the restaurant	Restaurant Theme (RT) ->MT	
35:10	Working at home in kitchen	continues	notice how music reacts to humour
36:03	MP comes home to find maid in uniform	Music out, source music begins (Vita on piano)	
36:39	Music stops and starts as MP comes into room	Music source becomes score	note punctuation with the slap
38:13	MP & Vita confront each other	MT	
38:40	MP at Wally's office	Music out	
40:50	Off to see Monte Berigan (MB) about sale	RT->Music out 41:46	
44:20	MP at home		
46:03	Children leave	CT in minor	
46:18	Restaurant: Monte enters	RT -> Music out 48:00 Short transition cue to->	
47:50	Monte's house	Swimming Cue	harp glisses, etc.
49:06	Monte & MP after the swim: Monte puts on a record	Source Music: Love Theme (out by 51:01)	Record skips, MP notices
51:01	Rainy night MP comes home to find Bert	No music	
51:47	continues	CT in low strings, minor	
52:03	Doctor in room with K, K dies	CT in woodwinds (53:45 music pauses)	CT appears as solo violin note major resolve with chimes.
55:08	Restaurant opening (Vita meets Monte)	Source music in dining hall	
59:20	M & V dance to juke box	Source music (out 1:00:20)	

note: all themes are non-diegetic or pit music except where noted, theme names are in **bold**, [->] indicates music continues into next shot

Time	Picture	Music Cue	Notes
1:01:04	M mentions Kate Bert interrupts Monte & Mildred	Love Theme diegetic ->BT!	music interrupted by Bert's entrance & by Bert knocking glass
1:03:10	Return to police station interview room	Music out	
1:05:12	Flashback returns: Restaurant montage	MT in a light mode->source music	
1:05:32	Dance	source music continues	
1:06:47	Monte's bill's	Music out	
1:10:19	Vita drives off	CT (happy version)	
1:10:45	Monte & Mildred	CT (minor version)	
1:12:55	Vita ay club with Wally	Source music	"You must have been a beautiful baby"
1:13:40	Office with MP & Ted's mother	Music out	
1:15:00	Vita reveals her secret marriage	MT	
1:16:32	Meeting in lawyer's office	Music out	
1:18:13	Vita kisses check, tells MP of her hatred	music cue: chromatic sequence->CT	note music working with action
1:20:52	Mildred returns home after travelling	Music out	
1:24:16	Bert & MP go to club	Source Music (Vita is the singer)	
1:26:00	Vita's dressing room	continues	
1:28:30	House purchase: MP asks Monte to marry	Music out	
1:31:52	Marriage	Transition music-> music out	
1:33:10	Bert meets with MP, Vita comes home	BT->CT->MT	
1:36:00	Vita's birthday	Music out	
1:38:33	Monte forces bankruptcy	Love theme->MT	
1:39:00	Beach house	Music out	
1:40:00	Back in interview room	Music enters 1:40:30 MT	
1:41:00	Beach house: Mildred finds M & Vita	MT	

*note: all themes are non-diegetic or pit music except where noted, theme names are in **bold**, [->] indicates music continues into next shot*

Time	Picture	Music Cue	Notes
1:43:05	Vita shoots Monte	CT in low basses->MT->CT	
1:44:50	Interview room	MT	
1:45:50	Lobby with women scrubbing floor	MT	note chimes at end – music becomes mythic to suggest that this is “every-woman’s” story
1:46:02	End		



m: Miklos Rosza
d: Billy Wilder



1944

Double Indemnity: is this the definitive film noir? 1) it's in black and white, and 2) it certainly has the pathology: a woman gets a man to commit her crimes on the promise of sex and big money. And that her male dupe is betrayed and takes the fall for the crime is de rigueur for the genre. It's an ancient story, older than the Bible and the moralists who wrote it, a mythology from our genes, perhaps.

The frame narrative that contains the story of Los Angeles insurance agent Walter Neff's entrapment and destruction by the fatal sexual magnetism of the ex-nurse Phyllis Dietrichson is classic Wilder, one which he was to repeat with stunning ironic effect in Sunset Boulevard... and one which, on the face of it, should be the wrong way to tell a story. If the fate of the protagonist is revealed from the beginning, what's left to keep you watching?

A lot. Double Indemnity is a trial in the court of public opinion. We know the accused is guilty as he has confessed... but we want to know the details because this man Neff (Fred MacMurray) doesn't look like a criminal even though he's been shot and is reciting his confession into the dictaphone of his boss. The use of the dictaphone is more than a visual prop, as Neff adopts the terse narrative style of an office memo to reveal his role in the murder of the oil industry manager Dietrichson and the attempted fraud of the Pacific All Risk insurance company. It's interesting to note that the script writer — the famous crime novelist Raymond Chandler — used a dictaphone to outline his stories, so the novelty of this new technology was something he was familiar with. So we take sociological/cosmological notice that on the eve of the Second World War, the confession has become a secular ritual between man and his machine.

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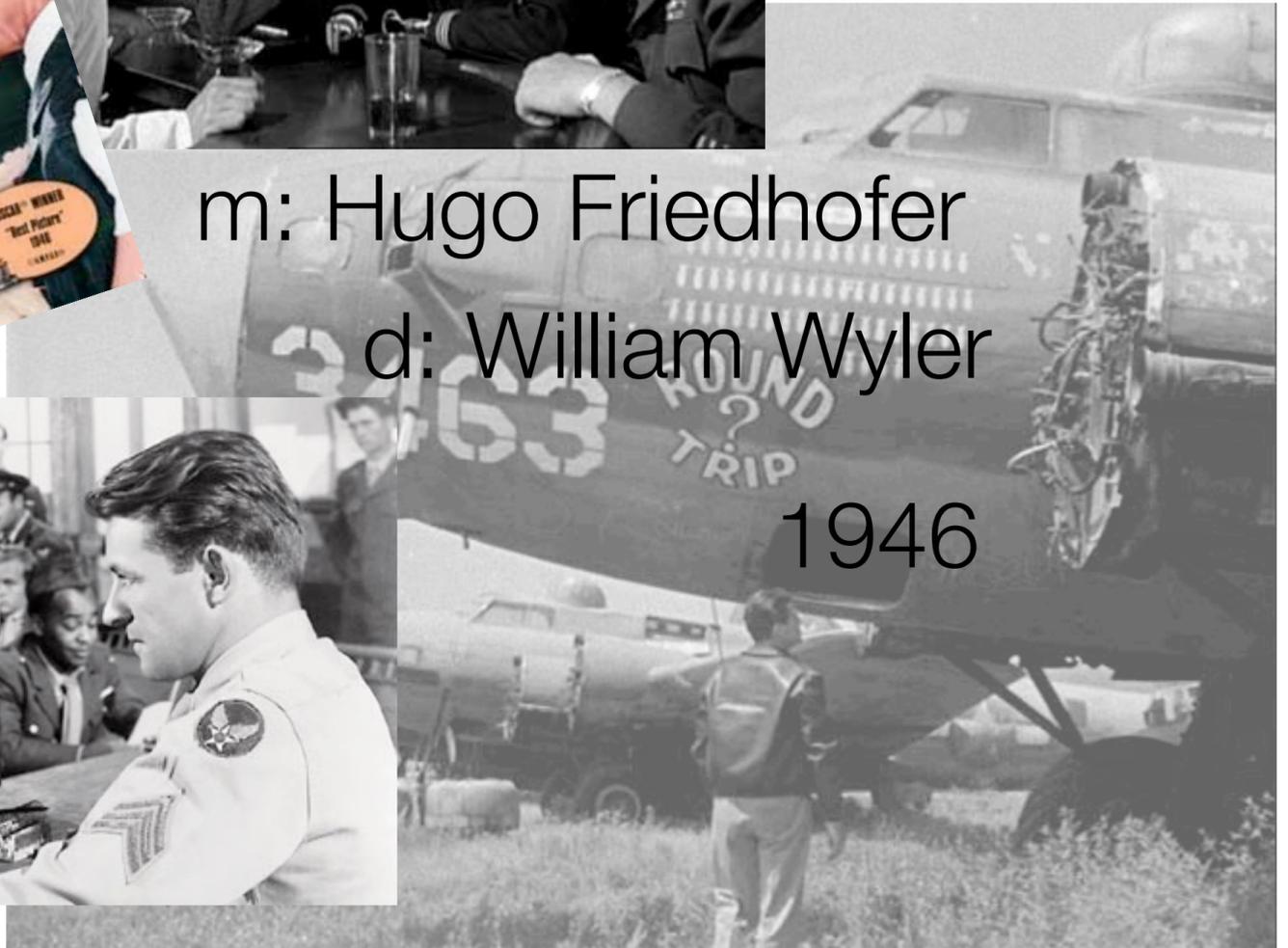
Time	Picture	Music Cue	Notes
0:00	Opening Credits	Main Theme(MT) : F minor dirge: mostly low strings, brass, percussion. Atmosphere of doom and foreboding.	Notice some dissonances and the use of the modal F melodic minor.
1:15	Car speeds through city	Narration Theme (NT)	Small intervals which do not resolve: somewhat Bernard Herrmannesque
1:30	Walter Neff (WN) enters the insurance building	Suspense Theme(ST)/NT	Tritone in the melody of the ST
3:15	WN enters office, prepares to dictate	MT returns(Fm)	
4:40	WN begins dictation	Music out	
6:45	Flashback begins WN visits Phyllis Dietrichson (PD)	NT/PD Theme 1/NT/->	PDTheme 1 only appears once
9:15	PD descends stairs	PD Theme 2 , music out (9:15)	
12:06	WN drives away from PD's house	NT	
12:36	WN arrives at office	Music out	
15:45	WN leaves Barton Keyes' (BK) office	NT->	
16:20	WN thinks about PD	PDT2, Music out	
21:32	WN leaves, montage of different activities	NT->ST as WN enters apt.	note rise in sequences of ST as PD enters
22:58	PD arrives at WN's apt	Music out	
28:27	Dissolve to WN dictating story	NT/ST	music enters with narration
29:44	Return to flashback in apt.	PDT2->ST->	
31:11	Planning of the murder	MT (Am)	commitment to the deed
31:46	Return to dictation	Music out	
32:30	PD's house		
34:37	Mr. D unwittingly signs the accident insurance	MT (Am)/PDT2/ST/MT altered	MT altered with flattened fifth
36:25	Lola D (LD) surprises WN in his car	Music out	
38:51	WN leaves LD and begins voiceover	NT	
39:30	WN meets PD at the market	Music out (39:51)	

*note: all themes are non-diegetic or pit music except where noted, theme names are in **bold**, [->] indicates music continues into next shot*

Time	Picture	Music Cue	Notes
41:50	WN at his office	NT	
42:21	BK enters office	Music out	
46:38	BK leaves; montage of set-up	NT/ST->	Note interesting figure which introduces NT
49:29	PD spots WN in back seat of car	MT (Bm) ->ST	
50:54	The murder	->MT (Am)	note stings on choking
52:30	Arrival at train	Music out	
55:13	Leap from the train	Suspense music->MT	note mickey mousing with car headlights, etc.
56:43	Car won't start	Suspended strings->ST	
57:20	Car starts	Music out	
57:30	Driving back	NT	
58:04	They kiss goodnight	PDT2->	
58:41	WN returns to his apt. montage	NT->suspense music as he walks away	
59:42	WN in the office	Music out	
1:07:54	WN & BK leave office	NT->	
1:08:30	WN at his apt. – PD calls	PDT2->PDT2 altered in low bass	
1:09:07	BK enters instead of PD	Music out	
1:11:06	PD arrives	ST->PDT2 altered->PDT2	
1:13:18	LD at WN's office	Music out	
1:16:55	Montage w/LD	NT	
1:17:52	BK's office	ST->Music out	
1:23:04	WN meets PD at the market	ST->PDT2->ST->PDT2	
1:26:20	Dictation	Music out	
1:26:40	WN & LD meet above the Hollywood Bowl	Source Music from concert below (Schubert's Unfinished Symphony)	Note how this source music is fairly unresolved – matching scene

*note: all themes are non-diegetic or pit music except where noted, theme names are in **bold**, [->] indicates music continues into next shot*

Time	Picture	Music Cue	Notes
1:29:00	BK&WN meet in lobby	Music out	
1:29:47	WN goes to BK's office	NT	
1:30:50	WN listens to BK's dictation	Music out	
1:32:06	WN visits PD	ST->NT->ST	Note music sting on gun and music exit with the car door slam
1:34:40	WN arrives at PD's house	Source Music ("Tangerine" by Johnny Mercer)("My Ideal" by Whiting & Chase)	note how characters hear music (source) and the irony of the tune (selfish woman).
1:38:22	WN closes window (shuts out music)	Music out	Another reference to the music.
1:39:00	Final embrace of WN & PD	PDT2 (starts with solo cello)	
1:39:55	WN shoots PD, leaves	Music out (pause) MT enters	
1:41:06	WN talks to Nick	PDT2 (Love theme)->ST	
1:42:00	Dictation/bk enters	ST (variations)->	Note mickey mousing of action
1:46:00	BK lights WN's cigarette	MT (Ends with Major 3rd)	
1:47:00	End		



m: Hugo Friedhofer
d: William Wyler

1946



Themes for places (Boone City) and some of the characters, relationships. Musical language is more American, Coplanesque, with jazz influences. Note that one of the characters (Homer's uncle) is played by the great jazz pianist and composer of the time – Hoagy Carmichael.



Main Theme



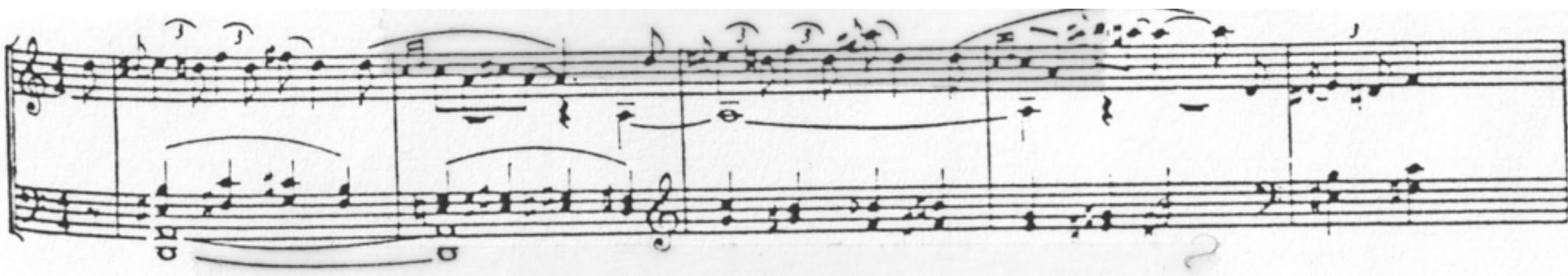
Boone City



Homer and Wilma



Wilma



Fred and Peggy



Peggy



clips from "The Hollywood Sound"
Casablanca, 1942 Max Steiner, d. Michael Curtiz
Adventures of Robin Hood, 1943, Erich Korngold, Michael Curtiz
Song of Bernadette, 1943, Alfred Newman, Henry King
Laura, 1944, David Raksin, Otto Preminger
(Informer, 1935, Max Steiner, John Ford)



Young, beautiful and talented Laura Hunt is thought to have been murdered, since a body was found in her apartment, dressed in her clothes, though with face obliterated by a shotgun blast. A police detective sent to investigate the case, Mark McPherson, soon focusses his suspicions upon three people: Waldo Lydecker, a waspish journalist who maintained an ambivalent relationship with Laura (in spite of the considerable age difference he seems to have behaved on occasions like a jealous lover); Shelby Carpenter, a weak-willed playboy accustomed to living off any women who he can impress with his tall, athletic build; and Ann Treadwell, Laura's cynical aunt, who was jealous of Laura's relationship and possible forthcoming marriage with Shelby.

McPherson soon finds himself developing an unhealthy fascination for the murder victim, based on her letters, her portrait and the adoring descriptions of her friends (principally Waldo). He goes to sleep one night in her chair and then, in what will always rate as one of the great classic movie scenes, wakes up suddenly to find Laura standing in front of him. It turns out she has been away for a long weekend, and that the real victim was a model who was having an affair with Carpenter.

After that, it becomes more and more apparent that for McPherson, the investigation is less about bringing a criminal to justice than about seeing off his two potential rivals in love (he does not even seem to consider Ann Treadwell as a suspect, although she would make a very plausible one). His somewhat erratic methods of investigation finally bear fruit when, having extracted an assurance from Laura that she is not interested in marriage with Carpenter, he finds evidence to incriminate Lydecker. In a fast-moving denouement, it is revealed that Lydecker had killed the model mistaking her for Laura, motivated by the jealous desire to prevent her consummating any relationship with a younger man; realising his mistake, he tries to murder her a second time, but is shot before he can do so. The film ends with Laura in the arms of McPherson and Lydecker (who had started out as the offscreen narrator) croaking his

- Casablanca, 1942 Max Steiner, d. Michael Curtiz
- Adventures of Robin Hood, 1943, Erich Korngold, Michael Curtiz
- Song of Bernadette, 1943, Alfred Newman, Henry King
- Laura, 1944, David Raksin, Otto Preminger
- (Informer, 1935, Max Steiner, John Ford)
- Best Years of Our Lives, 1946, Hugo Friedhofer, William Wyler
- Double Indemnity, Miklos Roszsa, Billy Wilder
- The Informer, 1935, Max Steiner, John Ford
- Music for the Movies:The Hollywood Sound, 1995

Listing of film clips shown this evening...