

STAR WARS: ANAL-RETENTIVE TRIVIA ON THE LOST MUSIC, THE LOST SCENES, AND SO ON

Article and Cue Sheet Reconstruction by LUKAS KENDALL



Ever since I was a wee lad playing with Kenner toys that couldn't hold onto their lightsabers, I have loved the *Star Wars* Trilogy. Obviously, I was a natural to write the track-by-track liner notes for Fox Records' *Star Wars Trilogy: The Original Soundtrack Anthology* 4CD box set (07822-11012-2—a must have!), a project which allowed me to get my grubby paws on studio materials that would explain long-standing mysteries of the saga's music. Allow me, then, to share my knowledge.

First, a few words on the box set itself. It is amazing how quickly this thing happened—the “go” signal was given by Fox producer Nick Redman in mid-summer, and everything had to be done by early September for Arista to start the massive manufacturing job. Silva Screen's Ford Thaxton in Olympia, Washington had the daunting task of sequencing and assembling the albums while I wrote the track notes, and Nick kept everything on track with Fox, Lucasfilm and everyone else involved. Things came down to the wire several times, mostly due to the lack of *Empire* source tapes, of which back-ups were found at the very last minute by some guy at Lucasfilm. (The complete sessions to *Star Wars* and *Jedi* were available from the start, but all that existed of *Empire* were the 35mm magnetic film stems which had the music all hacked up to fit the movie's re-edits. The album masters from Polygram never showed up, and had *Empire* gone MIA the whole project would have derailed.) Fortunately, *Empire* arrived, albeit at the brink of disintegration, everything was done in time, and we all have one bitchin' box set.

Never fit to be content for more than 15 minutes, however, by far the biggest question soundtrack fans have is “How much more music is there?” (That and the status of the “fifth disc” which I'll come to later.) All told, there's probably about 90 minutes of music left over. However, the things people are after only comprise some 15-20 minutes of that. At the risk of leaving people foaming at the mouth, I have compiled a complete list of every shred of music in all three films. The disc and track numbers on the box set are listed in parentheses for released cues; unreleased ones are italicized. Cues are listed chronologically, with album versions and alternates listed where appropriate. Times are approximate when indicated with a “~”.

STAR WARS

- 1) Fox Fanfare (1-1) :22
- 2) Main Title (1-2, 1st half) 2:16
- 2a) Main Title (alternate) (4-2) 2:16
- 2b) Main Title (first recorded take) 2:16 [see article]
- 3) Imperial Attack (1-3) 6:41
- 4) The Desert (1-4, 1st part) :55
- 5) The Little People Work (1-5) 4:08
- 6) The Robot Auction (1-4, 2nd part) 2:00~
- 7) More Little People :22 [after droids purchased]
- 8) The Princess Appears (1-6) 4:06 [two separate cues

- in film]
- 9) The Land of the Sand People I (1-7) 1:00~
- 10) The Land of the Sand People II (1-7) 2:00~ [first :20 omitted on album]
- 11) Inner City (1-9, middle part) 1:30~
- 12) The Force/The Princess Reappears/Ben and Luke 2:00~ [three separate cues at Ben's house]
- 13) The Return Home (1-8) 2:48
- 14) A Hive of Villainy (4-4) 2:12
- 15) Cantina Band (4-10) 2:46
- 16) Cantina Band 2 (4-12) 3:44
- 17) Inner City (1-9, 3rd part) 1:30~
- 18) Blasting Off (1-10, 2nd half) 2:00~ [first :15 omitted on album]
- 19) Destruction of Alderaan (4-5) 1:31
- 20) Inner City (1-9, 1st part) 1:30~
- 21) Out of the Floor 1:45~ [group infiltrates Death Star, cue begins with motif from *Psycho*]
- 22) Mouse Robot (1-10) 2:00~
- 23) The Last Battle (1-15, 1st part) 2:00~
- 24) Rescue of the Princess (1-11, 1st half) 2:00~
- 25) The Walls Converge (1-12, 2nd part) 1:30~ [not in film]
- 26) The Walls Converge (1-12, 1st part) 3:00~
- 27) The Last Battle (1-15, 2nd part) 2:30~
- 28) Rescue of the Princess (1-11, 2nd half) 2:30~
- 29) Ben's Death/TIE Fighter Attack (1-13) 3:51
- 30) Princess Leia's Theme (1-14) 4:23 [album version, not in film]
- 31) Standing By (4-15) 1:10
- 32) The Last Battle (1-15, 3rd & 4th parts) 7:30~ [separate cues in film]
- 33) The Throne Room/End Title (1-16) 5:32

As one can see, the first score in the saga is almost entirely available on CD. The biggest omissions over the years were the Mos Eisley cue (“A Hive of Villainy”), “Destruction of Alderaan” (spelled “Alderon” on the cue sheet—more on that later), the second “Cantina Band” song, and the take-off from Yavin (“Standing By”). Now, all of those are available. The only remaining “alternate take” is another alternate of the “Main Title,” the first one Williams recorded for Lucas which is actually like a recorded rehearsal (the performance is not together). Basically, there are three takes of the “Main Title” on the session tapes, with different openings: Take one, this unreleased one, features a big crescendo leading to the first note; take two is the big-slam opening we all know and love, found on disc one of the box set; and take three is like take two but with slightly less-accented opening notes—it can be found on disc four of the set. For the movie and original album, the title scroll music from take two was cut together with the Blockade Runner music from take one (which is the only take of the three with that big cymbal hit when we see Tatooine). So, that's why if you listen to the first track of disc one, the second half of it is slightly different from how it used to be—it's a different take. Remember, the score to the first film had to be reconstructed from the original session tapes which frequently feature a multitude of (mostly identical) takes. Ford Thaxton had to go through all those and pick out the right ones, and then recreate the segues Williams made for the origi-

nal album which we weren't about to screw with—this is one of the most popular albums of all time. (For the second and third films, the different takes had already been cut together by music editor Ken Wannberg into one unflawed master take. The only problem here is that you can hear some of the edits; I won't point out specifics, but they're there.) One thing Ford did not do was snip out music that Williams had snipped for one reason or another, which is why “Imperial Attack” and “Inner City” are slightly longer than they used to be and now equal the music in the film. The mix used for this new CD, by the way, is vastly superior to that of the previous LP and CD releases. Basically, there are certain studio noises and wrong notes that seeped into the score's recording, now audible (again, I won't say where, since what you don't know won't hurt you), and John Neal in Burbank re-mixed it for the original Fox (later Polygram) album. The result was the elimination of most of the noise and flubs, but a mushier mix with weaker stereo separation. This new mix is closer to the one in the movie and presents the score as it sounded at Anvil back in 1977, warts and all.

In any case, there are no “lost” cues for the Biggs scenes or anything else cut from the movie, although in a few cases extra music on the album is a tip-off to cut footage. For example, there is music in the opening of “The Land of the Sand People” (Lucasfilm now says “Sand People” is two words) on the album which isn't in the movie—it accompanied some extra dialogue between Luke and Threepio. There's also extra music at the beginning of “The Little People Work” which probably accompanied more shots of the Jawas carrying Artoo. The only music composed for the picture but not used is the “diagona” garbage creature music which appears at the end of “The Walls Converge,” and a small part of the beginning of “Walls” itself, like 40 seconds worth, which wasn't used either.

THE EMPIRE STRIKES BACK

- 1) Fox Fanfare (2-1) :22
- 2) Main Title/The Imperial Probe (extended version) (2-2) 7:58
- 2a) The Imperial Probe film version Pt. I, 1:00~ [probe lands]
- 2b) The Imperial Probe film version Pt. II, :25~ [we see Luke on tauntaun from afar, recorded on Gerhardt/Varese CD, track 2, 2:25-2:40]
- 3) Luke's Escape (2-3) 3:34
- 4) Ben's Instruction 3:30~ [first minute not in film, written for scene where shield doors are closed; rest for scene where Luke sees Ben, then found by Han]
- 5) Luke's Rescue (2-4) 1:45
- 6) The Probe Scanner 3:00~ [see article]
- 6a) The Imperial March (2-5) 2:59
- 7) Drawing the Battle Lines/Leia's Instructions (4-6) 4:02
- 8) Battle in the Snow (2-6) 3:45
- 9) Luke's First Crash (2-7) 4:12
- 10) The Rebels Escape Again (2-8) 2:59
- 11) The Asteroid Field (2-9) 4:14

- 12) Yoda's Theme (2-10) 3:26
- 13) Crash Landing (4-9) 3:35
- 14) Yoda Appears 1:15~ ["You feel like what?"]
- 15) Training of a Jedi Knight (2-12, 2nd part, "Yoda's Entrance") 2:30 [only last :30~ in film]
- 16) Han Solo and the Princess (2-11) 3:26
- 16a) Han Solo and the Princess (album arrangement, Gerhardt/Varèse CD, track 4) 4:24
- 17) City in the Clouds (2-15, 1st part, "Yoda's Teaching") 2:00~
- 18) This Is Not a Cave (Polydor CD, 2:30 on last half of track 1) 3:30~ [see article]
- 19) The Training of a Jedi Knight (2-12, 1st part) :50~ [complete 1:55 cue on Gerhardt/Varèse CD, track 6]
- 20) The Magic Tree (2-13) 3:32
- 21) Attack Position (4-8) 3:04
- 22) Yoda and the Force (2-14) 4:02
- 23) Vader's Command 1:10~ [Imperial fleet breaks up, Falcon seen on Star Destroyer; only :25~ in film, can hear the rest, just Vader's theme, in radio show]
- 24) City in the Clouds (2-15, 2nd part) 4:45~
- 25) Lando's Palace (2-16) 3:52
- 26) Luke to the Rescue :55~ [Luke takes off from Dagobah, Han and Leia talk at Bespin]
- 27) Vader Shows Up 1:30~ ["Lando's Palace" reprise, group meets Vader at dinner, transition to Luke in X-wing]
- 28) Putting Threepio Together 1:00~ [Chewie works on Threepio; cut to Han being tortured]
- 29) Trouble in Prison 2:20~ [Lando goes to see group in Cloud City prison cell]
- 30) Carbon Freeze/Luke Pursues the Captives/Departure of Boba Fett (4-17) 11:08
- 30a) Carbon Freeze (alternate) :40~ different after frozen Han is pulled up; creepy atonal stuff instead of Han and Leia's theme—can hear it in radio show]
- 31) The Duel (2-17) 4:14
- 32) Losing a Hand (4-18) 5:20
- 33) Hyperspace (2-18) 4:03
- 34) Finale/End Credits (2-19) 6:18
- 34a) Finale (alternate, longer album take, extra :10 on old Polygram CD) 2:00
- 34b) Finale (alternate, ending tails off instead of finishing with a bang) 2:00
- 34c) End Credits (film version) (4-21, 2nd part) 4:25~

The Empire Strikes Back has always been my all time favorite score, and I was always mystified by its variations in the film, the original Polygram album, the Gerhardt re-recording, and the NPR radio shows. I was amazed by Williams' comment in the original *Empire* album notes that he wrote 117 minutes of music, when I actually timed the music in the film at 100 minutes (I was bored one day). Lo and behold, he wrote around 20 minutes of music which somebody didn't like—director Irvin Kershner would be my bet, or maybe even George Lucas. As originally scored, *Empire* would be literally wall-to-wall music, and much of which was discarded can be heard by all on the box set: Some of the opening eight minutes of the movie where Han walks around the Rebel base ("The Imperial Probe"), the scenes where Han is out looking for Luke ("Luke's Escape," an abridged version of which was on the original 2LP set), Luke's training on Dagobah prior to "The Magic Tree" and most of his initial encounter with Yoda (the two cues joined together for "The Training of a Jedi Knight"), the scene after the Falcon lands on Cloud City where we meet Lando (at the end of "City in the Clouds") and all of Luke's dueling with Vader in Cloud City's carbon freezing room (in the 11 minute "Carbon Freeze/Luke Pursues the Captives/Departure of Boba Fett," again some of which was on the original album).

(That 11 minute piece, by the way, is brilliant, something we should all be grateful to have. For the original double album in 1980, Williams just used the "Departure of Boba Fett" part, cutting out both the music for frozen Han getting loaded onto Slave One and for Luke deactivating his lightsaber after battling Vader off the edge of the freezing chamber. (The ending of the cue, for the second scene mentioned above, was actually truncated by having the ring-out of "Putting

Threepio Together" pasted on.) Now, you can hear the music as it was meant to play in the movie, with that creepy, dissonant, dirge-like chord progression recurring three times: When Luke sees frozen Han floated out of the freezing chamber, when he goes up the stairs in the carbon freezing room to fight dad, and when Han is loaded on board Fett's ship. Until this box set, who even knew this connection existed, since the middle part was not used in the movie?)

The good news is that, although the unused music won't fit exactly right, you can generally cue it up to the film to see how it works. And guess what? There's still *more* unused music for the following: The one minute scene when the shield doors are closed on Hoth, the scene where Han and Chewie blow up the Imperial probe, and the scene when Leia is freaked out by the Mynock tentacle hitting the Falcon's window.

It's a mystery why all this music was unused in the final film. As is well documented in the comic adaptation, novel, storybook, and other places, however, *Empire* was a film where a lot of footage was cut out. Scenes that went by the wayside mostly dealt with the wampas on Hoth—how they were a danger and how they were eventually trapped—and with Luke's training on Dagobah. Perhaps the film was originally spotted to a much longer cut, and when some 20 minutes were trimmed as the music was being written, it became over-spotted. Or, perhaps the darker tone of the film required less music than its happy-go-lucky predecessor, although *Star Wars* is the shortest score of the three. In any case, a complete "cue sheet" can be found above. A few elaborations: The film version of "The Imperial Probe" is the creepy and subdued one minute piece heard at the beginning of the film as the probe is launched and lands on Hoth. This was apparently recorded at a later date from the rest of the score, since it was not to be found on the *Empire* session tapes and exists only on the aforementioned magnetic film stems. There's a 25 second follow-up to this then heard when we see Luke on his tauntaun, which *can* be found on CD—the Gerhardt re-recording on Varèse Sarabande VCD-47204 (reissue VSD-5353). It's there among that first track which for years was the only recording of some of the "lost" music for Han walking around the Rebel base. The whole probe landing sequence was originally scored much more aggressively, with immediate use of "The Imperial March" (Vader's theme). Apparently, someone decided after recording this that it would be best to hold back on Vader's theme until we actually see Vader, which is why a lot of "The Probe Scanner" was cut.

Speaking of which, "The Probe Scanner" is a three minute piece that begins with the scene where Han and Chewie go out and blow up the probe; it may even start when everybody is in the control room talking. This features a wailing clarinet with pulsating orchestra, and the good news is that you can hear it, although below dialogue, in complete form during the *Empire* radio show, now available on CD from Highbridge Audio. (It's in episode four when Vader talks to his generals.) After this is a slightly alternate, more frenetic version of "The Imperial March," which you can also hear at a few points in the radio show, for the scene when we see the massive Imperial fleet. Next comes the scene on board Vader's Super Star Destroyer where Ozzel and Piett report to the big man. In the final film, this ending music was paired with the first 50 seconds of the album recording of "The Imperial March," again consistent with my theory that someone wanted to hold off on Vader's theme until this point.

"This Is Not a Cave" is the one thing on the original *Empire* album, as the latter half of the "Main Title," which didn't make it to the box set. This had to do with the time crunch in which the discs were assembled one at a time. Disc four was done assuming that disc two would be done with the album masters, with the "Cave" music at the end of the "Main Title." Then when it was time to do disc two, the album masters pulled a no-show (thanks, Polygram) but the session masters were found instead. Then, all the "lost" Hoth music was discovered, and it was decided to go with that and just put the cave music on the fifth disc (again, more on that later). If the cave music was included on the box, it would be in lieu of this "lost" music or in lieu of "Attack Position"—so you decide what you'd rather have. "This Is Not a Cave," or at least the majority of it which appears in the film, is still on that old Polygram CD (Polydor 825 298-2) and will always be there. In any case, "This Is Not a Cave" actually starts right after Yoda tells Luke "You will be [afraid]" when we cut to the TIE bombers shelling the asteroid in which the Falcon is hiding. A big rendition of Vader's theme goes here, followed by quieter music as we see Leia in the Falcon cockpit. Creepy riffs are heard as she spots something outside, then a wild piano glissando as the Mynock tentacle hits the window. Then, the music later heard when the cave is collapsing is introduced as she freaks and runs back to tell Han. The music lets up as the group goes outside into the "cave," and is there picked up as it appears in the film and album (although there are some bars at the very end of the cue chopped off for the album). Good news again—you can hear this music on the appropriate episode of the radio show.

That's it—no more than 25 minutes total. As for alternate takes, there's a slightly alternate version of part of "Carbon Freeze," where instead of Han and Leia's theme after Han is frozen, there's some atonal stuff—you can hear this in the radio show in episode eight when Vader talks to Lando. There are also a few alternates of the "Finale." One is actually on the original album and features an extra ten seconds of one of the love theme refrains; another, unreleased one has a different ending which tapers off instead of going into the "End Credits" with a bang.

Regarding track-jobs, there were a few: that five-note slam at the end of "Crash Landing" was tagged onto the scene where Han rides into the Rebel base early in the film, to close off where the extended "Imperial Probe" music would go; most of "Luke's Rescue" was replaced with music from "Hyperspace" and "Luke's Escape"; and some 20 seconds of "Yoda and the Force" ended up right before the "Finale" when we first see the Rebel fleet. (A minute of that cue ended up in *Jedi* right before "Brother and Sister," when Luke tells the family secrets to Leia.)

Some interesting trivia about *Empire* is that, like the examples given for *Star Wars*, you can tell where parts of the movie, however small, were cut out. For example, in "Losing a Hand" there's around five seconds at the 4:47 mark which is not in the film. This occurs right when Lando is opening the top hatch of the Falcon to rescue Luke. In the muddy-looking *Empire* trailers presented on the recent THX laserdisc set of the trilogy, there's a shot of Lando (looking up from inside the Falcon) sticking his head and body way out the top hatch, farther than he does in the film. One can conclude that this was the (rather silly) shot which was cut, and with it the accompanying five seconds of music. Have fun finding these things on your own—I'm often bored, but rarely *this* bored.

RETURN OF THE JEDI

- 1) Fox Fanfare (3-1) :22
- 2) Main Title/Approaching the Death Star (3-2) 5:18
- 3) *Vader Contacts Luke/The Iron Door* 2:20~ [see article]
- 4) *Jabba's Harp Source* 3:00~
- 4a) *Unused Source Music* 1:30~ [not in film—sounds like elevator synth music]
- 5) *My Favorite Decoration* 1:00~ [droids taken to EV-9D9]
- 6) *Lapti Nek* (4-11) 2:48
- 6a) *Lapti Nek* (English mix, Warner Bros 12" single) ?
- 6b) *Lapti Nek film version* ?
- 6c) *Fancy Man* (*Lapti Nek English version*) ?
- 7) *Jabba's Prisoners* 2:20~ [Boushh and Jabba barter over Chewie]
- 8) *Jabba's Sail Barge Source* ? [heard at two points in film, after Chewie is purchased and on sail barge]
- 9) *Han Solo Returns* (3-3) 4:06
- 9a) *Han Solo Returns (film version)* 4:00~ [different ending instead of full Jabba theme]
- 10) *A Strange Visitor* 2:30~ [Luke infiltrates Jabba's palace; some of this tracked over in film with brooding bass notes from "Final Duel"]
- 11) *Fight in the Dungeon* (3-4) 3:38
- 12) *The Sentence* 2:00~ [Jabba says: Die by Sarlaac]
- 13) *The Sarlaac Pit* :45~ [:10 in film; barge pulls up to Sarlaac pit, more Jabba music]
- 14) *The Return of the Jedi* (3-5) 4:59
- 14a) *The Return of the Jedi (alternate)* (4-19) 5:03
- 15) *The Emperor Arrives* (3-6) 2:05
- 16) *The Death of Yoda* (3-7) 6:03
- 17) *Ben and Luke on a Log/The Rebel Fleet* 2:50~ [unused atonal music for Ben and Luke talking; transition to the Rebel fleet]
- 18) *Battle Plans* 2:00~ [the real "Rebel Briefing"]
- 19) *Faking the Code* (4-13) 4:10
- 20) *Jungle Encounter* 1:20~ [right before speeder bike chase]
- 21) *After the Bike Chase* :50~ [duh]
- 22) *Enter the Ewok* 2:00~ [Leia meets Wicket]
- 22a) *Parade of the Ewoks* (3-8) 3:25
- 23) *More Trouble/More Ewoks Emerge* 4:30~ [Leia shoots trooper, Vader and the Emperor talk, group captured by Ewoks]
- 24) *Ewok Drums* 2:25 [group carried to Ewok village]
- 25) *Using the Force* 1:15~ [Luke levitates Threepio]
- 26) *Bedtime Stories* 1:10~ [Threepio tells saga to Ewoks]
- 26) *Ewok Drums* 2:05 [group now members of tribe]
- 27) *Brother and Sister* (4-14) 3:08
- 27a) *Luke and Leia* (3-9) 4:43
- 28) *Father Meets Son* 3:30~ [Vader and Luke do their father and son talk thing on Endor walkway]
- 29) *Finding an Entrance* :50~ [group looks at bunker from far away]
- 30) *The Fleet Goes Into Hyperspace* (4-3) 1:00~
- 31) *Heroic Ewok* (4-3) 2:00~
- 32) *The Emperor Confronts Luke* (3-10) 3:26
- 33) *Into the Trap* (3-11) 2:36
- 34) *Rebel Forces Captured* 2:00~ [Luke and Emperor talk, then cut to Endor where Rebels are captured]
- 35) *First Ewok Battle/Fight with the Fighters* (3-12) 7:18
- 36) *The Emperor Provokes Luke* 1:00~ [Luke grabs sword; different ending than brass in film]
- 37) *The Ewok Battle* (4-7) 2:48
- 37a) *The Forest Battle* (3-13) 4:01
- 38) *Leia Is Wounded/Luke and Vader Duel* (4-16) 2:57
- 39) *The Battle Rages* 1:00~ [space fighting continues; Rebels break into bunker]
- 40) *Final Duel/Into the Death Star* (3-14) 3:37
- 41) *The Emperor's Death* (3-15) 2:41
- 42) *Space Battle* 2:00~ [Rebels enter Death Star, blow up Super Star Destroyer; re-arrangement of *Star Wars* battle music from "TIE Fighter Attack" and "Last Battle"]
- 43) *Darth Vader's Death* (3-16) 2:31
- 44) *Through the Flames* (3-17) 1:36
- 45) *Leia Breaks the News/Funeral Pyre for a Jedi* (3-18) 2:19
- 45a) *Leia Breaks the News (alternate)/Funeral Pyre for a Jedi (film version)* (4-20) 2:27
- 46) *Ewok Celebration/Finale* (3-19) 7:58
- 46a) *Ewok Celebration (film version)* (4-21) 1:50~

One can tell from the above list that the bulk of yet-unreleased *Star Wars* *Trilogy* music comes from *Return of the Jedi*; the good news is that it's rarely more than Jabba, Ewok, or Emperor-based

filler. Unlike *Empire*, there were not many thrown out cues, though there were a fair amount of alternates and album cover versions, most if not all of which were released on the box set.

"Vader Contacts Luke/The Iron Door" is the only example of music in the *trilogy* recorded for a completely cut scene, not just part of one, since it has 1:30 of music for which there's no room in the film. Apparently, it was meant to cover a scene right after the opening of the movie (where Vader tells that Death Star guy to shape up, a scene itself shortened after scoring), in which Vader goes to a window and does his "Luke" thing like at the end of *Empire*. Cue the atonal, creepy music as we cut to Luke on Tatooine who responds with "father" or something. Then, in a scene represented in the novel, Luke sets the droids off to Jabba's, and the little tune heard in the movie is here picked up, with a longer beginning, for the 50 seconds we hear it in the film. (This theme is subtly reprised in the beginning of "Heroic Ewok," if you want to get really deep about thematic connections.) Also, there was music written—creepy atonal stuff with the Force theme interspersed—for the scene on Dagobah when Ben and Luke talk. This was cut in the film up to the point where Leia's theme is heard ("Leia is my sister"). In "Fight in the Dungeon" (disc three, track 4) there's around 30 seconds of extra music which—I think—corresponded to a scene depicted in the old "Storybook of..." where Luke jumps up and grabs the grating on the ceiling of the rancor cave.

The most fascinating of the alternate takes recorded for *Jedi*, presented in all its glory on the box set, is the original version of "The Return of the Jedi." This was done at the main *Jedi* scoring sessions. Apparently, someone then decided to re-score the sequence with action music from *Star Wars* rather than the all-new material Williams had written, and this re-score was recorded at a later recording date with the L.S.O. an estimated two to three weeks after the main recording sessions. This later session date was for the album arrangements of "Parade of the Ewoks," "Luke and Leia," "Han Solo Returns" and "The Forest Battle" used on the original RSO/Polygram album. (Incidentally, why was "Leia Breaks the News/Funeral Pyre for a Jedi" called "Rebel Briefing" on the original album? One person on the Internet suggested that it was to hide the fact that Vader dies, although the cue sheet title is just "Leia Breaks the News," and Ford Thaxton made up "Funeral Pyre for a Jedi" to distinguish between the alternate versions of both halves of the cue. Note that the old album title for "The Emperor's Death"—the cue sheet title—was just "The Emperor.") It is now theorized that the main reason *Jedi* was only a single album was not the "not enough music" answer given by Lucas several years ago (printed in *Starlog*), but that Lucasfilm wanted to save on re-use fees. None of the three scores was a buy-out, the policy with the English musicians' union whereby the re-use fee for all the music is covered in one lump sum. Fortunately, re-use fees were paid for the additional *Star Wars* and *Empire* cues when the respective radio shows were done in 1981 and 1983, or else extra music on the box would have been out of the question. Fox and Lucasfilm found it in their hearts and wallets to pay the extra re-use fees for *Jedi*.

For those disappointed that the various Jabba source music cues were not included on the box, well, what can we say? The film version of "Lapti Nek," aka "Fancy Man" in English, and the instrumental source cue heard on the sail barge actually exist on tape as several different overdubs. These would have to be overlaid onto

one track, a long, onerous process that Ford Thaxton and Bill Wolford at Seattle's "The Music Source" spent an entire night doing for the film version of the "Ewok Celebration." A second album version of "Lapti Nek" (this one in English) was released as a 12" single on Warner Bros., done by Joseph Williams. You can hear the English lyrics in the documentary *From Star Wars to Jedi: The Making of a Saga*. Also to be found in that documentary is an extended version of Jabba's sail barge source music, under less noise and dialogue than it is in the movie.

Typically, there were some track-jobs done in *Jedi*, such as the aforementioned use of *Empire*'s "Yoda and the Force" right before "Brother and Sister." There was also a brief bit from "First Ewok Battle" put over the beginning of "Leia Is Wounded." The most significant track-job was over "Through the Flames," which had its first half replaced by music from *Empire*'s "Losing a Hand" and its second half crushed by the dub.

In general, the cue titles on the lists above are the ones on the cue sheets, but there are exceptions, mostly made for the original albums. The titles on the cue sheets (or on any cue sheets, I assume) are those the composer or music editor scribbled down to remember what they're working on. They're later retyped by some clerk at the studio so all sorts of anomalies creep in. (For example, Vader is twice misspelled "Vadar" on the *Empire* cue sheet, and "The Robot Auction" from *Star Wars* was typed up as "The Robot Action.") The cue sheet for *Star Wars* is especially confusing with all sorts of "Part I's" and "Part II's" scattered about, and some titles like "Mouse Robot" and "Ben's Death" used twice. In *Empire*, "The Battle in the Snow" started out as the more simplistic "The Snow Battle," and "Yoda and the Force" was known as "Yoda Raises Ship"—terse but true. "The Duel" was originally "Through the Window," and "Hyperspace" was "To Hyper Space." In *Jedi*, "Han Solo Returns" is listed as "The Big Thaw" and "The Return of the Jedi" is "Jabba's End." The title of the "Ewok Celebration" is "Freedom." A few people with too much time on their hands pointed out that "Fight with the Fighters" was listed as "Fight with TIE Fighters" on the old Varese *Trilogy* album which was previously the cue's only recording. Apparently the change was made for the Varese disc, since the former is what's on the cue sheet. The only significant cue title change made for the new discs was that of "Final Duel" which was originally titled "More Duel." That sounded kind of condescending, but may have summed up the composer's feelings at that point in the film and saga.

(Speaking of which, some people were disappointed that John Williams was not interviewed for the new box set. Nobody would have liked that more than I, but Williams was unavailable at the time, busy on *Schindler's List*. However, I did check out some older interviews with him, and one in particular that Paul MacLean forwarded stuck in mind, from a July 1988 *Stereo Review*. Regarding *Star Wars*: "I have no pretensions about that score, which I wrote for what I thought was a children's movie. All of us who worked on it thought it would be a great Saturday-morning show. None of us had any idea that it was going to become a great world success." Just goes to show this stuff isn't sacred.)

Regardless of what he thought of the saga, however, Williams wrote an astonishing number of themes for each film. Major themes in the first film are those for Luke (the main title theme), Ben/The Force, Leia, the Imperials, and the Rebels (the "spaceship fanfare" action theme). There was also a short transition motif for the

Death Star. For *Empire*, the themes for Luke, the Force (originally Ben's theme), Leia, and the Rebels returned, supplemented with rich new themes for Vader, Yoda, and Han and Leia, as well as ones for the droids, Boba Fett, and Cloud City ("Lando's Palace"). For *Jedi*, the themes for Luke, the Force, Leia, Han and Leia, the Rebels, Yoda, and Vader were joined by new ones for the Emperor, the Ewoks, Jabba, and Luke and Leia—eleven themes! It's interesting that as the saga progressed, and Luke became more knowledgeable in the Force, Ben's theme became

Luke's, and Luke's came to stand for the saga as a whole.

And finally, the "fifth disc," an object I made the mistake of mentioning a few months ago. At this point, while a sequencing for a fifth disc was made (featuring another 70 minutes of music), there are no immediate plans to release it. It's not dead, just kind of in limbo. Because I wasn't supposed to announce it, it would not be a good idea to write Fox demanding the "fifth disc." To them nobody knows about it, and therefore nobody would care if they ever did it. Rather,

write that you would be interested in *any additional Star Wars outtakes and unreleased music*, like the fourth disc in the set. Address is: Fox Records, c/o Fox Music Group, PO Box 900, Beverly Hills CA 90213. Be nice, be brief, and try not to sound like you're crazy; perhaps disc five may yet happen. This box set took 16 years, but is by all accounts a dream come true.

There you have it, folks. I am never writing anything about *Star Wars* music again. •

CLASSIC CORNER: HANS J. SALTER'S *FRANKENSTEINS*

by JEFFREY FORD

MARCO POLO

DDD
8.223477

MARCO POLO FILM MUSIC CLASSICS

Hans
SALTER
Music for *Frankenstein*
RTE Concert Orchestra
Andrew Penny



Ed's note: Since this article was written, a new recording of the score in question, The Ghost of Frankenstein (1942), has been released (RTE Concert Orchestra, cond. Andrew Penny, prod. Tony Thomas, Marco Polo 8.223477, 32 tracks - 67:38), also featuring Salter's score to House of Frankenstein (1944). Both were faithfully re-orchestrated from the original piano scores by John Morgan. While some have argued that the new recording lacks some of the edge of the original (and is taken at slower tempi), it's undeniably a must for Jeffrey and fellow fans of Universal horror music. On to the show:

Recently, I listened to my album of Hans J. Salter's superlative score for 1942's *Ghost of Frankenstein*. Three factors conspired to make me pull it out of the cold storage to which I had consigned it over ten years ago: one, a recent lunchtime discussion with a friend regarding horror films of the 1930s and '40s; two, the film's upcoming release on video (long awaited as the last hitherto unavailable title in the Universal Frankenstein series); and lastly, the [then] upcoming release on CD (finally) of Franz Waxman's historically monumental score for 1935's *Bride of Frankenstein*. And as I became more and more enamored of the chilling textures that Salter piled onto what, without them, would seem a rather anemic if enjoyable programmer of its day, I had to wonder what, if anything, had caused me to forget about it for so many years.

It certainly wasn't lack of respect for what Salter accomplished; I remember clearly my joy in finding the album at one of the New York Sam Goody's in 1982. At the time, fans of film music had precious few recorded examples of classic horror film scores, so at \$8 the album seemed like a steal. (If you can even find it today, I've seen it go for as high as \$40.) I listened to the music once, enjoyed it, and then filed it away never to be played again. With hindsight, I'm glad I did as it kept the record in near-mint condition. It sat for nearly a decade and I never thought once of pulling it out again. And I can't

think of a single reason why. Salter's music may not be what you want to hear at the end of a long day, but many far more *unlistenable* scores in my collection at least got the courtesy of a second performance. So why not this, dare I say, great one? When I finally dubbed the album to tape a couple of weeks ago, it finally occurred to me that maybe I hadn't been in the proper frame of mind at the time of that first listening to take in all the nuances that there are in Salter's outright creepiness. When I listen to the music now in 1993, they're all there, and I'm amazed that I ever could have missed them. And even though the score was transferred by producer Tony Thomas from the disks in the composer's own collection, with little or no editing, it still holds up surprisingly well. It may not be as innovative as Waxman's *Bride*, and may lack the macabre poetry apparent in much of Frank Skinner's (still unavailable) score for *Son of Frankenstein* (1939), but I can think of no other work more representative of horror scoring prior to 1950.

Of course, one of the problems in trying to evaluate a work like *Ghost* is the atmosphere and limitations under which it was created. We've all heard those stories about how rottenly many composers' works have been treated in the past and today; about producers who have no qualms with lifting entire passages and ordering the composers to use it in their scores (or even worse, doing it without the composer's knowledge; who can ever forget the story of Alex North discovering that his work for Kubrick's *2001* had been discarded—by attending the film's premiere). Salter's score wasn't subjected to that type of horror, but it does illustrate vividly the standard studio practice of using and reusing whole sections of music that had been effective before, regardless of whether or not it suited the needs of the film. (Has anyone ever noticed that the main title music for the 1932 Clark Gable/Jean Harlow film *Red Dust* is also used as the main title music for Tod Browning's 1935 *Mark of the Vampire* with Lionel Barrymore and Bela Lugosi? You aren't going to find two films more dissimilar.) There were of course reasons for this: budget limitations, the program status of the films, and the time factors which required a great deal of music be written in the space of weeks. The greatness of Salter's score lies in the fact that he was able to work within these factors, and use them all to the film's benefit. The fact that he was resident composer for Universal horror films at the time doubtless helped: most of the time he was plagiarizing only himself. And since he did work with the music through various films over and over again, he learned how to milk his work for all it could bring forth. While a lot of the music for *Ghost of Frankenstein* was from previous Salter scores, there was enough new material to give the film its own musical identity and form. That was Salter's triumph. It shows that a talented and dedicated man can take the patchwork quality of what is laid before him, and mold it into something unique and powerful.

As Tony Thomas said in the album's liner notes: "The score is complex and richly descriptive, to say nothing of essential. Indeed, if it were taken away from the film there would be little tension and chilling atmosphere left." Thankfully, the score is still there, and so is the record.

Among the various pieces that Salter had used before and would use again, here embellished to such great effect: the swirling, charging motif that accompanies the opening destruction of the Frankenstein castle. This piece would reappear in several Salter scores, perhaps most memorably during the final battle in 1943's *Frankenstein Meets the Wolf Man*. In the middle of it, Salter throws in a little theme on the woodwinds that horror fans will immediately recognize as the piece that often accompanied the nocturnal prowls of *The Wolf Man*, and made its first appearance in the 1941 film. The weird horn played by demented shepherd Ygor (Bela Lugosi—who else?) is a musical effect Salter pretty much picked up from *Son of Frankenstein*. But whereas it was a straight sound effect in that film, Salter actually incorporates the horn (actually a bassoon, I believe) into a great deal of his score (the cue, "Arrival in Vasario," is a good example of its ominous effects). And the savage chords that were used for the sequences in which the Monster attacks appeared in every Frankenstein sequel that followed *Ghost*, as well as other horror films, perhaps most memorably (although in a slower, more calculated, and more tension-filled arrangement) following the death (or maybe not) of Louise Allbritton in *Son of Dracula*. For my money, Salter's score for that 1943 film is his greatest work, with its unabashed old world romanticism contrasting beautifully against the more familiar horror orchestrations (including a superbly adapted bit used under *Dracula*'s death, which fans will immediately recognize as the music that opened every one of the Basil Rathbone/Sherlock Holmes features, many of which Salter also scored). If there is a film music god up there, please let that score be released someday. Although the main title has been recorded and released on CD in a Varese horror compilation, a minute and a half of it just isn't enough.

In the meantime, there's still *Ghost of Frankenstein*, and the pieces that make it just as memorable as the other, more famous Frankenstein scores. Who can forget the plucked strings as the Monster gropes about in an electric storm, or the fanfare like trumpets when lightning strikes and recharges him? The lullaby like tune used for the little girl the Monster befriends is another winner, and perhaps the real jewel hidden among the more strident parts of the orchestrations. But the same might be said of the romantic theme for Frankenstein's daughter Elsa, which was so good that when the character reappeared in *Frankenstein Meets the Wolf Man*, so did the theme. All told, it's a grand work, and that both this and *Bride of Frankenstein* are now available is a wonderful treat for aficionados everywhere. •