



## "I Have Not Yet Begun to Fight!"

A number of studios registered titles about legendary Revolutionary War naval hero John Paul Jones (1747–1792) over the years, but none of these proposed films came to fruition—likely due to the expense and lengthy screen time required to tell his story adequately. The Scottish-born Jones fled to Virginia to escape prosecution by the British for murdering a seaman, became the first effective American naval commander, was decorated by the king of France, and served as an admiral of the Russian fleet for Catherine the Great before dying a lonely, forgotten man in Paris. Producer Samuel Bronston first pitched a film of Jones in 1946, but it would take another 13 years for the story to reach the screen—and while Jones's historical battles were being staged overseas, Bronston's legal battles were being waged in the hostile waters of the American courts.

Bronston began his career in Hollywood in 1943 as producer of the low-budget biopic *Jack London*. Although Bronston was knocking on the doors of studio executives to do a film about John Paul Jones, Warner Bros. had been planning such a production since 1939, when they purchased the rights to Clement Ripley's biographical novel *Clear for Action*. Warners had initially intended James Cagney to star under Michael Curtiz's direction; by 1946, when Bronston came calling, Jack Warner had given a "green light" to producer Jerry Wald and director Delmer Daves. (In 1949, *Variety* reported that the film was going to be produced by Lou Edelman, again

with Cagney starring.) By 1955 no film had been made, and Bronston (as head of Admiralty Pictures) wrested the project from Warners by swapping the rights that Bronston owned to the story of Charles Lindbergh. It took the intervention of a World War II naval hero (Admiral Chester Nimitz), however, to get the physical production out of dry dock.

"My dad tells me that Nimitz literally took him to Spain," said Bronston's son, Bill, in Mel Martin's *The Magnificent Showman: The Epic Films of Samuel Bronston*. Nimitz introduced Bronston to Franco and settled the producer "in Spain to make *John Paul Jones* because the Navy needed a movie to emulate its history." The U.S. Navy offered public support and its full cooperation in the production of the film, with Nimitz serving as an advisor and consultant: the film was subsequently dedicated to him.

Since Warner Bros. was merely releasing the film, Bronston bartered deals with "large American corporations who are patriotically inclined"—General Motors, Firestone, Eastman Kodak and others—who were to be repaid from the picture's earnings. Many "prominent Americans" were also involved in the production, including the Rockefeller, Pierpont and DuPont families. "There's not one dollar of movie money in our company," said Bronston. "Our backers are men who believe in the project." For the prestige of investing in a major motion picture, the agreements stated that these private industrialists and businessmen would donate "part of any profits" toward the

construction of an athletic field at the United States Naval Academy.

Bronston hired Academy Award-winning writer/director John Farrow to helm the film and collaborate on the script with Jesse Lasky Jr. Farrow had been a commander in the Canadian Navy and had directed a number of sea adventure films, including *Two Years Before the Mast* (1946) and *The Sea Chase* (1955). Lasky wrote the original script based on extensive interviews with Navy officials and Ripley's *Clear for Action*. Farrow asked Lasky to collaborate with him on a rewrite but Lasky (by that time scripting *The Buccaneer*) was unable to do so. When he saw ads listing Farrow as the sole writer, Lasky filed a complaint with the Writers Guild of America and ultimately received equal billing with Farrow.

For the juicy title role, Bronston cast Robert Stack, whose stature as a leading man had risen with his performance in *Written on the Wind* (1956). Joining Stack on the voyage were Marisa Pavan (as Parisian beauty Aimee de Tellison), Jean-Pierre Aumont (as King Louis XVI), Charles Coburn (as Benjamin Franklin) and Bette Davis (in a cameo as Catherine the Great).

With Admiral Nimitz's introductions into the Franco regime, Bronston scheduled much of the filming in the small fishing village of Denia, Spain. The town served as a replacement for Scotland, a harbor at Whitehaven, a Delaware wharf, a French fort, and a Portsmouth, New Hampshire dock. In addition, Franco's Spanish government allowed Bronston to film for the first time in the Royal Palace in Madrid,

where the throne room served as the setting for the Russian court of Catherine the Great and another chamber was transformed into a throne room for King Louis XVI and Marie Antoinette. Additional shooting took place at the Palace at Versailles, the British Parliament, and King James Palace in London.

Farrow hired his cousin, Captain Alan Villiers, as technical advisor. A World War II British navy officer, Villiers had gained fame for the transatlantic sailing of the *Mayflower II*, a scale model of the original ship. Villiers remembered seeing hulks of old sailing ships in Sicily during the war: it took over \$400,000, two years and 400 Italian artisans to convert these "hulks" into full-scale models of the vessels Bonhomme Richard and Serapis, under the supervision of art director Franz Bachelin. The boats sailed 800 miles from Ostia, the port of Rome, across the Mediterranean to Denia, with Captain Villiers at the helm. A third ship was converted into the *Providence* at Barcelona, and all three vessels were handled during the filming by Villiers and Farrow, who secured ship's master papers to do so. The ships later appeared in the 1962 film adaptation of Herman Melville's *Billy Budd*.

The costumes for the film were also historically accurate, thanks to the same British tailoring house that had manufactured the original uniforms worn by Jones and his men. The uniforms' heavy, thick material made Stack feel "less like a great American naval figure than a candidate for the main course at one of Colonel Sanders's friendly neighborhood stands.... Whenever people comment about Chuck Heston and his well-earned salaries in an assortment of biblical epics, I remind them that a man who puts

## Original LP Liner Notes (1959 Warner Bros. Records Edition)

Max Steiner, who for 20 years has been a foremost figure in screen music, has given *John Paul Jones* a superb musical setting. He has combined stirring martial music, including his “John Paul Jones March,” with music in the spirit of the countries through which John Paul Jones has ranged in his spectacular career. There are delightful English and American tunes of the 18th century period of the story. A highlight of his score is a haunting romantic theme, which he has called “Aimee” after Aimee de Tellison, the natural daughter of King Louis XVI. It was with Aimee that Jones had his most ardent love affair.

Few musical figures have contributed more to the advancement of motion picture music than Maximilian Raoul Steiner. His music scores have earned for him three Academy Awards—for *The Informer*, *Now, Voyager* and *Since You Went Away*. In his native Vienna he was awarded the Statuette at the Cinema Exhibition for the best film music score of 1948 for *The Treasure of the Sierra Madre*. His scoring of *Gone With the Wind* has earned him worldwide fame.

The composer grew up in the musically exciting atmosphere of Vienna, where his father and grandfather were close friends of Johann Strauss and Offenbach. He studied at the Imperial Academy of Music in Vienna and wrote and conducted his first operetta at the age of 14. After conducting in the foremost theaters of England and France, he came to America at the invitation of Florenz Ziegfeld, for whom he conducted in New York. At various times he has worked closely with Victor Herbert, George Gershwin, Jerome Kern and Vincent Youmans.

The imprint of Max Steiner's expert musicianship is richly displayed in this brilliant sound stage recording from his original film score for *John Paul Jones*.

The film story of John Paul Jones spans seas and continents as it magnificently depicts the life of the Scottish immigrant boy who became the father of the United States Navy. Sea rover, friend of George Washington, protégé of Benjamin Franklin, intimate of King Louis XVI and Marie Antoinette, John Paul Jones personifies the true spirit of the American heritage.

His historic adventure ranged from Scotland to the West Indies, from the coast of England to the frigid steppes of Imperial Russia, from the grace of colonial Virginia to the pomp and glitter of the French court. In sea battles which he fought in the North Sea, the Caribbean, the Black Sea and the Mediterranean, his triumphs earned for him his place among the greatest of history's heroes.

This then is an album of music rich in beauty, powerful yet delightful in style: a brilliant presentation that will be often played and long remembered.

on a suit of armor under the Spanish sun is definitely earning his pay.”

Uncomfortable uniforms were not the only problems that plagued the film. Bronston filed a \$500,000 damage suit in New York Federal Court against Barnett Glassman, his former accountant at the newly named John Paul Jones Productions. Glassman had claimed to be a full owner of the company “without putting in one cent,” as Bronston countered—a “ridiculous” claim. Glassman settled the matter in January 1959 when, in exchange for a sizable payment, he agreed to drop his claims and to discontinue pending litigation against the company. He also received associate producer and screen credit, along with six percent of the producer's share.

On another front, the Hollywood American Federation of Labor (AFL) Film Council threatened to boycott the film. “We do not think the American public will approve of the photographing in Spain of the signing of the Declaration of Independence and other historical events,” read a Council statement, “especially when such foreign production deprives American craftsmen of sorely needed work.” In the end, various parties filed no fewer than 19 litigations in relation to the film.

The legal battles that played out in the courts, newspapers, and industry trade journals fueled anticipation for *John Paul Jones*, but after a “high seas preview” aboard the aircraft carrier USS Bennington, the film ran aground with some critics. While some compared the film to “the spirit and style of steel engrav-

ings or large patriotic lithographs,” others focused on Stack's “wooden” acting and the historical liberties in Farrow and Lasky's script.

Still, the *New York Herald Tribune* compared the film to “a lavishly bound book....The salty flavor is there but it is sipped through long-stemmed Venetian goblets....[Bronston's] film has a quiet, almost decorous quality...it is a glowing tribute to Jones and, after all, the best that we've had on the subject.” *Variety* praised Farrow's direction as “colorful and exciting.” The *Toronto Globe and Mail* cheered: “[T]he results are on the whole happy. Except for some opening and closing sequences showing the U.S. Navy of today in the style of some recruiting footage, the movie is most satisfactory in its script, by Farrow and Jesse Lasky Jr., in its music, by Max Steiner, in its photography, and above all in its direction, by Farrow.”

*John Paul Jones* cost \$5.3 million, but it earned only \$1 million in domestic release. Warner Bros., unhappy with the film's performance, granted the rights to Bronston for a re-release, but the film did no better at the box office the second time around. Although Bronston and Farrow formed a business partnership to continue making films, *John Paul Jones* would be Farrow's last film before his death in 1963. Bronston later produced such epics as *King of Kings*, *El Cid* and *The Fall of the Roman Empire*.

As Mel Martin wrote in *The Magnificent Showman*, “With *John Paul Jones*, Bronston had set in place his skills at managing a large and complicated enterprise, showed he could snap up first-class talent in terms of a name cast, and could bring to the screen a large-scale historical drama that was uplifting and could

be aimed at an international audience. In context, *John Paul Jones* was just baby steps, but it was only the beginning. The great films were yet to come, but the outlines of the Bronston moviemaking apparatus could be seen taking form.”

## The Score

In addition to *John Paul Jones*, 1959 saw the release of three other films with Max Steiner scores: *The FBI Story*, *The Hanging Tree* and *A Summer Place*. While Steiner was enjoying the biggest hit of his career with his “Theme From *A Summer Place*,” it was not all smooth sailing for the composer—members of the American Federation of Musicians (AFM) were urged to establish “informational” picket lines outside theaters showing *John Paul Jones*.

The president of AFM Local 47 in Los Angeles initiated the move on grounds that the film, while claiming to show events of American history, was not only completely produced in Spain using foreign technicians, it was scored by British musicians instead of Americans. One of those musicians was Muir Mathieson, the celebrated British conductor who conducted hundreds of film scores by such notable composers as William Walton, Ralph Vaughan Williams and Malcolm Arnold, and had recently conducted Bernard Herrmann’s score to *Vertigo*.

Mathieson conducted both the original soundtrack recording for *John Paul Jones* (unreleased, and today lost) and this LP performance, released in 1959 by Warner Bros. Records (WS 1293) and reissued on vinyl in 1981 by Varèse Sarabande Records (STV 81146). Steiner’s “John Paul Jones March” anchors the score, one of a fleet of memorable marches Steiner wrote for 1950s films, including *The Caine Mutiny* (1954) and *Battle Cry* (1955). Colonial Virginia necessitated pastiche period dances, and the story’s foreign locales let Steiner utilize melodies representing the French and Russian royal courts. In addition, Steiner

composed a tender love theme for Aimee de Tellison and rousing action cues for the battle scenes. *Screen Review* called it “the loudest, most patriotic Max Steiner score in history,” and Bronston’s widow later claimed she “couldn’t stand” Steiner’s music—but *Variety* countered that the film’s “sweep and majesty [are] matched...in Max Steiner’s score.”

Steiner rode out the film’s political and critical storms, and after a voyage of nearly 50 years, his score has weathered remarkably well. This premiere CD release has been mastered from ¼” stereo album tapes in the Warner Bros. Records vaults. The cues offer a representative program of the score’s highlights and are discussed in film sequence below.



**1 Main Title** The main title sequence rolls out against the backdrop of a modern-day battle cruiser. Two ruffles and flourishes and a brief quote of “Yankee Doodle” introduce Steiner’s rousing “John Paul Jones March.” The theme’s opening three notes call to mind the syllables “John–Paul–Jones.”

**2 Growing Up** In 1759 Scotland, a young John Paul (John Charles Farrow, the director’s son) dreams of going “deep water” with a tender invocation of the main theme on solo English horn as a ship owner offers the boy an opportunity to do just that. An ensuing montage shows John Paul learning “all the things a seaman needs to know” as he reaches maturity while sailing around the world.

**4 House of Burgesses** Now an adult in America, Jones (Robert Stack) accompanies lawyer Patrick Henry (MacDonald Carey) to the House of Burgesses, where the upper crust of colonial society and the British Navy dance to a genteel minuet.

**11 Dorothea** Another graceful minuet introduces Dorothea Danders (Erin O’Brien). She dances with Jones, who is clearly smitten with her. They retire to the veranda and the cue concludes with simple statements of their respective themes as Jones attempts to woo the young socialite.

**5 Horse-Play** Jones decides to “swallow the anchor” and devote himself to a life of “calm contemplation and poetic ease” on his own farm, complete with Steiner’s distinctive Southern musical palette—

banjo, “blue” notes and all. A muted trumpet fanfare announces the lord of the manor as he takes his horse for a wild gallop, with a brief reprise of Dorothea’s theme when she encounters him en route. The cue ends with a languid rendition of Dorothea’s theme as Jones accompanies her on a boating excursion.

**3 Dangerous Waters** After Dorothea’s father rejects his marriage proposal, Jones turns his attention to fighting the British as an officer in the new Continental Navy. To facilitate a surprise attack in the Bahamas, Jones safely maneuvers his ship through shoal-infested waters until the main theme sweeps into the strings and a cry of “deep water ahead” announces that the ship is out of danger.

**The First Landing of the U.S. Marines** Trumpet calls, brief quotes of “Yankee Doodle” and a minor-key rendering of Jones’s theme drive the Marines onto the shores at Nassau to capture Fort Montagu.

**6 Valley Forge** Jones delivers his resignation to George Washington (Jack Crawford) at Valley Forge. Somber music accompanies Jones as he walks through the camp and sees a frozen, hungry and “tattered” Continental Army.

**7 Aimee** Jones breaks a British blockade to deliver Washington’s news of a possible victory to Ben Franklin (Charles Coburn) in Paris. On a tour of the city, he falls in love with the beautiful Aimee de Tellison (Marisa Pavan), underscored by her tender waltz.

**8** *The Surrender* With his ship, the Bonhomme Richard, in flames, Jones's famous cry—"I have not yet begun to fight!"—rallies his troops. Captain Pearson (Peter Cushing), commander of the British ship Serapis, surrenders; Jones and his men transfer to the captured ship. This dramatic music—reminiscent of the burning of Atlanta from Steiner's score for *Gone With the Wind*—represents the end of a much lengthier action cue, most of which is missing from the album. Trumpet calls, a stirring rendering of Jones's theme, funereal timpani and a somber rendition of "Yankee Doodle" play like "Taps" as the Bonhomme Richard sinks into the sea.

**10** *The Golden Sword* King Louis XVI (Jean-Pierre Aumont) presents Jones with a gold sword and the order of Chevalier of France following his defeat of the British. Brass fanfares announce the French court and a stately reading of Jones's theme reflects the pomp and circumstance of the occasion. Darkening the happy mood, Franklin tells Jones that Aimee has been sent away because she is "of the blood royal" and is unable to marry him; Aimee's theme underscores

### Original LP Liner Notes

(1981 *Varèse Sarabande Reissue*)

### *John Paul Jones: His Story*

"Eccentricities and irregularities are to be expected from him. They are in his character, they are visible in his eye. His voice is soft and still and small; his eye has keenness and wildness and softness in it." So said John

his declaration to search all of France for her.

**9** *Catherine the Great* A quote from "God Save the Tsar" announces Jones at the Russian court of Catherine the Great (Bette Davis), with Jones's theme interrupting as he tries to assert himself in the court. Balalaikas, accordion and tambourine accompany Russian folk dancers as they entertain the foreign guest.

**12** *Return From Russia—Finale* A final quote of "God Save the Tsar" sends Jones to lead Catherine's navy. Franklin tells Aimee that Jones is sick, prompting a tender reading of her theme. Troika bells, muted trumpet calls and Aimee's theme carry a dying Jones across the continents. A solo cello somberly plays Jones's theme, and ethereal strings give way to Aimee's theme in a minor key and then Jones's theme as he pens the beginning of the naval officers' code. The scene returns to the present-day battle cruiser with one last statement of Jones's theme, Steiner's score ending on a patriotic note.

—James Lochner

Adams, the second President of the United States, of John Paul Jones.

John Paul was born on July 6, 1747, according to most historians. His father was a gardener from the Scottish Lowlands, his mother, a Highland lass. The place was a fishing village called Arbigland, on the north shore of Solway Firth—the same land which had produced Robert Bruce, John Knox and Robert Burns. He was raised in an atmosphere of resent-

ment and defeat, for just the year before John Paul's birth, the English had crushed the last dreams of Scottish independence at Culloden. While in France, John Paul once wrote to a friend, "My relations with the people across the Channel are known to all. Their enemies must be my friends everywhere; those whom they hate, I must love."

Two incidents, three years apart, were to be the catalysts which brought forth the man known as John Paul Jones. Early in the summer of 1770, John Paul, 23 and the skipper of a Scottish ship, "John" (coincidentally), whipped a lazy ship's carpenter. Three months later, the man died after changing jobs. Rumors accused John Paul. During this time, his father died, and John Paul closed up the place in his personality called "family." He never again contacted his mother. In April, 1773, during an argument with another crew member over wages, John Paul ran his sword through the man. Both of the quarrels with the crew members ironically took place at a West Indies Island named Tobago. Feeling that the two incidents would turn justice away from him, John Paul, at the advice of friends, fled. When he next appears upon history's pages, he is a new man, in a new land with a new name: John Paul Jones.

### *John Paul Jones: The Film*

Although every major studio in Hollywood had registered the film title, "John Paul Jones," at one time or another, not one of them could develop a script to encompass the full panorama of the hero's life, nor overcome the fear of the expense involved in

such a monumental project. Even Samuel Bronston, himself, spent 12 years trying to generate interest in the venture.

The film was quite faithful to history. For example, John Paul Jones had dressed his Continental Marines in British Red rather than Continental Green. This was done to confuse the British ships in near proximity. The film did not make Jones's motive clear, however, and it may have also confused moviegoers.

Robert Stack, who plays the leading role, had only three days in the 92-day shooting schedule when he was not before the camera.

The film had 107 speaking parts, one of which was the debut performance of John Charles Farrow (brother of Mia Farrow), who portrays John Paul as a young Scottish immigrant. Their father, John Farrow, was the film's director as well as co-author of the screenplay with Jesse Lasky Jr.

Bette Davis was paid \$25,000 for four day's work in a cameo role as "Catherine the Great."

On the lighter side: Robert Stack was quoted in the *Los Angeles Examiner* (3-1-59), "I have often wondered what the passengers of that French liner thought when they passed us that day." The reference is made to a day when the ship which was used to film a naval sequence was sighted by a modern-day vessel. "The rain was coming down in torrents—almost horizontally—when out of the mist the liner passed close to our vessel. It was a brief encounter, but you can imagine what its passengers thought seeing our 18th century frigate peopled by costumed actors of this past era. To make it all the more eerie, we were out at sea too far for filming. I imagine those

passengers will long be telling of the ghost ship that suddenly materialized out of the mist and just as quickly disappeared.”

John Paul Jones began his career when we had no navy, and yet, the film depicting his life story was previewed on a multi-million-dollar aircraft carrier which had a crew of 2,700 men, a small city by itself. The preview took place in June of 1959 aboard the U.S. aircraft carrier Bennington somewhere between Long Beach and San Diego.

*Main Title* A trumpet call, then a few bars of “Yankee Doodle Dandy,” followed by the fully orchestrated “John Paul Jones March.” The music is a befitting tapestry for the hero whose life was so eventful, so large. Fife and drum end this track with a repeat of “Yankee Doodle Dandy.”

*Growing Up* This band opens with the clash of cymbals and develops into a picture of the dark young Scottish genius as he looks out upon the sea. It suggests the place where he was born and his commitment to defeating the British.

*Dangerous Waters* The sea theme which was alluded to in the previous band is here more fully advanced.

*House of Burgesses* This passage immediately suggests dignity and grace through the use of a minuet for string ensemble.

*Horse-Play* John Paul passionately pursues

Dorothea Danders (Erin O’Brien), a Southern aristocrat. The sound of the strumming banjos immediately brings an image of the South to mind—almost reminiscent of another Steiner score: *Gone With the Wind*. The Dorothea theme is introduced here and will be expanded later.

*Valley Forge* A sad “Yankee Doodle Dandy” is played as a Valley Forge dirge by reed and wind instruments.

*Aimee* Although the Steiner idiom is noticeable throughout the film’s music, this track gives the work a personality all its own. Aimee de Tellison (Marisa Pavan), natural daughter of Louis XVI, was John Paul’s one true love. It seems fitting that Steiner composed such an enchanting motif to underscore John Paul’s greatest romance.

*Surrender* The main theme is interlaced and varied to create the perseverance of John Paul. The “Yankee Doodle” theme is softly heard to emphasize the words, “I have not yet begun to fight!”

*Catherine* Slowly, carefully, the Russian-flavored music is subtly introduced. Suddenly, it bursts fully and furiously to make its statement. There is no denying the familiar tempo and tinkle of the balalaika.

*The Golden Sword* The main theme reappears once more and merges into Aimee’s theme...as if to sadly blend the two together for one last time.

*Dorothea* The House of Burgesses theme opens this band in a waltz-like manner. This Mozartean piece provides the background for John Paul’s forced entry into the grand ballroom where he confesses his love for Dorothea. Sadly, they are unable to fit their lives together.

*Return From Russia* John Paul Jones would die, unthanked and obscure. In this closing track are found all the elements of the panorama of his life. Yet it is the tender, touching Aimee theme which comes through all of it to announce John Paul’s demise and his entrance into history.

—Jeanne J. Jones

## Tobacco Road

**W**arner Bros. saw big returns at the box office in 1959 with its teen melodrama *A Summer Place* starring Troy Donahue and Sandra Dee. Written and directed by Delmer Daves, the film benefited from a memorable score by Max Steiner. Daves followed up this hit with *Parrish* (1961), again with Donahue in front of the camera, playing the title role of Parrish McLean, and with Steiner on the podium. The studio paid \$200,000 for the film rights to Mildred Savage’s debut novel of love and lust on the tobacco farms of the Lower Connecticut Valley. Director Joshua Logan was originally set to produce and direct the picture, with Warren Beatty and Jane Fonda making their film debuts—but instead Fonda starred in the long-forgotten *Tall Story*, while Beatty made his debut in *Splendor in the Grass*.

*Parrish* boasted a trio of Oscar-winning veteran actors, including Dean Jagger as upstanding tobacco farmer Salas Post and Karl Malden as ruthless landowner Judd Raike. The film also brought Claudette Colbert back to the screen as widow Ellen McLean, Parrish’s mother. Colbert had retired from motion

pictures following 1955’s *Texas Lady*, wanting instead to concentrate on the stage. She had just finished a two-year stint on Broadway starring in *The Marriage Go-Round* with Charles Boyer and had guest-starred in numerous television series, including *The Loretta Young Show*, *General Electric Theater* and *Playhouse 90*, but when the offer came to play Ellen she accepted “embarrassingly fast...I didn’t intend to make another picture,” she said. “You can’t suddenly start playing character roles after you’ve been doing leads for so many years. Most of the mother parts offered me were too Pollyanish and other older women roles didn’t seem very strong, especially after I had always played leads. But this mother in *Parrish*, who finds her own love life, even as her son finds his, was the kind of character I had hoped to find...I had planned to take a long rest. Instead, here I am back in action again.”

The film’s young cast, however, was its main draw. Along with Donahue, Daves cast what *Variety* called “pretty, mostly blue-eyed colts and fillies weaned in Warner Bros.’ television-indoctrinated stable.” The “colts” included Hampton Fancher and David Knapp

as Judd's spoiled sons, while the trio of "fillies" consisted of Connie Stevens as a simple field worker who becomes pregnant, Diane McBain as a scheming bad girl, and Sharon Hugueny as Judd's tomboy daughter.

*Parrish* brought a touch of Hollywood glamour to the rural Connecticut towns of Essex and Old Saybrook: the appearance of a film crew—and especially Donahue—was big news to local residents. The regional newspaper, *The New Era*, provided extensive coverage of the shoot, which incorporated several local landmarks. When one fan had Donahue autograph her white blouse, other teenagers quickly got the same idea, baffling local merchants with a sudden boom in sales of white blouses.

**W**hen *Parrish* premiered on May 4, 1961, audiences flocked to see its golden-haired star, while critics differed in their appraisal of the film. Donahue received his usual critical drubbing and Bosley Crowther in *The New York Times* offered backhanded praise for Colbert as "all charm and cupcake." *Films and Filming* said, "[O]nly Karl Malden...and Dean Jagger...indicate the great potential of the story." In the end, many critics agreed with the *New York Herald Tribune*: "[Nothing can] save this film from being generally a lush bore."

Others, like *Cue*, said, "Story and film are glossy, superficial and glamorously over-simplified—and filled with stereotype heroes and villains. But the picture's sequences showing the manner of tobacco planting, nurturing, cutting and curing are quite fascinating, and there is plenty of pictorial excitement." The *New York Post* was the most enthusiastic: "Tobacco

has never had a more sympathetic treatment... Suffice it to say [*Parrish*] includes most of the outstanding forms of love, hate, loyalty, snobbism, arson, marriage, disillusion, cowardice, fighting, scheming suspense, disaster, tobacco diseases, and family infighting. You name it; this picture's got it."

Critics also disagreed about the merits of Steiner's score. The *New York Herald Tribune* continued its harangue: "The only interesting segments of the film are those devoted to the culture of tobacco, but even these are somewhat sentimentalized, in part by a musical score...which tends to sob as heartily when the wire-worms get the seedlings as when boy gets girl." The west coast critics found more to appreciate, however, with *Variety* describing the score as "soft, romantic and melodic," while *The Hollywood Reporter* said, "Max Steiner's score is a romantic one, with the memorable themes which this composer always works into his music."

A full-page ad in the May 19, 1960 edition of *The New Era* trumpeted: "Glad you came and focused Warner Bros. cameras on Essex and Old Saybrook in the shooting of *Parrish*. We hope the film will be a tremendous success!" A success it was. Thanks to Donahue's appeal, *Parrish* raked in a solid \$4.2 million at the box office and tied with *Breakfast at Tiffany's* at number 19 in box office receipts for the year.

**S**teiner re-recorded the *Parrish* soundtrack album to present his music in a more commercially favorable light. Side one of the LP (Warner Bros. Records WS 1413) consisted of seven selections from Steiner's score, oriented around the film's romantic

themes. Although the film soundtrack today exists only in monaural sound, the album recording has been newly mixed from the original ½" three-track master tape.

**13 Tobacco Theme From PARRISH** The tobacco theme is a stately, spiritual-style melody representing the nobility of the land and the devotion of the farmers to their crop. It was written not by Max Steiner, but by actor John Barracuda, who played a small role in the picture. "While doing [*One More River* on Broadway], I was recommended to write some music for a scene," Barracuda recalled recently to the *Daytona Beach News-Journal*. "It was sent to Max Steiner, who was scoring the film. They flew me to California—and they bought it for \$5,000—which at that time was gobs and gobs of money. Plus screen credit. I was an instant composer."

**14 Paige's Theme From PARRISH** As the daughter of the film's villain, Judd Raike (Karl Malden), Paige (Sharon Hugueny) is the least likely conquest of Parrish McLean (Troy Donahue). The bright string melody accompanied by flute and celesta captures Paige's carefree youth; the track ends with a brief quote of the "Tobacco Theme."

**15 Allison's Theme From PARRISH** Parrish falls—literally—for Allison (Diane McBain), the wild daughter of farmer Salas Post (Dean Jagger), when she almost runs him over with her car. Her bluesy theme for clarinet and a simple accompaniment of sustained high string notes hovering over a pizzicato bass and harp lend an air of mysterious sexuality.

**16 Lucy's Theme From PARRISH** Parrish first falls in love with Lucy (Connie Stevens), a poor tobacco worker whose family takes him in. Steiner portrays Lucy's simple farm girl with a gently swaying melody and loping accompaniment.

**17 Someday, I'll Meet You Again** Steiner wrote this theme for the 1944 film *Passage to Marseilles*, starring Humphrey Bogart, and The Ink Spots released a recording of the song with lyrics by Ned Washington. This instrumental version serves as a radio source cue aboard Judd's yacht as Ellen McLean (Claudette Colbert) tries—and fails—to get him to propose to her.

**18 Paige's Theme From PARRISH** Judd throws a party to welcome Ellen as his new wife. Paige dances with Parrish to a waltz version of her theme.

**19 Ellen's Theme From PARRISH** The film opens with Ellen's theme over the main titles. A long-lined melody for lush strings and saxophones plays out over a steady rhythm in the low strings and guitar. The accompaniment mimics that of Paige's theme—Paige is the only other woman in the film that Parrish truly loves.

**S**ide two of the *Parrish* soundtrack album was billed as "Popular Piano Concertos of the Great Love Themes From the Warner Bros. Motion Picture *Parrish*" featuring George Greeley, "Guest Pianist With the Warner Bros. Orchestra." The side

featured three selections from Parrish plus “Max Steiner’s Famous Film Compositions” from *Gone With the Wind* and *A Summer Place*. (The album jacket even featured a kind of reversible cover to advertise Greeley’s appearance; see inside CD tray.)

Greeley (1917–2007) was one of the first artists signed to Warner Bros. Records, and went on to produce and perform on 15 albums dedicated to popular piano concertos. A Juilliard-trained pianist, conductor, composer and arranger, Greeley is perhaps best remembered today for his theme music for television’s *My Favorite Martian*. In addition, Greeley wrote the theme for *My Living Doll*, and background music for the TV series *The Ghost and Mrs. Muir* and *Nanny and the Professor*.

After conducting the Air Force band during World War II, Greeley began his career with the Tommy Dorsey band on the same day that Frank Sinatra became the band’s new vocalist. Greeley became a staff pianist at Columbia Pictures in the 1950s, performing on hundreds of motion pictures, including *On the Waterfront*, *Picnic* and *The Eddy Duchin Story*, in which his hands took the place of Tyrone Powers’s in the performance scenes.

**20 Paige’s Theme From PARRISH** With a background arrangement that resembles the accompaniments for Ellen and Paige’s themes in the film, this lush rendering of Paige’s theme floats on air. The theme’s opening four-note motive bears a strong resemblance to Miklós Rózsa’s *Spellbound* Concerto in the dramatic bridge section.

### **21 Allison’s Theme From PARRISH**

Allison’s bluesy theme is backed by a sinuous chorus whispering “Lovely-lovely-lovely.” A wordless soprano in the bridge section adds to the arrangement’s air of early 1960s sensuality.

### **22 Lucy’s Theme From PARRISH**

With a *Summer Place*-like accompaniment, Lucy’s theme plays against triplets in the piano, cymbals, and tambourine. Greeley’s piano takes a backseat to the strings on this track.

### **23 Tara’s Theme From GONE WITH THE WIND**

In 2005, the American Film Institute ranked Steiner’s score for *Gone With the Wind* second only to John Williams’s *Star Wars* among the top 100 film scores of all time. Lyrics by Mack David were added in 1959 and the theme took on a new life for vocalists as “My Own True Love.” This recording of “Tara’s Theme” was taken from George Greeley’s earlier Warner Bros. album, *Great Motion Picture Piano Concertos* (WS 1319).

### **24 Theme From A SUMMER PLACE**

Percy Faith’s recording of Steiner’s popular theme won Record of the Year at the 1960 Grammy Awards, beating out Elvis Presley, Ray Charles, Ella Fitzgerald and Frank Sinatra. Switching between accompanying triplets and florid runs, this arrangement shows off Greeley’s pianistic prowess.

—James Lochner

SAMUEL  
BRONSTON  
presents

## John Paul Jones\*

ROBERT STACK • MARISA PAVAN • CHARLES COBURN • ERIN O'BRIEN

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Produced by SAMUEL BRONSTON • Directed by JOHN FARROW  
Screenplay by JOHN FARROW and JESSE LASKY, Jr. • Distributed by WARNER BROS.



Reissue Produced by LUKAS KENDALL  
Executive Producer for Screen Archives  
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MAX STEINER

STEREO

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OF THE GREAT LOVE THEMES FROM  
THE WARNER BROS. MOTION PICTURE



# PARRISH

## GEORGE GREELEY

GUEST PIANIST WITH THE WARNER BROS. ORCHESTRA

Featuring "LUCY'S THEME"

"BARGE'S THEME"

"ALLISON'S THEME"

Plus **MAX STEINER'S**

FAMOUS FILM COMPOSITIONS

"Theme From A Summer Place" and

"Tara's Theme" from "Gone With The Wind"





Two Classic  
Soundtrack Recordings  
on a Single CD

Reissue Produced by  
Lukas Kendall

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## John Paul Jones

Music Composed by Max Steiner • Conducting the Sinfonia di London: Muir Mathieson

- |   |       |
|---|-------|
| 1. Main Title   | 2:19  |
| 2. Growing Up   | 2:49  |
| 3. Dangerous Waters—<br>The First Landing of the U.S. Marines | 2:19  |
| 4. House of Burgesses   | 2:28  |
| 5. Horse-Play   | 2:52  |
| 6. Valley Forge   | 1:31  |
| 7. Aimee  | 2:27  |
| 8. The Surrender  | 3:35  |
| 9. Catherine the Great  | 3:52  |
| 10. The Golden Sword  | 2:46  |
| 11. Dorothea  | 3:21  |
| 12. Return From Russia—Finale                                 | 6:07  |
| Total Time:   | 36:57 |

**"I have orders to sail tomorrow: 'Take, sink, burn, or destroy all such ships, vessels, goods, and effects of the enemy.' And by the Continental Congress and the help of Jehovah, I will!"**

## Parrish

Music Composed and Conducted by Max Steiner • Performed by the Warner Bros. Orchestra

- |   |      |       |
|---|------|-------|
| 13. Tobacco Theme From <i>Parrish</i><br>(Composed by John Barracuda) | 1:48 |       |
| 14. Paige's Theme From <i>Parrish</i>                                 | 2:35 |       |
| 15. Allison's Theme From <i>Parrish</i>                               | 3:08 |       |
| 16. Lucy's Theme From <i>Parrish</i>                                  | 2:51 |       |
| 17. Someday, I'll Meet You Again                                      |      | 2:53  |
| 18. Paige's Theme From <i>Parrish</i>                                 |      | 4:01  |
| 19. Ellen's Theme From <i>Parrish</i>                                 |      | 2:34  |
| Total Time:   |      | 19:57 |

Popular Piano Concertos of the Great Love Themes From the  
Warner Bros. Motion Picture *Parrish* • George Greeley,  
Guest Pianist With the Warner Bros. Orchestra

- |   |      |
|---|------|
| 20. Paige's Theme From <i>Parrish</i>   | 3:16 |
| 21. Allison's Theme From <i>Parrish</i> | 2:33 |
| 22. Lucy's Theme From <i>Parrish</i>    | 2:06 |

Plus Max Steiner's Famous Film Compositions

- |   |       |
|---|-------|
| 23. Tara's Theme From <i>Gone With the Wind</i> | 3:51  |
| 24. Theme From <i>A Summer Place</i>            | 2:25  |
| Total Time:                                     | 34:26 |
| Total Disc Time:                                | 71:30 |

**"Up around Boston, we don't grow tobacco.  
We just smoke it!"**

