



SOUND TRACK MUSIC

FROM THE WARNER BROS. PICTURE

"ROME ADVENTURE"



FEATURING

"ALDILA"

as sung by
EMILIO PERICOLI

themes from the film by

MAX STEINER

AND OTHER NEAPOLITAN FAVORITES



WARNER BROS. PICTURES PRESENTS A Delmer Daves Production • "ROME ADVENTURE" Starring
TROY DONAHUE, ANGIE DICKINSON and ROSSANO BRAZZI • Introducing SUZANNE PLESSETTE
Also Starring CONSTANCE FORD, AL HERT • Technicolor® • Music was Scored • Written for the Screen and Directed by Delmer Daves

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1242



WARNER BROS. PICTURES PRESENTS "AUNTIE MAME"

STARRING
ROSALIND RUSSELL
MUSIC BY BRONISLAU KAPER
MUSICAL DIRECTION BY RAY HEINDORF

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A Musical Feast

Warner Bros. showed a net loss of over \$1 million in 1958, their first deficit in 20 years. The studio was starving for a hit and hoped that the elements that had turned *Auntie Mame* from a runaway bestseller into a Broadway hit would yield similarly successful results on the silver screen. They need not have worried. The film was a huge hit, grossing \$9.3 million—second for the year behind *South Pacific*. That success was due in no small part to the film's leading lady, Rosalind Russell. As the madcap aunt from Beekman Place who opens “doors you never dreamed existed” for her ten-year-old nephew, Russell made sure she would repeat her smash Broadway performance. But before there was *Auntie Mame* on film or on stage, there was *Auntie Mame* on the page.

Nineteen publishers had rejected Patrick Dennis's original manuscript before Vanguard Press took a chance. *Auntie Mame: An Irreverent Escapade* shot onto *The New York Times* bestseller list upon its release in January 1955, remaining there for 112 weeks. Discussions of stage and film rights seemingly began the moment the book hit store shelves. “Roz” (as Russell was known) mistakenly claimed in her autobiography, *Life Is a Banquet* (published posthumously in 1977), that she had bought the rights to the book after Dennis sent her the manuscript with the note: “You are my Auntie Mame for stage and screen.” In reality, the theatrical producing team of Robert Fryer and Lawrence Carr paid a mere \$2,500 for the rights. Now they needed a star.

Originally, Fryer and Carr had discussed Shirley Booth, an Oscar winner for *Come Back, Little Sheba* then starring in their hit Broadway comedy *The Desk Set*, but discussions inevitably came back to Roz. Russell had recently revived her sagging career with the 1953 Tony Award-winning musical *Wonderful Town*, which Fryer had produced. Roz had played the same character some years earlier, earning her first Oscar nomination for the 1942 film version of *My Sister Eileen*, on which *Wonderful Town* was based.

With Roz on board, finding a workable script proved difficult. Novelist and playwright Sumner Locke Elliott (*Careful, He Might Hear You*) took a stab at it, as did Patrick Dennis (who turned out “rambling text of uninspired and amazingly unfunny pages of dialogue,” to quote Richard Tyler Jordan in his book *But Darling, I'm Your Auntie Mame!*). A string of famous names were asked to write the play—Cole Porter, Irwin Shaw, Moss Hart, Arthur Laurents, Noel Coward and Truman Capote—but none wanted to take on the project. The producers eventually found their playwriting team in Jerome Lawrence and Robert E. Lee, whose *Inherit the Wind* was currently a hit on Broadway.

When *Auntie Mame* opened on Broadway on October 31, 1956, the critics raved. Brooks Atkinson of *The New York Times* called Roz “triumphantly entertaining.” John McClain of the *New York Journal-American* wrote, “*Auntie Mame* is a towering and tremendous hit...it is better than the book from which it was adapted.” *The Daily Mirror's* Robert Coleman chimed in: “What a grand and glorious ride [Rosalind Russell] gave the Jerome Lawrence-Robert E. Lee comedy champ.”

There was never any question that the play would be adapted for film. To ensure that Roz would be able to preserve her role on screen, Russell's husband, producer Frederick Brisson (*The Pajama Game*, *Damn Yankees*) signed a three-picture deal with Warner Bros. (which also included two other Broadway adaptations, *A Majority of One* and *Gypsy*) starring his wife. Roz insisted that Fryer and Carr close the

stage production after she left, half figuring that the producers would not be able to find a replacement, and perhaps because she wanted to protect the part for herself. Audiences were still flocking to see the play, however, and as a major investor in the show she would certainly reap further financial rewards as the show continued to run.

Undeterred, Lawrence contacted his neighbor, Greer Garson (whose Oscar-winning performance as the title character in *Mrs. Miniver* had, incidentally, beaten Russell's performance in *My Sister Eileen*) to take over the role. When Garson accepted, Roz stopped speaking to Lawrence and Lee for a year. Hiring Garson also cost them the plum Hollywood gig of adapting their own play for the screen. That job went to Betty Comden and Adolph Green, who had written the book and lyrics for *Wonderful Town*. In addition, Garson had a clause in her contract stating that a certain percentage of the cast would remain on Broadway, as insurance against having to perform with a brand new cast. As a result, only Jan Handzlik, Peggy Cass and Yuki Shimoda were able to reprise their roles in the film.

Warner Bros. was banking on a hit, but transitions from stage to screen are seldom easy. Roz was paid \$150,000 for the role, a tidy sum in those days, so it must have sent a note of panic through the executive offices when their star fell down a staircase on the first day of shooting, tearing a tendon in her heel. Having made an entrance down a similar staircase for 508 performances on Broadway, “I should be sure-footed as a mountain goat,” she said, “but this

is Hollywood and we have to be spectacular!" Later, for a scene set in Egypt, Roz's camel greeted her with shrill cries and hisses. When the camel pitched forward with the star astride, Roz cried out, "Why didn't someone tell me *not* to eat lunch!" To make matters worse, Coral Browne, who had been cast as Mame's friend Vera Charles over actresses such as Vivian Vance (*I Love Lucy's* Ethel Mertz), arrived on the set her first day totally bald: her hairdresser had dyed her hair from dark brown to platinum blonde, which then fell out on her pillow overnight. (The turban she wore in the film's opening party scene was a quick improvisation by costume designer Orry-Kelly.)

When AUNTIE MAME

had its world premiere on December 4, 1958 at Radio City Music Hall, any problems during filming were not evident on the screen and the critics were, for the most part, ecstatic. Bosley Crowther in *The New York Times* wrote, "Hurricanes may be out of season, but one blew into the Music Hall yesterday....For this full movie version of the stage play...does sure enough generate gales of laughter as it sweeps across the screen. Like the stage play before it...it is largely inflated with hot air—or a sort of intoxicating vapor or theatrical laughing-gas....But for all its absurd exaggerations and bland inconsistencies, this picture of a tireless part-giver is a highly entertaining thing to see." *Time* praised the star's "Rozmatass," writing "she fills skit after lifeless skit with a tinny, ginny vitality." *Variety* said, "The story is actually not very convinc-

ing, the characterizations of very little depth, dialog is really only a series of comedy skits. But *Auntie Mame* is hilarious and human in about equal measure, and it is a surefire combination when mounted in as handsome and slick a production as this one."

Auntie Mame received six Academy Award nominations: Best Picture, Best Actress (for Roz), Best Supporting Actress (for Peggy Cass), Harry Stradling Sr.'s cinematography, the art direction by Malcolm Bert and George James Hopkins, and William Ziegler's film editing. The picture lost to *Gigi* and Roz lost to six-time nominee Susan Hayward (for her tour-de-force performance as death row killer Gloria Graham in *I Want to Live!*). When asked if she was upset that she lost, Roz replied, "Comedies seldom win, and besides, Susan was excellent. Next year I gotta try a gas chamber with all those crazy pellets."

Auntie Mame found further life as the hit 1966 Broadway musical *Mame*, starring Angela Lansbury, with a score by Tony Award-winning composer/lyricist Jerry Herman (*Hello, Dolly!*). A 1974 film version of the musical starred Lucille Ball; when critics lambasted the film and the beloved (but woefully miscast) TV star, audiences stayed away.

Patrick Dennis's original novel has been translated into 30 languages and—although there has never been a Broadway revival of the play—*Auntie Mame* has been played by a stellar roster of actresses across the country and around the world: Beatrice Lilly, Constance Bennett, Elaine Stritch, Ann Miller, Celeste Holm, Sylvia Sidney, Eve Arden, Jo Anne Worley, Ginger Rogers, Gypsy Rose Lee, and even

Lilebil Ibsen (Henrik Ibsen's granddaughter). At one time or another Barbra Streisand, Bette Midler, Whoopi Goldberg, Cher and Goldie Hawn have all announced their own version of *Mame* or *Auntie Mame* for TV or feature films, and in 2003 there was even talk of a version directed by Spike Lee.

Fifty years after the film's release, "Auntie Mame" remains a household name—and, to quote the film's trailer, "brother, what a household!"

Throughout his career, Bronisław Kaper

(1902–1983) scored everything from character and costume dramas to fantasies and westerns—his music for *Auntie Mame* is a 180-degree departure from his dramatic score that same year for M-G-M's adaptation of Dostoevsky's *The Brothers Karamazov* (FSMCD Vol. 6, No. 16). Kaper's light-hearted and breezy music also manages to capture the emotional heart behind Mame's wacky onscreen antics. It was conducted by Warner Bros.' three-time Academy Award-winner Ray Heindorf (1908–1980), who had first worked with Kaper on the 1954 sci-fi/horror flick *Them!*

Kaper's score for *Auntie Mame* is among his most delightful—as "swellegant" as Mame herself.

This album presents the premiere CD release of the *Auntie Mame* soundtrack album, which was re-recorded by Heindorf for Warner Bros. Records—surviving today in beautiful stereo, while the film performance exists only in monaural sound. Tracks 1–7 (side one on the vinyl,



discussed below in film sequence) are selections from the *Auntie Mame* score itself, while tracks 8–12 (side two) consist of motion picture themes by Kaper (including *Auntie Mame*).

1. Prelude and Theme

A red-gloved arm bedecked with jewels and holding a long-stemmed cigarette holder turns a kaleidoscope toward the camera. The kaleidoscope's crystals form the backdrop for the main title sequence, accompanied by Mame's theme—a sweeping, elegant waltz. A solemn passage for French horn and strings plays as the last will and testament of Edwin Dennis appears on the screen (and in a voiceover) directing his faithful servant, Norah Muldoon (Connie Gilchrist), to deliver his son Patrick (Jan Hadzlick) to his next of kin, Mame Dennis (Rosalind Russell), in the event of his death. The cue concludes with a tragic outburst when a newspaper headline reveals that Dennis died the day after signing his will.

2. The Martini

Two weeks after his arrival at Mame's, Patrick offers to mix a martini “like I do for Mr. Wolcott” for Mr. Babcock (Fred Clark), a trustee from the Knickerbocker Bank who has come to discuss Patrick's future with Mame. Kaper's playful setting of “Twinkle, Twinkle, Little Star” for strings and woodwinds accentuates the absurdity of a ten-year-old mixing drinks. The album track segues (at 1:22) to a lazy clarinet and saxophone melody

accompanying Babcock's subsequent visit to the Bixby School. When he discovers that Patrick is not enrolled, chaotic music propels an angry and frustrated Babcock out the door to search for the boy; Kaper uses this comedic music throughout the film as accompaniment to a number of Mame's frenzied escapades. The reprise (2:01) of the saxophone theme that closes the track is not part of the corresponding film cue.

3. Lady Iris

Babcock orders Mame to send Patrick to boarding school in Massachusetts. A distraught Mame tries to put on a brave face for the boy, accompanied by a mournful solo cello leading to a poignant setting of Mame's theme; the cue concludes as Mame's best friend, actress Vera Charles (Coral Browne), bursts in to announce that Mame has lost all of her money in the stock market crash. Vera suggests that Mame return to the stage in her new play, *Midsummer Madness*.

Later, after Mame causes a scandal playing the bit part of “Lady Iris” in the New Haven premiere of Vera's play, she sits alone backstage (0:53) until Patrick surprises her; Mame's theme is sorrowful and subdued. Patrick offers his arm to escort his “Lady Iris” from the theater and the track concludes with a stately sarabande.

2. Patrick

When Mame loses her job at Macy's a week before Christmas, Patrick gives his aunt an early present

Original LP Liner Notes

The fabulous Auntie Mame and her great capacity to live account for the tremendous popularity of Patrick Dennis's best-selling book which has become a Broadway hit-play and now a scintillating motion picture.

Auntie Mame's philosophy, so brilliantly created on the stage and screen by Rosalind Russell, is vividly expressed in a single line of the show when she says, “Life is a banquet and most poor suckers are starving to death!”

“Just let your imagination run wild,” was one of the instructions director Morton DaCosta gave to many of the artisans on his staff—and Bronislau Kaper, who composed the score for Warner Bros.' film version of *Auntie Mame*, took the advice to heart.

The result of Mr. Kaper's efforts is a background dramatically suited to the character that is Auntie Mame.

Mame is one big bundle of positive thinking, an exciting woman without fear, an extrovert and a doer. When she does something that does not come off right, she doesn't complain, nor does she make any effort to explain. She merely turns another page and goes on to “Live, live, live!”

Mame loves people, yet she detests snobs and bigots in any form. Auntie Mame is simple, she is direct and she is practical. Mame doesn't claim to have all the answers, nor does she make any pretense at being perfect. She gets confused and she

confuses the people around her. Behind all this is a gentle softness. She is even a little naïve, but most important, she LIVES!

In some inexplicable way Bronislau Kaper has managed to capture and reflect Mame's wonderful philosophy in the score of *Auntie Mame*. He has succeeded in pinning a shadow to her elusive and vital figure.

I fell in love with Mame, as did many millions of others, when I read Patrick Dennis's book. I subsequently saw several of her 508 performances when she took Broadway by storm and I watched her through the motion picture production at Warner Bros. She wears well.

Bronislau Kaper's name in motion picture music has long been synonymous with exceptionally fine talent and craftsmanship, earned him accolades sung by his colleagues as well as his competitors. The four selections included in this album, “On Green Dolphin Street” from *Green Dolphin Street*, “Invitation” from *Invitation*, “Take My Love” from *The Glass Slipper*, “Hi-Lili, Hi-Lo” from *Lili*, are indicative of Kaper's sensitivity for interpreting visual moods in music. It's worthy to note that in 1953 Mr. Kaper won an Academy Award for the musical scoring of “Hi-Lili, Hi-Lo.”

It is a conductor's pleasure, and a personal one for me, to have been able to include these songs in this album.

—Heindorf

to cheer her up; a tender flute solo underscores the emotion of the scene. The album track segues to a scene near the end of the film: Mame invites Michael (Terry Kelman), the young son of a now-adult Patrick (Roger Smith), on a trip to India; Kaper reprises the theme introduced in the earlier Christmastime episode for Mame's bond with Michael. The remainder of the track is not heard in the film.

5. Plantation and Fox Hunt

Mame arrives at the plantation home of her soon-to-be-husband, Beau Burnside (Forrest Tucker), with a brief quote of Stephen Foster's "Old Folks At Home" on banjo. To impress Beau's friends and relations, Mame foolishly agrees to participate in a fox hunt, and Kaper's delightfully energetic music (0:15) accompanies this comic set piece with brío.

6. Mame Goes Abroad

Mame and Beau travel around the world for their honeymoon; their stop in Paris is accompanied by

a lilting accordion waltz. The album track segues to Mame's travels to India at the end of the film, for which Mame's theme (0:30) is given a minor-key, Indian embellishment on flute and English horn, with descending chromatic notes in the strings. The track then returns to earlier in the film (when Patrick is in college) with a clarinet and accordion melody (2:21) as Mame and Beau climb the Matterhorn; instead of the gloomy male chorus that closes the cue in the film as Beau falls to his death, the album quotes "Old Folks at Home."

7. Miss Gooch and Finale

Patrick enlists a plain-Jane secretary, Agnes Gooch (Peggy Cass), to help Mame pen her memoir. As Agnes follows at Mame's heels, Kaper reprises the comedic music from earlier in the film (track 3), punctuated by muted trumpets and saxophones



Mickey-Mousing Gooch's laughter as she types; the album track concludes with a reprise of the sarabande from "Lady Iris" (1:06), taken from a scene near the end of the film when Patrick thanks Mame for exposing his fiancée and her family as bigots.

...AND MOVIE THEMES BY BRONISLAV KAPER

Side two of the *Auntie Mame* soundtrack album featured Ray Heindorf's new recordings of the *Auntie Mame* theme plus four of Kaper's best-known songs from M-G-M films (all presented instrumentally here):

8. Auntie Mame

Heindorf gives Mame's waltz a lush, tender reading. Johnny Mathis and Tony Bennett later recorded the tune under the title "Drifting"—with lyrics by Kim Gannon—but the vocal version never achieved the great popularity of the other Kaper tunes represented on the album.

9. On Green Dolphin Street

Kaper had one of his biggest hits with his theme for the 1947 M-G-M historical drama *Green Dolphin Street* (the master tapes of which are lost), starring Lana Turner, Van Heflin and Donna Reed, based on the 1944 novel *Green Dolphin Country* by British author Elizabeth Goudge. The

instrumental version served as inspiration for a number of jazz artists, including Miles Davis, Bill Evans and John Coltrane. The theme took on another life with lyrics by Academy Award-winner Ned Washington: the song has been covered by everyone from Ella Fitzgerald and Sarah Vaughan to Tony Bennett and Mel Tormé.

10. Invitation

Kaper's theme from *Invitation* first appeared in the 1950 Ray Milland-Lana Turner picture *A Life of Her Own*. When the film quickly disappeared from theaters, Kaper reworked its theme for 1952's *Invitation*, starring Van Johnson and Ruth Roman. (Both scores are available on FSMCD Vol. 8, No. 17.) The melody has become a standard for jazz and easy listening artists and a popular vocal selection, with lyrics by Paul Francis Webster.

11. Take My Love

Kaper's lovely waltz from *The Glass Slipper* (1955, FSMCD Vol. 8, No. 19) serves as the love theme between Ella (Leslie Caron) and Prince Charles (Michael Wilding), with lyrics by Helen Deutsch.

12. Hi-Lili, Hi-Lo

Lili (1953, FSMCD Vol. 8, No. 15) starred Leslie Caron as a lonely waif who finds a home with a traveling carnival. "Hi-Lili, Hi-Lo," another charming waltz with lyrics by Helen Deutsch, was the highlight of Kaper's Oscar-winning score.

—James Lochner

Love Among the Ruins

The sound of Max Steiner (1888–1971) ruled the Warner Bros. lot from the moment he arrived from RKO in 1936. His famous fanfare, written in 1937 for *Tovarich*, introduced nearly every film from the studio for 20 years. Classic Steiner scores such as *Now, Voyager*, *Casablanca* and *The Treasure of the Sierra Madre* bear a distinct Golden Age sound that is instantly recognizable. Yet as the Hollywood studio system began to collapse, Steiner's mittel-European music was going out of style while newer composers like Alex North brought a leaner, more contemporary sound to film scoring. In 1959, however, at the age of 71, Steiner had the biggest



hit of his career with his theme from *A Summer Place*, directed by Delmer Daves and starring Troy Donahue and Sandra Dee. Over the next three years, Steiner composed the scores for Daves's next three films, all of which starred Donahue: *Parrish* (1961), *Susan Slade* (1961) and *Rome Adventure* (1962).

Rome Adventure was based on the novel *Lovers Must Learn* by Irving Fineman. Suzanne Pleshette, making her screen debut, starred opposite Donahue as Prudence Bell, an assistant librarian who quits her job in the States and heads to Italy, “where they really know what love’s about.” Brushing off the advances of a suave Italian native (Rossano Brazzi), she finds love in the arms of American art student Don Porter (Troy Donahue). The film also featured Angie Dickinson as Don’s “slavering tigress” of an ex, Hampton Fancher as Prudence’s Etruscologist chaperone, and a cameo by trumpeter Al Hirt as himself. Rome sparked a real-life adventure for its two young stars: Donahue and Pleshette were married two years after filming *Rome Adventure*...and divorced nine months later.

The real stars of the film, however, were Italy itself and Charles Lawton’s cinematography. In one lengthy sequence, Prudence and Don sneak away from their rooming house and spend a couple of weeks touring the Italian countryside, from Lake Maggiore and Florence to the Leaning Tower of Pisa and Juliet’s balcony in Verona. In addition, a surprising piece of architecture is nestled among the familiar Roman sites: Constance

Ford’s bookshop set that also served as Marian the Librarian’s library set for *The Music Man*.

Rome Adventure premiered aboard the Italian Line’s *Cristoforo Colombo* in New York harbor—but the filmmakers faced choppy critical waters. A “lop-sided picture postcard,” said *Variety*. *Monthly Film Bulletin* called it a “glossy, tasteless fantasy,” while Bosley Crowther in *The New York Times* said it was “the most embarrassing tommyrot you ever saw.” Most reviewers, however, did praise Pleshette’s performance, and *Cue* magazine called the film “a simple, straightforward little love story [that] has been elaborately extended into a pictorially magnificent, romantic, scenic, cultural and historical tour of the most picturesque spots of Italy—beautifully color-filmed and most agreeably played. Except for some silly melodramatics when the plot begins to bog down, this is a pleasant little entertainment.”

Critics also praised Steiner’s contribution. *The Hollywood Reporter* said the score was “characteristic of the composer, [with] an accent on the romantic flavor.” The east coast edition of *Variety* agreed: “Max Steiner has composed a score that incorporates a classical air indigenous to the setting with a romantic flavor appropriate to the characters.” The west coast version of the trade journal simply called the music “firstclass.”

Like water from the Trevi Fountain, the score seems to spring forth from Steiner’s endless well of melodic themes. Murray Cutter’s orchestrations, with the requisite accordion and mandolin, highlight the music’s Italian flavor. Yet the film’s big hit tune was not penned by Steiner: the song “Al di Là,”

written by Betty Curtis, is sung by popular Italian recording artist Emilio Pericoli in the film. Pericoli’s hit single peaked at #6 on the *Billboard* charts and charted for ten weeks. “Al di Là” was subsequently covered by numerous singers, including Dean Martin, Al Martino, the Ray Charles Singers, and Connie Francis, for whom it remained a popular concert favorite for years. Steiner makes good use of the song’s melody as his love theme.

Max Steiner would compose only six more feature films after *Rome Adventure* before retiring in 1965, concluding a career that spanned over 35 years and more than 200 films.

THIS CD FEATURES the premiere digital reissue of the *Rome Adventure* soundtrack LP, only the first side of which was devoted to Steiner’s score. While the original soundtrack recording was never released—and today no longer exists—Steiner re-recorded seven selections from his score at Hollywood’s Radio Recorders (on May 1, 1962) for the LP, presented here in glorious stereo from the ½” three-track session master. The commentary below discusses the tracks in their (approximate) film order, as Steiner rearranged the cues for album presentation.

13. ROME ADVENTURE A brass fanfare announces Steiner’s sweeping main theme as the opening title sequence plays over scenes of Roman architecture. The violin solo (starting at 1:12) is not heard in the film, and the end of the track (1:45) later accompanies Prudence Bell (Suzanne Pleshette) on a tour of Rome.

15. TARANTELLA As Prudence prepares to set sail for Italy, she bids goodbye to her parents and meets a shy Etruscologist, Albert Stilwell (Hampton Fancher), who becomes her chaperone. Energetic man-

dolin, trumpet and tambourine capture the chaotic atmosphere on the pier as the ship prepares to set sail.

18. PRUDENCE Roberto (Rossano Brazzi)

ORIGINAL LP LINER NOTES

The hit song from *Rome Adventure*, “Al di Là,” leads off this album of the great songs both from the romantic motion picture and from Naples, birthplace of many of the world’s greatest melodies. As sung by Emilio Pericoli in the film, “Al di Là” is the newest in Italy’s rich tradition of bittersweet songs of love. Originally recorded in Italy with Giampiero Boneschi’s orchestra, Pericoli’s interpretation of “Al di Là” makes the perfect musical keynote for the *Rome Adventure* of young Troy Donahue who, as a young American, pilots his motor scooter in and out of the love lives of Angie Dickinson and Suzanne Pleshette.

“Al di Là,” which has won a place in America’s hit parade, was first discovered by the Italians, who awarded it their San Remo Festival prize, making it the song of the year in Italy. Surrounding Emilio Pericoli’s hit performance of “Al di Là” on this album are the other noteworthy melodies from *Rome Adventure*. Re-recorded especially for this album to lend an increased sonic spread and magnitude, these soundtrack themes typify the romantic and carefree spirit of *Rome Adventure*.

The film, whose four lovers careen through Italy in a jigsaw romance that whirls them through the Italian Alps, Lake Maggiore’s Stresa, Michelangelo’s marble quarries at Carrara, Florence, Pisa, Siena, Romeo and Juliet’s Verona, Bomarzo, and Rome’s Via Veneto, stars Troy Donahue, Angie Dickinson, Rossano Brazzi, and newcomer Suzanne Pleshette, who enacts the role of Prudence.

But this album is more than a soundtrack album from *Rome Adventure*, for on the second side of the album are featured many of the greatest Neapolitan melodies of all time. Songs such as “Mattinata,” “Come Back to Sorrento,” “Volare,” and “Arrivederci Roma” make this album into an all-time hit parade of the most popular of all Italian tunes. Emphasizing the romantic melody lines of Neapolitan music is the famous Continental orchestra of The Café Milano. Their lilting orchestrations color six songs in this album, including perhaps the most famous of all recent songs to come from Italy (and another San Remo winner), Modugno’s celebrated “Volare.”

But the true star of this album is the land that surrounds Naples, the sunny and romantic setting that gives birth to these many great melodies. It is in just this sort of climate that *Rome Adventure* takes place, and where movie viewers have not only heard but also seen Emilio Pericoli sing “Al di Là.” With such a background, it’s little wonder that “Al di Là” has come to join the other great melodies that go into forming this album...the very best of Neapolitan song.

takes Prudence out for a stroll on the Bridge of Angels (0:29) in an attempt to woo her in the moonlight. The theme begins on oboe and staccato strings with a descending two-note motive on accordion and clarinet. The first 0:15 of the track comes from the beginning of the film, as Prudence rides her bicycle to meet with the Briarcroft College for Women Faculty Board.

17. SEABLADE Don Porter (Troy Donahue) gets acquainted with Prudence over drinks at Lake Albano; a lilting 3/4 rhythm rocks gently underneath a strumming mandolin and accordion.

16. AL DI LÀ At a restaurant, “Al di Là” plays first in a lush orchestral arrangement followed by Emilio Pericoli’s vocal as the in-house singer. Don awkwardly explains that the song means “far, far away, beyond the beyond, beyond this world. That’s how much he loves her in the song.” The song melts away any last resistance and Prudence falls deeply—and quickly—in love.

14. LOVERS MUST LEARN

Prudence and Don pop in to a castle to get out of the rain. Triplets in the celesta gently fall like the raindrops cascading down the window; the tender theme is played by a solo cello and violin as the lovers compare their love to the rain.

19. ROME ADVENTURE This track may represent Steiner’s original ending for the film, as Don appears on the pier to surprise Prudence when she arrives back in America. In the film, a brief reprise of “Al di Là” accompanies the final scene.

...AND OTHER NEAPOLITAN FAVORITES

Side two of the *Rome Adventure* LP was a suite of Italian-flavored romantic instrumentals excerpted from *Strolling Mandolins* (W/WS 1405), a 1961 Warner Bros. Records release featuring Raoul Meynard and His Orchestra. (The original LP liner notes identified the performers as the orchestra of “The Café Milano,” see pg. 12.)

20. OH MARIE

Best known for the classic song “O Sole Mio,” Eduardo di Capua (1865–1917) wrote “Oh Marie” in 1906. In addition to numerous instrumental and vocal versions, the song has been covered by “boy soprano” Bobby Breen in the 1936 film *Let’s Sing Again*; an animated mouse in the Tom and Jerry short *Neapolitan Mouse* (available on *Tom and Jerry* & *Tex Avery*



Too! Vol. 1: The 1950s, FSMCD Vol. 9, No. 17); and, most recently, Michael Bublé. It also gave a boost to the career of Dean Martin, who made his first public appearance singing the song at age 18.

21. MATTINATA Composer Ruggiero Leoncavallo (1857–1919) is best known for his popular *verismo* opera, *I Pagliacci*. His 1903 composition “Mattinata” (“Morning Song”) became the first song written expressly for the Gramophone Company (later HMV) in Milan; Enrico Caruso made the first recording, with the composer at the piano. As with many of the Neapolitan songs on the album, “Mattinata” has been recorded by nearly every tenor worth his salt, including Luciano Pavarotti, Plácido Domingo, José Carreras, Jussi Björling, Alfredo Kraus and Andrea Bocelli.

22. ARRIVEDERCI ROMA “Arrivederci Roma” was written in 1955 by Renato Rascel, with lyrics by Pietro Garinei and Sandro Giovannini, authors of many Italian musicals based in Rome. The song has proved popular among the crooner set, including covers by Perry Como, Vic Damone and Nat “King” Cole, and was sung by Mario Lanza in his final film, *Seven Hills of Rome* (1958).

23. COME BACK TO SORRENTO It took only a couple of hours for the De Curtis brothers—Ernesto and Giambattista—to write “Come Back to Sorrento” (1902). The song was dedicated to Italian Prime Minister Giuseppe Zanardelli, as a way of encouraging him to improve the conditions

and services of Sorrento, and to return to the city to fully appreciate its beauty after the improvements had been completed. The song has been recorded by everyone from the Three Tenors to Frank Sinatra—and even in a surprisingly effective live duet by Luciano Pavarotti and Meat Loaf from the 1995 “Pavarotti & Friends” concert for Bosnia.

24. SANTA LUCIA “Santa Lucia” became the first traditional Neapolitan song to be given Italian lyrics during the *Risorgimento*, the 19th century political and social movement that unified the different states into the country we now know as Italy. It was transcribed by Teodoro Cottrau (1827–1879) and published in 1849. In addition to an early Caruso recording, the song was featured in the Marx Brothers’ *A Night at the Opera* (1935) and has been covered by Elvis Presley, Stan Kenton and Connie Francis.

25. VOLARE At the first Grammy Awards ceremony in 1959, Domenico Modugno won Record of the Year and Song of the Year for his number one hit, “Volare.” With lyrics by Modugno and Franco Migliacci, the song also won the prestigious San Remo Music Festival and, as Italy’s entry, came in third at the Eurovision Song Contest. At the Eurovision 50th anniversary, “Volare” lost to ABBA’s “Waterloo” as the favorite song in the contest’s history. There have been over 100 covers of the song, which has been used to market everything from cars to Arby’s roast beef sandwiches.

—James Lochner

FILMSCORE

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Analog-to-Digital Transfer (*Rome Adventure*) by **JOHN DAVIS**,
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AUNTIE MAME • Warner Bros. Records WS 1242
Recorded November 6, 1958 at **RADIO RECORDERS**, Hollywood,
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Bronislau Kaper’s *Auntie Mame* compositions published by
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ROME ADVENTURE • Warner Bros. Records WS 1458
Max Steiner selections recorded May 1, 1962 at
RADIO RECORDERS, Hollywood, California.

Orchestrations by **MURRAY CUTNER**.
Max Steiner compositions published by
WARNER BROS. INC. (ASCAP).

“Al di Là” published by **LINDABET MUSIC CORP** and
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“Come Back to Sorrento” published by **MUSIC SALES CORP.**
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“Volare” published by **EMI ROBBINS CATALOG INC.** (ASCAP).

CD Art Direction by **JOE SIKORYAK**,
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Production Assistance **JEFF ELDRIDGE**

Special Thanks: **MARK PINKUS**, **DAVE KAPP**, **BILL INGLLOT**,
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**"AUNTIE
MAME"**

"ROME ADVENTURE"



BRONISLAW KAPER o MAX STEINER

MAX STEINER



BRONISLAW KAPER



Two Original Soundtrack
Recordings on a Single CD

Reissue Produced by Lukas Kendall

**"Life is a banquet
and most poor
suckers are
starving to death!"**

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Auntie Mame

Music by Bronislaw Kaper • Musical Direction by Ray Heindorf

- | | |
|--|-------|
| 1. Prelude and Theme | 3:19 |
| 2. Patrick | 2:45 |
| 3. The Martini | 2:25 |
| 4. Lady Iris | 3:24 |
| 5. Plantation and Fox Hunt | 2:40 |
| 6. Mame Goes Abroad | 3:15 |
| 7. Miss Gooch and Finale | 1:50 |
| ...AND MOVIE THEMES BY BRONISLAU KAPER | |
| 8. Auntie Mame | 2:59 |
| 9. On Green Dolphin Street | 2:32 |
| 10. Invitation | 2:49 |
| 11. Take My Love | 2:47 |
| 12. Hi-Lili, Hi-Lo | 3:40 |
| Total Time: | 34:53 |



Rome Adventure

Themes From the Film by Max Steiner • Featuring "Al di Là" as Sung by Emilio Pericoli



**"The first time a good-looking Italian
pinched my bottom, I said to myself,
'This is for me!'"**

- | | |
|---|-------|
| 13. Rome Adventure | 2:31 |
| 14. Lovers Must Learn | 2:39 |
| 15. Tarantella | 1:44 |
| 16. Al di Là (Betty Curtis) | 4:06 |
| 17. Serenade | 2:44 |
| 18. Prudence | 1:30 |
| 19. Rome Adventure | |
| ...AND OTHER NEAPOLITAN FAVORITES | |
| 20. Oh Marie (Eduardo di Capua) | 2:39 |
| 21. Mattinata (Ruggiero Leoncavallo) | 3:09 |
| 22. Arrivederci Roma
(Renato Rascel, Pietro Garinei and Sandro Giovannini) | 3:03 |
| 23. Come Back to Sorrento
(Ernesto and Giambattista De Curtis) | 3:04 |
| 24. Santa Lucia (traditional, transcribed by Teodoro Cottrau) | 2:00 |
| 25. Volare (Domenico Modugno and Franco Migliacca) | 2:45 |
| Total Time: | 34:37 |
| Total Disc Time: | 69:37 |