

INTRADA SPECIAL COLLECTION



THE BRIDGES AT TOKO-RI

Music From
The Motion Picture
Composed And Conducted By
LYN MURRAY



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ALFRED HITCHCOCK'S TO CATCH A THIEF

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The list of composers associated with Paramount reads much like those at other studios—a reliable roster of top-notch talent who plied their craft week after week, often behind the scenes. In the tense political landscape of the mid-1950s, the studio took a chance on newcomer Lyn Murray, providing him with his greatest challenges—and his greatest successes.

Murray (1909–1989) began his career as a vocalist, composer and arranger for CBS radio during the mid-1930s, including the popular *Your Hit Parade*. On Broadway, he arranged the choruses for Cole Porter’s *Panama Hattie*, and his group, the Lyn Murray Singers, performed his choral arrangements in the original cast of *Finian’s Rainbow*.

In 1947, Murray (along with René Garriguenc and Lucien Moraweck) scored a few cues for Monogram Pictures’ *High Conquest*. After being fired from the music team of *Alice in Wonderland* (for answering a rhetorical question from Walt Disney during a meeting, which was simply not done), he attained his first high profile (though uncredited) gig in 1950 arranging vocals for the main title on *Cinderella*. That same year Murray’s name appeared in the infamous *Red*

Channels: The Report of Communist Influence in Radio and Television. The blacklist affected his radio contracts (though not with any consistency), but the success of the 1952 Bob Hope-Jane Russell comedy-musical, *Son of Paleface*, helped secure him a contract at Paramount. On the recommendation of *Bridges at Toko-Ri* producer William Perlberg, Murray landed the biggest film of his career.



In 1955, Alfred Hitchcock was in the midst of a string of box office hits, including *Strangers on a Train*, *Dial M for Murder* and *Rear Window*. For his next film, Hitchcock bought the rights to David Dodge’s 1952 mystery thriller, *To Catch a Thief*, before the book was even published. Cary Grant stars as John Robie, a retired cat burglar (aka “Le Chat”) suspected of a rash of robberies among wealthy tourists holidaying on the Côte d’Azur. To prove his innocence, Robie agrees to help the police apprehend the copycat thief, while fending off the attentions of Francie (Grace Kelly), the beautiful daughter of one of the victims, who threatens to expose him to the press. “*To Catch a Thief* does nothing but give out a good, exciting time,” said *The New York Times*. *Variety*, one of the only publications to mention the music, simply stated, “Lyn Murray’s score is good.”

“It is a wonderful picture, one of Hitchcock’s best, and is full of marvelous chances for music,” Murray wrote in his diary, which was later edited into his autobiography, *Musician: A Hollywood Journal of Wives, Women, Writers, Lawyers, Directors, Producers and Music*. “I am elated.” After the first screening, Hitchcock gave Murray three pages of single-spaced notes about sound and music—“He knows exactly what he wants each of these elements to accomplish.”

Following the expansive VistaVision logo music, Murray’s frothy main title features a lilting theme (“You’ll Love France”) and sparkling orchestrations that set the film’s light-hearted tone, ending with a descending four-note flute “thief motif” for the mystery caper to follow. Murray originally thought the bridge section, which features three pianos





4

(including studio pianist and orchestrator Harry Sukman), “sounded puny and ineffectual. You just can’t record a lot of things going on at once. ... [But] hearing the film on television years later it does not sound as bad as I thought it did then.”

The cat-and-mouse games play out against the “fantastic, spectacular vistas along the breathtaking Côte d’Azur,” said *The New York Times*, courtesy of Robert Burks’ Oscar-winning cinematography. Murray scores the hair-raising chase scenes through the gorgeous French countryside (“To Catch a Thief – Part 1”) and Robie’s eventual capture at the colorful “Flower Garden” with dizzying, triplet-infused cues and furious sixteenth notes in the strings.

A woozy theme, played by swing saxophonist Georgie Auld, underscores Francie’s “Unexpected” goodnight kiss, followed by the thief motif as Robie investigates the hotel exterior for clues as to Le Chat’s next move. Auld later released an EP of saxophone-and-orchestra rearrangements of four themes, conducted by Murray. In addition, lyricist Edward Heyman (“Body and Soul,” “I Cover the Waterfront”) contacted Murray before the film was released to write lyrics to two of the themes, including “Unexpected” (released as “Unexpectedly”) and a tune released under the title “To Catch a Thief.” “I am honored,”

5

Murray wrote in his diary.

The film’s suggestive dialogue and sexual innuendo posed problems for Hollywood’s Production Code office. Hitchcock had earlier bowed to studio pressure and jettisoned an innocuous scene of two French plainclothes policemen on a stakeout looking at supposedly dirty postcards. When Murray asked why the scene was cut, Hitchcock replied, “The picture doesn’t stand or fall on one little shot. Besides, if I take that out they won’t complain so much about the fireworks scene.”

Originally Murray scored that scene (“Fascinating”/“Fireworks”) with Auld playing the theme on saxophone “in a very sensuous manner.” But “the front-office brass wanted the whole scene toned down and Hitch thought if I rescored it in a more conventional way, like with strings, he might get to keep it.” As John and Francie engage in their sensual pas de deux in the shadows, the music heaves and sighs in the strings and trombones, still ripe with repressed sexual tension. Francie’s theme (introduced earlier in “Mediterranean”) captures the character’s aloofness with chromatic twists and

turns, cool jazz harmonies and an ambiguous tonal center. To worm his way around the Code's strict straitjacket of "basic standards of morality and decency," Hitchcock intersperses shots of ejaculating, orgiastic pyrotechnics during the scene's climax.

In the masquerade ball's sweeping "The Big Waltz," Murray expands on an earlier chamber version of the lilting tune ("Gala"), incorporating a series of strict waltz and jazz variations as the ball guests model Edith Head's sumptuous, Marie Antoinette-inspired (and Oscar-nominated) costume designs. (Remarking on Grace Kelly's famous gold lamé gown during their screening of the film, Hitchcock, whom Murray called "a very funny, bawdy man," whispered to his composer, "There's hills in them thar gold.")

The film's Oscar-nominated art direction reaches its peak in the "Denouement," which, like all of the film's interiors, was shot on studio sets in Hollywood. For this sequence at the Goldman Villa at Cannes, three huge stages at Paramount were joined together. With Robie pursuing the thief over the villa's rooftops, Murray underscores his peril with tremolos, pizzicato strings, muted brass and the four-note

thief motif. According to the productions notes, Grant, who had to scamper over rooftops 80 feet above the stage floor, exclaimed at one point, "You know, I'm getting a little old for things like this. I haven't been so frightened since they put me on an elephant for *Gunga Din*."

Hitchcock liked the score and conveyed his feelings to Roy Fjastad, the head of the Paramount music department. This approval perhaps provided some consolation for what Murray called "the biggest mistake of my life." While he was in the midst of composing



TO CATCH A THIEF CUE ASSEMBLY

1. Paramount Seal (Van Cleave/ You'll Love Franc /Le Chat	1A/1A1/1A1A/1A2/1A3/1B	11. Rooftop	6DD Tk 2
2. Red Convertible/ To Catch a Thief – Part 1/ Bus Stop/Toy Trumpets	1DD Tk 2/ 1EETk 4/ 2AA1 Tk 2/2BBA Tk 1	12. New Kitten	7B
3. Catnip	2CC Tk 4	13. Fascinating/Fireworks	8A/8A1J/8A1X
4. A Few Days Ago/To Cannes (original version)	2DD1 Tk 1/2EE Tk 3	14. Après/Disparu	8BB Tk 4/8CC Tk 3
5. Flower Garden	3CC Tk 2	15. Funeral	10BB Tk 2
6. Gala	4BB Tk 4	16. The Big Waltz	11AA Tk 3
7. Jeremiah	4CC Tk 3	17. Francie's Theme	11BB Tk 3
8. Bourbon	5A	18. Your Kiss (instrumental) (Auld, Auld and Cates)	11CC Tk 6
9. Unexpected	5B/5BBA Tk 2	19. Denouement	12B/12BA/12B1/12B1A/ 12B2/12B3
10. Mediterranean	5DD Tk 3	20. Finale – Part 2	12C1
		EXTRAS	
		21. Francie's Theme	8A–158
		22. Your Kiss (vocal by Bob Graham) (Auld, Auld and Cates)	[No Slate]

the score, Hitchcock was already shooting his next picture, *The Trouble With Harry*, and was looking for a composer. Murray graciously introduced his friend Bernard Herrmann to Hitchcock and, as he later commented, "It was love at first sight."

Though Hitchcock would work exclusively with Herrmann over the next decade, until the infamous blow-up and Herrmann's firing on *Torn Curtain*, he didn't forget his *Thief* composer. Murray worked on *The Alfred Hitchcock Hour*, conducting the first-season rendition of Hitchcock's signature tune, Gounod's "March of the Marionettes," and scoring a number of episodes, including "I Saw the Whole Thing," the only episode Hitchcock directed for the second iteration of the long-running series.

By 1954, James A. Michener (1907-1997) was a hot literary property. His first book, *Tales of the South Pacific*, won the Pulitzer Prize in 1948 and was adapted into the smash Rodgers and Hammerstein musical *South Pacific*. In 1953, Mark Robson directed *Return to Paradise*, based on a Michener short story ("Mr. Morgan") from the collection of the same name. Robson returned to Michener the next year for the author's paean to the Naval aerial heroes of the Korean War, *The Bridges at Toko-Ri*.

Michener, a former Naval officer, had spent time aboard aircraft carriers writing a series of articles for *The Saturday Evening Post* (including "The Forgotten Heroes of the Korean War," which was made into 1954's *Men of the Fighting Lady*). *Toko-Ri* began as a story in *Life* magazine in July 1953; the book was published later that year.

With a screenplay by Oscar-winner Valentine Davies (*Miracle on 34th Street*), the film stars William Holden (fresh off his Oscar for *Stalag 17*) as Harry Brubaker, an embittered Navy pilot who is forced to join a squadron to destroy a quartet of strategically situated Communist-held bridges. Two-time Oscar-winner Fredric March co-stars as the crusty admiral and Grace Kelly (who would win an Oscar for her performance that year in *The Country Girl*) plays Brubaker's naïve wife.

The Directors Guild nominated Robson for his work; the film also received an Oscar nomination for Film Editing and won for Special Effects. The *New York Herald Tribune* called it a movie of "somber beauty and ... high quality," bringing "an exciting new dimension to the screen—speed." *Cue* said it was "a taut, thrilling, top-flight documentary drama of men, war, ships and planes. ... It is tremendously exciting as a straightforward account of one incident in a 'small war' that might have exploded into a global affair."



Murray was eager to score the film, but producers William Perlberg and George Seaton weren't convinced he was right for the project. "I wrote Perlberg a note," Murray recalled in his diary, "saying I would like to do the picture for two reasons: 1) I heard from musicians that he is difficult and since I am difficult too maybe we could do something good together, and 2) so far at Paramount



I had only hors d'oeuvres and would appreciate some meat. Yesterday at lunch in the commissary Fjastad told me Perlberg had called him and wanted to know what the hell I meant saying he was difficult, so my long shot only stirred him up the wrong way. Mistake to take a chance on producers having a sense of humor."

Paramount's Roy Fjastad—whom Murray called "a very nice man"—finally sold the composer to the producers, but "they would find it difficult to give me the upper half of a card for my billing since

there was no one on the picture who could contractually accept the lower half," Murray wrote. "Would I accept the top line of a card (with multiple credits on it)? I have thought it over and today I must tell him, in spite of the fact that he is very friendly to me and that I hold him in the highest regard, that I cannot accept this kind of billing." Though he eventually *did* accept the topline billing (above the film's technical advisor, assistant to the producers and assistant director), Murray still enjoyed the experience. "It is a fine picture and I enjoyed working with Perlberg and Seaton tremendously, and they liked me. Both thoroughly tasteful and intelligent. The score is good and well-dubbed."

Toko-Ri plays like a docudrama, with most of the big action and flight sequences unfolding without music. Murray's brief score begins with a dramatic "Prologue" featuring a harsh, Asiatic theme on trumpets followed by a yearning melody on strings that morphs into a minor key, setting up the dangers to follow. With militaristic snare drums, trilling woodwinds and a heroic theme for the Navy pilots, "Task Force" underscores the onscreen dedication to the Navy and the opening aerial shot of the aircraft carrier, its planes neatly lined up and ready for battle.

Against regulations, Nancy (Kelly) meets Brubaker in Tokyo for a "Second Honeymoon" accompanied by a swooning love theme in strings and lighthearted woodwinds. Admiral Tarrant (March) tells Nancy about the dangers Harry is going to face in blowing up "The Bridges," with a tender rendition of the love theme on solo cello. The scene in the "Japanese Bath" is scored with an innocent secondary theme orchestrated for strings, celesta and woodwinds.

Afraid of what is in store for him at the bridges, Brubaker stands on the "Flight Deck" with the sea mist's stinging high strings and woodwinds lashing at his face, and windy chromatic violin runs whipping across the bow. When his plane crashes in enemy territory, muted trumpets play out "Taps" under ominous chords ("The Death"). In the "Epilogue," a solo cello plays the love theme as a requiem in counterpoint with the "Task Force" theme in memory of all the fallen heroes of Korea. The bonus selections are given over to source music, orchestrated for play on the radio ("Hot Lips"), by dockside Naval bands ("Marshmallow Moon") and at dance halls ("Soon").



While he was in the studio redubbing *Toko-Ri*, Murray was five days from the end of his Paramount contract. Perlberg had promised to speak to Hitchcock about *To Catch a Thief*. In the meantime, Murray went to see lawyer Martin Gang (famous for his work against the House Committee on Un-American Activities) about getting off the blacklist. “We made an affidavit describing everything I did during the war years; that is, every cause to which I contributed—good and bad. Russian War Relief, Red Cross (they should change that name), playing at Army hospitals, recording for the Navy, contributing a cantata for the U.S. Treasury broadcasts, that sort of thing. This affidavit (containing the statement that I am not now and never have been a communist) has been mailed to all the advertising agencies and the networks, the idea being to get off their blacklists. The first reaction was from NBC who said I am not on their blacklist but admitted that sponsors are the ones who raise the objections usually. (Guy Della Cioppa had told me some time ago I was on the blacklist at CBS.)”



12

Murray's career may have played out differently had it not been for the blacklist. Eventually, he found his steadiest work in television. In addition to *The Alfred Hitchcock Hour*, Murray scored such notable shows as *Wagon Train*, *Twilight Zone* and *Dragnet*, and won an Emmy Award in 1986 for the National Geographic special *Miraculous Machines*. He also continued writing and arranging for legendary entertainers such as Bing Crosby, Frank Sinatra, Louis Armstrong, Jo Stafford and Jack Benny.



13

THE BRIDGES AT TOKO-RI CUE ASSEMBLY

23. Prologue/Task Force	1AA/1BB	31. Marshmallow Moon	
24. Second Honeymoon	3DD-4AA Tk 4	(Livingston & Evans)	3BB Tk 2
25. The Bridges	5C	32. Hit the Road to Dreamland	(Arlen-Mercer) 4BB Tk 2
26. Japanese Bath	5DD Tk 2	33. Soon	(Rodgers-Hart) 4CC Tk 2
27. Flight Deck/The Death	8DD Tk 2/11BB1X Tk 2	34. Sailors Polka	(Livingston-David) 6BB Tk 1
28. Epilogue	11CC Tk 5	35. It's a Hap-Hap-Happy Day	(Sharples, Neiburg and Timberg) 6CC Tk 2
EXTRAS		36. Calypso Tune	7BB Tk 1
29. Down by the River	(Rodgers-Hart) [No Slate]		
30. Hot Lips	(Busse, Lange and Davis) 2BB Tk 2		



Composers “[fill] empty sheets of paper with stuff they pull up out of their guts,” Murray wrote in his diary. And as the two scores on this disc attest, behind-the-scenes craftsmen like Murray found ways to bridge the internal and external political landmines and turn out top-flight music. “When one sits down to write a picture, no matter what its quality, it becomes *Tristan and Isolde*. You write the best you know how.”

“Where do we find such men?” asks Fredric March at the end of *The Bridges at Toko-Ri*. Where do we indeed ...

—Jim Lochner

TECH TALK... Recorded respectively in 1955 and 1954, *To Catch a Thief* and *The Bridges at Toko-Ri* were later preserved by Paramount Pictures via protection copies on analog and digital tape. The majority of both scores weathered the years in good condition and all surviving cues are featured here. Most of the major sequences from *To Catch a Thief* are present and play as the first half of the album. The *Bridges at Toko-Ri* is an exceptionally dramatic score, albeit a relatively brief one that was bolstered with an abundance of source music. All of the major score cues and much of the source music are featured on the second half of this CD.

—Douglass Fake

Music Composed and Conducted by LYN MURRAY

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All music recorded at PARAMOUNT PICTURES SCORING STAGE,
Hollywood, CA

TO CATCH A THIEF recorded February 1, 14 and 17–19, 1955

Orchestrations by LYN MURRAY, LEO SHUKEN and NATHAN LANG
VAN CLEAVE

THE BRIDGES AT TOKO-RI recorded July 8, 13 and 14, 1954

Orchestrations by LYN MURRAY, GUS LEVENE, WILL BETTEL,
LEO SHUKEN and JACK HAYES

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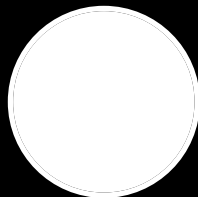
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**INTRADA
SPECIAL
COLLECTION
VOLUME 266**

**TO CATCH
A THIEF**

**THE BRIDGES
AT TOKO-RI**

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**MUSIC COMPOSED AND CONDUCTED BY
LYN MURRAY**





ORCHESTRA MGR.

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VIOLIN

Toscha Seidel

Harold Ayres

Ralph Schaeffer

Sidney Sharp

James Getzoff

Caesar Kersten

Nathan Kaproff

William Kurasch

Amerigo Marino

Leonard Malarsky

Alexander Koltun

Robert Konrad

Zelik Kaufman

Isadore Karon

VIOLA

Spinoza Paeff

LeRoy Collins

Albert Falkove

Leon Fleitman

CELLO

George Neikrug

David Filerman

Emmet Sargeant

Olga Zundel

BASS

Anton Torello

Aaron Guterson

Ray Siegel

Milton Kestenbaum**

FLUTE

Harold Lewis

Donald Renfrew



This soundtrack was produced in cooperation with the
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Mahlon Clark

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BASSOON

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TO CATCH A THIEF | MUSIC FROM THE MOTION PICTURE | COMPOSED AND CONDUCTED BY LYN MURRAY

1. Paramount Seal (Van Cleave)/ You'll Love France/Le Chat	2:28	8. Bourbon	1:44	18. Your Kiss (instrumental) (Auld, Auld and Cates)	1:39
2. Red Convertible/To Catch a Thief – Part 1/Bus Stop/Toy Trumpets	3:31	9. Unexpected	2:00	19. Enouement	3:52
3. Catnip	1:15	10. Mediterranean	1:04	20. Finale – Part 2	1:34
4. A Few Days Ago/To Cannes (original version)	2:14	11. Rooftop	2:32	Total Time:	47:50
5. Flower Garden	1:33	12. New Kitten	5:49	TO CATCH A THIEF EXTRAS	
6. Gala	1:51	13. Fascinating/Fireworks	4:38	21. Francie's Theme	1:36
7. Jeremiah	0:53	14. Après/Disparu	0:54	22. Your Kiss (vocal by Bob Graham) (Auld, Auld and Cates)	3:49
		15. Funeral	2:16	Total Time:	5:25
		16. The Big Waltz	3:26		
		17. Francie's Theme	1:50		

THE BRIDGES AT TOKO-RI | MUSIC FROM THE MOTION PICTURE | COMPOSED AND CONDUCTED BY LYN MURRAY

23. Prologue/Task Force	2:34	THE BRIDGES AT TOKO-RI EXTRAS		33. Soon (Rodgers–Hart)	2:06
24. Second Honeymoon	1:51	29. Down by the River (Rodgers–Hart)	2:38	34. Sailors Polka (Livingston–David)	1:52
25. The Bridges	1:41	30. Hot Lips (Busse, Lange and Davis)	1:17	35. It's a Hap-Hap-Happy Day (Sharples, Neiburg and Timberg)	2:19
26. Japanese Bath	0:56	31. Marshmallow Moon (Livingston & Evans)	1:38	36. Calyppo Tune	0:35
27. Flight Deck/The Death	1:35	32. Hit the Road to Dreamland (Arlen–Mercer)	0:57	Total Time:	13:42
28. Epilogue	1:18			Total CD Time:	77:25
Total Time:	10:05				

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