



ON MARCH 13, 1947, HUGO FRIEDHOFFER BECAME THE newly crowned Oscar winner with his emotional score

for Best Picture honoree, *The Best Years of Our Lives*. The award brought the composer well-deserved recognition and—more importantly—opened doors for more work, this time at a new studio.



“Paramount, actually of their own volition, called me,” Friedhofer said in his 1974 interviews for the American Film Institute’s Oral History project. “The Academy Award carries that weight, you know. I could never get a picture at Paramount before that. [Studio head] Louie Lipstone would always say, ‘Yeah, he’s a fine arranger. He’s a fine orchestrator, but I don’t know...’ one of those things. And then on the strength of the Academy Award, I finally wound up with a multiple picture deal over there, nonexclusive.”

The nonexclusive contract was a rarity at the time. While it didn’t necessarily guarantee steady work, the terms of the contract allowed Friedhofer the opportunity to accept jobs at other studios, taking on high-profile films such as *The Bishop’s Wife* (1947) and *Joan of Arc* (1948) for RKO, nabbing two more Oscar nominations in the process. “*Best Years* had sort of put the Americana stamp on me,” Friedhofer said, and for his first Paramount project, the composer not only got the chance to reinterpret that distinctive sound, he was also entrusted with one of the studio’s most bankable stars—Alan Ladd.

In *Wild Harvest* (1947), Ladd stars as Joe Gibson, the foreman of an itinerant harvesting crew in wheat country. Robert Preston plays his freewheeling buddy Jim, and Dorothy Lamour sexily slinks her way through the film as a scheming

farmer’s niece. Director Tay Garnett had recently finished his M-G-M contract with the hit *The Postman Always Rings Twice* when he “restlessed across town to Paramount,” as he wrote in his autobiography, *Light Your Torches and Pull Up Your Tights*. The film’s original title—*The Big Haircut*—“was almost immediately changed by the front office to the (they hoped) sexually connotative *Wild Harvest*,” Garnett said. In *Ladd: The Life, the Legend, the Legacy of Alan Ladd*, Preston was quoted as saying that the change came about because the original title “sounded like a gangster movie.”

During filming in December 1946, a strike by the Conference of Studio Painters and Carpenters unions made things tense around the studio. Actors working on pictures stayed on the lot and slept in their dressing rooms to avoid having to cross picket lines. But that wasn’t a problem for most of the shoot, which was done on location near Bakersfield, California. “A picture crew, on location,” said Garnett, “becomes happily close-knit and fraternal, or goes in the other direction to a condition of total loathing and the contemplation of murder. We were lucky; the *Wild Harvest* gang ... worked together, played together, and spent our evenings exchanging yarns.”



The *New York Herald Tribune* summed up the film as “delightful nonsense ... Garnett’s direction has made several wise decisions in allowing the action to make fun when it was impossible to make sense ... Inane as it is, its random crop of tough stuff is as comic as a drama could possibly be.” As usual, *Variety* was one of the few outlets that mentioned the music, calling Friedhofer’s score “tops.”

The studio may have gone overboard with the film’s tagline, advertising it as “the thrill-filled story of two men who loved danger and a girl who loved dangerously,” but its open-air scenery was a composer’s dream. Set against images of combines threshing the amber waves of grain, Friedhofer put his “Americana stamp” on the score with a bright major-mode theme over the main title. Open, Coplandesque harmonies and spare orchestration bring a delicate humanity to the prologue montage (“From Grain to Wheat”) of farmers planting and harvesting in America’s “breadbasket.” The main theme, with its galloping trumpet and woodwind figures and Copland-flavored syncopation in the bass line, also accompanies the “Travel Shot” of the majestic combines making good on their promise of giving the wheat “a big haircut.”

With signs of danger on the horizon, muted chords and circular woodwind figures signal “Wheat on Fire.” The dramatic cue employs furious trills in the winds and strings, staccato rhythmic figures and syncopated accompaniment

as the smoke and flames engulf the workers and destroy the machinery.

Jim is later caught stealing the highest grade of wheat (“Hygrading”) and the main theme takes on a “Taps”-like quality in muted trumpet as Joe’s belief in his friend is shattered. The dark side of American enterprise is mimicked in the repeated notes and minor-mode harmonies when Jim is “Caught” and the team must make a hasty retreat (“The Get Away”) from rival crews.

Wild Harvest was “kind of a fun picture to do,” said Friedhofer, and the start of a productive relationship with Paramount. While the music is judiciously spotted, it elevates the film’s picturesque scenery and its “Americana stamp” gives the film a wholesome quality of life in America’s heartland.

FOR 1953’S *THUNDER IN THE EAST*, FRIEDHOFER GAVE his signature bold harmonies an Oriental flair, rejoining

Ladd as an American aviator “with a predilection for making a fast rupee” (*The New York Times*) in war-torn India.

The film is set during the taut early days of Indian statehood following the end of British rule in 1947. Ladd stars as Steve Gibbs, a Yank who lands in the tiny mountainous principality of Ghandahar with a plane full of guns and ammunition to sell to the local maharaja. With the Brits under threat of death by invading tribal forces, Gibbs must weigh his options between his mercenary ambitions and his feelings for the blind woman he loves (Deborah Kerr). Charles Boyer,



whose “licorice-stick accent was saved from the comical by his ability as an actor” (as Kerr observed in *Deborah Kerr: A Biography*), plays the Prime Minister.

In 1951, during post-production, the film ran into problems when the U.S. State Department felt the material was politically inflammatory. At the department’s request, Paramount withheld the release for two years and it was not shown at all in India or Pakistan. When it was finally released in 1953, critics at home summarily dismissed the film, with the biggest “praise” coming



from *Weekly Variety*, which lumped the score in a group along with other “acceptable” technical credits.

Friedhofer’s score deserves a closer look, though it may not be readily evident from the surviving cues. Here, the music is primarily atmospheric, using spare orchestrations and unstable harmonies to underscore the Indian locale and the pervading air of tension surrounding the story. The “Prelude” opens with flourishing trills and an ascending brass line sweeping in the winds of change. Set against a visual backdrop of ominous storm clouds, Friedhofer’s

bold main theme flirts with Asian harmonic exoticism while the melody chromatically weaves in and around itself.

The “Foreword” scroll sets the stage for the turbulent situation in India, and Friedhofer scores the cue with high string chords and low flute and clarinet solos. Xylophone and finger cymbals punctuate the atmosphere with further Oriental flavor. The theme returns in later cues such as “Proposition Ammo” and “Steve and Moti Lal,” providing local color rather than serving



any dramatic function. Muffled militaristic drumbeats and muted trumpet and woodwind fanfares underscore the attack forces amassing in the hills.

Singh (Boyer) receives news of “The Bus Tragedy” accompanied by sustained low string chords and subtle funeral drums. After the first 21 seconds, the cue underscores a later tense scene as time runs out for the British citizens deciding whether to give in to Gibbs’s mercenary demands. The clock “ticks” in harmonies that swell every two beats, while muted trumpets growl in anger and solo woodwinds present a new chromatic theme. The tender cue for



Singh's dictation of Lizette's (Corinne Calvet) visa was not used in the film.

When the plane tries to take off early with the Brits, an Indian guard shoots the tires and the evacuees' dreams of escape go up in flames. In a rare moment of raw dramatic scoring, Friedhofer's music accompanies the inferno with trilling woodwinds, growling brass and string figures that swirl on the wind.

Subtle brass chords, sustained strings and muffled drumbeats underscore Singh's announcement of the tribesmen entering Ghandahar. Gibbs demands payment for his wrecked plane ("Steve's Payoff") accompanied by the sinuous flute theme. Warm harmonies and a brief quote of Steve and Joan's (Kerr) love theme close the cue before turning sour when she hears his voice and is reminded of his avaricious intentions.

These surviving tracks only hint at the depth of Friedhofer's score. Some major cues are missing, including many of the tender scenes with Gibbs and Joan. But the composer's flair for exotic Indian flavor would surface again in 1954 for Fox's *The Rains of Ranchipur*.

THE THIRD SCORE ON THIS DISC FEATURES FRIEDHOFER again interpreting his Americana sound, this time for

one of Paramount's biggest female stars—Barbara Stanwyck. In 1950's *No Man of Her Own*, Stanwyck poses as the wife of a dead man in order to start a new life and give her newborn bastard son a name. When she goes to live with the deceased's family, she falls in love with her "husband's" brother Bill (John Lund), while her former lover (Lyle Bettger) threatens to expose her secret. (The film is not related in any way to Paramount's 1932 Clark Gable-Carole Lombard comedy of the same name.)

Director Mitchell Leisen, who directed Stanwyck in 1940's *Remember the Night*, read the source novel *I Married a Dead Man* by William Irish (pen name of *Rear Window*'s Cornell Woolrich). "I knew I wanted to do it, but the studio wasn't interested," he said in *Mitchell Leisen: Hollywood Director*. "I gave the book to Barbara, and she told the front office that if they didn't give her that picture she wouldn't do anything for them."

Sally Benson and Catherine Turney are credited as screenwriters on the film (originally titled *The Lie*), though Leisen wrote most of it himself. Benson's original screenplay was "thrown out entirely," said Leisen, and most of Turney's additional scenes were discarded except for the beginning prologue. Leisen could not take any screen credit, however, because he was not a member of the Screen Writers Guild, "but it didn't matter to me one way or the other."

"The appearance of Barbara Stanwyck as a dame plagued by the swarming consequences of some indiscreet social offense is one to which movie audiences should be well accustomed by now," said Bosley Crowther in *The New York Times*. "Along with Bette Davis and Joan Crawford, she is one of the steadiest sufferers on the screen." Following the making of the film, Stanwyck was

quoted in *Starring Miss Barbara Stanwyck* as saying, “My God, isn’t there a good comedy around? I’m tired of suffering in films. And I’ve killed so many co-stars lately, I’m getting a power complex!”

The *New York Herald Tribune* called the film “a turbid screen drama about an unwed mother, train wrecks, blackmail, shootings and the vindication of sacred love.” But *Variety* praised it as “an excellent ‘woman’s picture.’ While it is a tearjerker, it rarely goes overboard on the sob sister angles and the trouping



has just the right amount of restraint needed to compel the attention of the femme ticket buyer. ... [The] score by Hugo Friedhofer ... figure[s] importantly.”

Friedhofer’s score is built on a trio of strong themes that provide rhythmic and melodic cells throughout the score to increase the tension as Helen’s situation becomes more tenuous and bleak. Set against the image of a wedding ring, the minor-mode main theme sets the tone for the dramatic story about to unfold (“Prelude”). A tonal shift to major segues into the “Prologue,” set in the quiet, tree-lined streets of small-town Caulfield, Illinois. The music

takes on a tranquil quality of placid open harmonies, a slow-moving string accompaniment and a gentle secondary theme on the clarinet. As the camera pans into the house—“warm and friendly as a house should be ... but not for us”—and rests on a distraught Bill (John Lund), Friedhofer combines the two themes, foreshadowing the dirty secret hidden behind the calm exterior of the proverbial white picket fence. “The Story Begins” with insistent, seesawing string harmonies that segue into a tender lullaby waltz for flute and harp that



represents the innocence of Helen’s baby boy.

Following the train derailment, Helen awakens in the hospital and is mistakenly identified as Patrice by the name on the wedding band she was holding at the time of the crash. Friedhofer supplies Helen’s new identity with a new theme in the violins. With a gentle ticking accompaniment and a simple string melody, the harmonic language leaves behind the grit and angst of previous cues as Helen begins to come to grips with her decision to impersonate the dead woman and start her life anew.

The four-part woodwind chorale of “The Christening” fades into Helen’s internal thoughts as she realizes that her boy finally has a name. A violin solo quotes the main theme briefly as the camera pans up to the face of the suspecting Bill. “New Year’s Eve” finds Helen and Bill in each other’s arms, and Friedhofer provides a lush love theme that blossoms out of the secondary theme.



Throughout the score, Friedhofer uses vibraphone and harp figures to pull Helen in and out of her indecisive and guilty dreamlike state. In addition, stinger chords and repeated chromatic figures are used to ratchet up the tension in cues like “The Wedding Ceremony.” For all its mid-century melodramatic trappings, Friedhofer utilizes his customary musical craftsmanship to capture the emotion and drama lurking behind the story’s seemingly implausible situations.

NO MAN OF HER OWN AND THUNDER IN THE EAST HAVE been mastered from 2” transfers of mono 35mm mag originals, and *Wild Harvest* comes from acetates housed at Brigham Young University. Included among the extras is a revised track from *Bride of Vengeance* that incorporates a “Foreword” which we were unable to include on our earlier release of that score (Intrada Special Collection Volume 225).

FROM THE WIND-SWEPT PLAINS OF THE MIDWEST TO exotic locales and small-town U.S.A., Hugo Friedhofer

gave Paramount some of his “best years” and some of his finest scores. While these lesser-known films may have faded into cinematic history, we are fortunate to have these surviving examples of his “paramount” talent.

—Jim Lochner

Jim is the managing editor of FSM Online and the owner of the film music blog FilmScoreClickTrack.com.

NO MAN OF HER OWN cue assembly

1. <i>No Man of Her Own</i> Prelude/ London Bridge Is Falling Down (Traditional)/ <i>No Man of Her Own</i> Prologue	1AA-6 Prelude 1BBH-1 Ice Cream Vendor 1BB-1 The Prologue
2. The Story Begins/No Answer	1CC-5 The Story Begins 1CC1-3 No Answer
3. The Train Ticket	1DD-3
4. Train Wreck and Hospital	2BB-1
5. After the Operation	3AA-4
6. The Note	3BB-5
7. Memories/The Christening	4CC-3
8. The Fountain Pen	5BB-2
9. New Year’s Eve	5DD-3
10. The Telegram	5E-6A-3
11. The Wedding Ceremony	8BB-1
12. Helen’s Plan, Part 1	8CC-1
13. Sorrow and First Scene	11BB-3
14. The Letter	11CC-2
15. End Title/End Cast	11DD-2 End Title 11EE-2 End Cast

THUNDER IN THE EAST cue assembly

16. Prelude and Foreword	1AA-4
17. Proposition Ammo	1CC-6
18. Steve and Moti Lal/The Walk Home, Part 1	1DD1X-2 Steve and Moti Lal 3CCX-1 The Walk Home, Part 1
19. Confiscated Cargo	1DD-3
20. The Bus Tragedy	5CC-2
21. Steve and Joan	5EE-6AA-2
22. The Visa/The Plane Crash	7BB-1 The Visa 7CC-1 The Plane Crash 7DD-8AA-1
23. Steve's Payoff	

WILD HARVEST cue assembly

24. <i>Wild Harvest</i> Prelude/From Grain to Wheat	1AA tk 11 <i>Wild Harvest</i> Prelude 1AA1 tk 2 From Grain to Wheat 2BB tk 3
25. Travel Shot	3BB tk 3
26. Wheat on Fire	8BB tk 3
27. Hygrading	9BB tk 3 Caught
28. Caught/The Getaway	9CC tk 2 The Getaway 10CC/10DD
29. <i>Wild Harvest</i> Finale/Wild Harvest Cast	

The Extras

30. Prelude and Foreword (<i>Bride of Vengeance</i>)	1AA-3/1BB1X-1
31. New Year's Eve (film version) (<i>No Man of Her Own</i>)	5DD
32. Flight Five (Joseph J. Lilley) (<i>No Man of Her Own</i>)	9CC-1
33. Piano IV (<i>The Ruby and the Pearl</i>) (Jay Livingston & Ray Evans) (<i>Thunder in the East</i>)	10CC-1
34. Molly Malone (<i>No Man of Her Own</i>)	4EEY-6

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Wild Harvest

Recorded January 10, 11, 13 and 25, 1947
Orchestrations by SIDNEY CUTNER,
LEO SHUKEN and IRVIN TALBOT

No Man of Her Own

Recorded October 19, 20, 21 and 24, 1949
Orchestrations by GEORGE PARRISH, SIDNEY CUTNER,
LEO SHUKEN and
NATHAN LANG VAN CLEAVE
Additional Conducting by JOSEPH J. LILLEY

Thunder in the East

Recorded August 30 and 31, 1951
Orchestrations by GEORGE PARRISH,
NATHAN LANG VAN CLEAVE
and HAROLD BYRNS

Wild Harvest acetates courtesy BYU Film Music Archive,
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WILD HARVEST
NO MAN OF HER OWN
THUNDER IN THE EAST



MUSIC COMPOSED BY
HUGO FRIEDHOFER
CONDUCTED BY **IRVIN TALBOT**



This soundtrack was produced in cooperation with the AMERICAN FEDERATION OF MUSICIANS of the United States and Canada.

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Emil Farnlund

Roland Hallberg

HARP

Marcia Klein

Aida Mulieri-Dagort

PIANO

Raymond Turner

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GUITAR

Luther Roundtree

"Ladd's dynamite ... Lamour's the fuse ... together—they're terrific!"

NO MAN OF HER OWN | THUNDER IN THE EAST | WILD HARVEST

MUSIC FROM THE MOTION PICTURES COMPOSED BY HUGO FRIEDHOFFER | CONDUCTED BY IRVIN TALBOT

NO MAN OF HER OWN

1. *No Man of Her Own* Prelude/
London Bridge Is
Falling Down (Traditional)/
No Man of Her Own Prologue 3:25
 2. *The Story Begins/No Answer* 1:40
 3. *The Train Ticket* 1:33
 4. *Train Wreck and Hospital* 2:23
 5. *After the Operation* 1:30
 6. *The Note* 1:34
 7. *Memories/The Christening* 1:52
 8. *The Fountain Pen* 0:31
 9. *New Year's Eve* 1:52
 10. *The Telegram* 1:41
 11. *The Wedding Ceremony* 1:18
 12. *Helen's Plan, Part 1* 1:00
 13. *Sorrow and First Scene* 3:45
 14. *The Letter* 1:24
 15. *End Title/End Cast* 0:47
- Total Time: 26:45

THUNDER IN THE EAST

16. *Prelude and Foreword* 2:41
 17. *Proposition Ammo* 1:53
 18. *Steve and Moti Lal/
The Walk Home, Part 1* 1:23
 19. *Confiscated Cargo* 1:30
 20. *The Bus Tragedy* 1:13
 21. *Steve and Joan* 3:01
 22. *The Visa/The Plane Crash* 1:55
 23. *Steve's Payoff* 4:56
- Total Time: 18:51
- WILD HARVEST**
24. *Wild Harvest* Prelude/
From Grain to Wheat 2:03
 25. *Travel Shot* 1:01
 26. *Wheat on Fire* 5:50
 27. *Hygrading* 2:52
 28. *Caught/The Getaway* 6:47

29. *Wild Harvest* Finale!

- Wild Harvest* Cast 0:43
Total Time: 19:26

THE EXTRAS

30. *Prelude and Foreword*
(*Bride of Vengeance*) 1:59
 31. *New Year's Eve* (film version)
(*No Man of Her Own*) 1:26
 32. *Flight Five* (Joseph J. Lilley)
(*No Man of Her Own*) 1:26
 33. *Piano IV* (The Ruby and the Pearl)
(Jay Livingston & Ray Evans)
(*Thunder in the East*) 1:12
 34. *Molly Malone* (*No Man of Her Own*) 0:57
- Total Time: 7:11
- Total Disc Time: 72:34

"THUNDER IN THE EAST" STARRING ALAN LADD - DEBORAH KERR
CHARLES BOYER - CORINE CALVET PRODUCED BY EVERETT RISKIN
DIRECTED BY CHARLES VIDOR SCREENPLAY BY JO SWERLING
ADAPTED BY GEORGE TABORI AND FREDERICK HAZLITT BRENNAN
FROM THE NOVEL BY ALAN MOOREHEAD A PARAMOUNT PICTURE

BARBARA STANWYCK - JOHN LUND "NO MAN OF HER OWN"
WITH JANE COWL - PHYLLIS THAXTER - LYLE BETTGER - HENRY O'NEILL
A MITCHELL LEISEN PRODUCTION PRODUCED BY RICHARD MAIBAUM
DIRECTED BY MITCHELL LEISEN
SCREENPLAY BY SALLY BENSON - CATHERINE TURNEY A PARAMOUNT PICTURE

"WILD HARVEST" STARRING ALAN LADD
DOROTHY LAMOUR - ROBERT PRESTON
LLOYD NOLAN WITH DICK ERDMAN - ALLEN JENKINS
PRODUCED BY ROBERT FELLOWS DIRECTED BY TAY GARNETT

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