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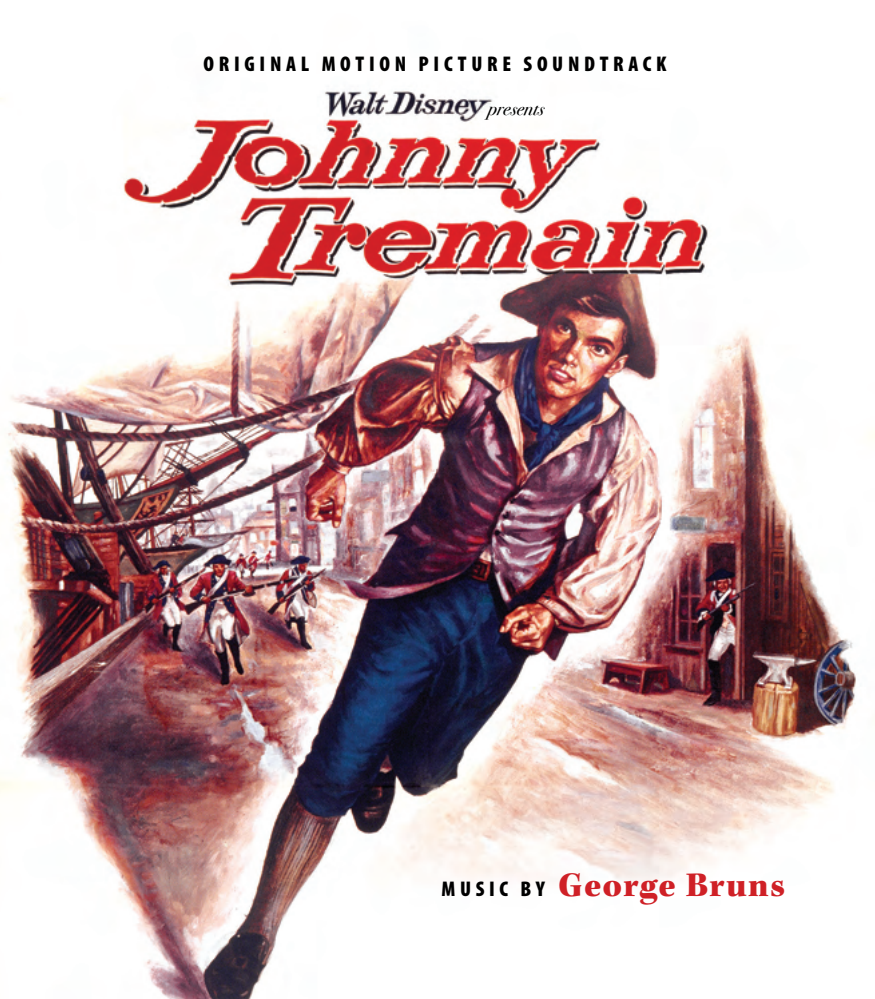


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Front Cover





“To the youth of the world ... in whose spirit and courage rests the hope of eventual freedom for all mankind ...”

So reads the title-card dedication at the beginning of *Johnny Tremain*, based on Esther Forbes' classic tale of a young silversmith apprentice in Colonial Boston in the years leading up to the Revolutionary War. "Here is a novel about Revolutionary Boston that seems destined to become a classic," said *The Boston Globe* upon the book's publication in 1943. "Our grandchildren will be reading *Johnny Tremain* when our children are old." Forbes won a Pulitzer Prize in History that year for *Paul Revere and the World He Lived In*, and *Johnny Tremain* won the coveted Newbery Medal as "the most distinguished contribution to literature for children."

Forbes received numerous offers to film the story, but it wasn't until Walt Disney came knocking in 1955 that she agreed to sell the rights. In

her Newbery acceptance speech, she said she decided to write the book after hearing of the bombing of Pearl Harbor. But there were parallels to be found in the current Cold War climate. "Where could you find more exciting entertainment than adventures of teenagers in a colonial underground, the Boston Tea Party, and the fighting brought on by the shot heard 'round the world?" Disney asked *The Boston Globe*. "*Johnny Tremain* is a very pertinent story. What we were fighting for then, men are fighting for now."

Johnny Tremain was originally filmed for television, scheduled to be shown in two parts on the *Disneyland* show in February 1957. But after investing a considerable amount of money in the film, Disney decided to edit the footage into a theatrical release prior to showing it on television. He had found

great success with this formula earlier, re-editing episodes of his popular *Davy Crockett* TV series and releasing them theatrically as *Davy Crockett, King of the Wild Frontier*, which grossed an estimated \$2 million at the box office.

Walt hosted “The Liberty Story” on *Disneyland* in May 1957 to preview *Johnny Tremain*. (The film finally premiered on television in November 1958 on the newly named



Walt Disney Presents in two episodes, as originally planned.) Walt was so inspired by the story, he planned to add a Liberty Street to Disneyland® Park, but it unfortunately never materialized. Instead, in the center of Liberty Square at Magic Kingdom® Park stands its very own Liberty Tree, which was found on the Walt Disney World® Resort property six miles away.

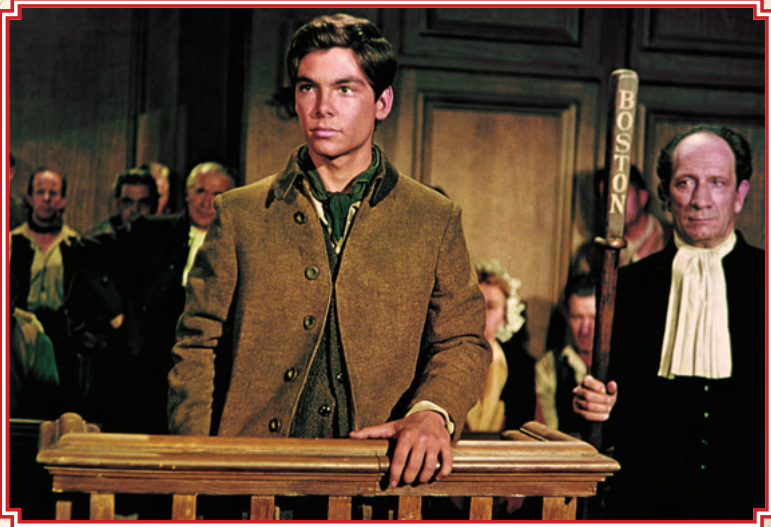
“Walt Disney has provided some fitting Fourth of July fare in this colorful reenactment of the opening days of the Revolutionary War,” said the *Chicago Daily Tribune*. “The film is a [thoroughly] enjoyable way for youngsters to see their history books come to life.” *The New York Times* agreed: “The picture stands as an excellent introduction to the Revolutionary War for young eyes and minds. ... *Johnny Tremain* remains simple, clean and colorful.” Those three words could equally apply to George Bruns’ “revolutionary” score.

Bruns was hired at The Walt Disney Studios in 1953 on a trial basis for \$150 a week. Animator Ward Kimball, one of the studio’s legendary



“Nine Old Men,” knew Bruns from the Los Angeles jazz scene and had got him a job at UPA Studios as a jazz tubist for the animated short *Little Boy With a Big Horn* (1953). Bruns was asked to write the score and stayed on to compose music for a dozen shorts that included popular UPA characters such as Mr. Magoo

and Gerald McBoing Boing. “As far as legitimate music education,” Bruns said in a 1978 interview, “I was really mostly self-taught. I started writing for bands in 1932, in college. I wrote some for the college band and then I started taking private lessons from a very good teacher in Portland. But I learned very little from



teachers. I learned from mainly just doing it, and copying phonograph records and stuff like that.”

Bruns also played tuba alongside Kimball in the Firehouse Five Plus Two, a band of Dixieland players at Disney. One day Kimball asked him, “Well, since you know something about animation, why don’t you come

to Disney?” Walt had fired Walter Schumann, the original composer on *Sleeping Beauty*, after a disagreement, and he was looking for a new composer. After hearing Bruns’ seven-minute cue for the bluebirds, he said, “That seems to be working,” and asked the composer to “make up a little something” for a three-part television series

on Davy Crockett. “The Ballad of Davy Crockett,” with lyrics by the show’s screenwriter Tom Blackburn (who also wrote the *Johnny Tremain* screenplay), sold eight million copies and remained No. 1 on the hit parade for six months, inspiring a craze for coonskin caps around the country. By the time he wrote the music for *Johnny Tremain*, Bruns was fully versed in the Disney Americana style, having scored two *Davy Crockett* movies and *Westward Ho, the Wagons!*, a live-action film about pioneers driving their wagon trains across the American West.

“Walt had a very commercial ear,” Bruns said in 1968. “He had a knack for knowing what people like. He figured if he liked it the average person would like it. ... But he didn’t like anything high-pitched and he didn’t like loud music. He liked soft music, and he liked music through everything. He liked very melodic music. But we had to stay away from piccolos or anything high. He couldn’t stand high-pitched music.” As such, Bruns incorporates the expected Revolutionary fife and

drums judiciously, particularly as period commentary in snippets of “Yankee Doodle” or interpolated in the battle music.

Bruns salutes Disney’s desire for melody with a score built around two hummable themes. The “Johnny Tremain Theme” consists primarily of a four-note motif around the syllables of the character’s name, often played in emotional, legato strings. Tom





*And didn't like red in any suit.
Boston town was loaded with tea,
He up and dumped it in the sea.
Had his faith and had his pride
And fightin' friends to fight beside.
They went down to Lexington town
And turned the whole world
upside down.*

Even though Johnny

is the hero of Esther Forbes' tale, Disney's focus is Liberty with a capital "L," and Johnny's theme serves as second fiddle to the rousing "Liberty Tree" march. After accidentally burning his hand and ruining his prospects as a silversmith, Johnny runs into his friend Rab in the street accompanied by the first strains of the "Liberty Tree." Rab is one of the secret Sons of Liberty, so Bruns quietly scores the snippets of the theme in muted trumpets and loping woodwinds, as if the fight for freedom was a joke. Field drum and strings are added to the theme ("Fight Together") as Johnny begins to recognize the importance of the struggle. When Johnny finally joins

Blackburn wrote a set of lyrics for the tune (possibly intended for the main title) that ultimately went unused in the film:

*Johnny Tremain of old Boston town,
Remember his name,
He fought in homespun brown.
Fought and won 'cause his heart
was free,
Fought and won for liberty.
Johnny Tremain, Johnny Tremain.
He didn't like Redcoats worth a hoot,*

in the fight, delivering coded messages to members of the Committee ("Liberty Tree Theme #2"), Bruns intertwines the two primary themes together for the first time.

The mutes come off the "Liberty Tree" when Samuel Adams gives the signal at Old South Church ("John Blows The Whistle") and the brass fanfares call the Sons of Liberty to Boston Harbor. As Adams and Paul Revere parade the patriots through the streets to the lighting of the Liberty Tree following the Boston Tea Party, the theme is finally given voice in the male chorus (once more with lyrics by Tom Blackburn)—"Plant the seed in our homeland, boys / Let it grow where all can see. / Feed it with our devotion, boys. / Call it the Liberty Tree. / It's a tall old tree and a strong old tree. / And we are the Sons, / Yes, we are the Sons, / The Sons of Liberty!"

Paul Revere's famous ride to warn of the British invasion ("Two By Sea") rouses the patriotic spirits with trumpet fanfares, galloping French horns, faint echoes of Johnny's theme in the oboe, and motifs from "Liberty

Tree" and "Yankee Doodle." A low brass statement of "Liberty Tree" summons the Minutemen to take up arms against the British ("Tearing Down The Bridge"). After "the shot heard 'round the world" is fired at Concord, the extended "Battle" sequence features a chaotic mixture of bold brass, swirling woodwinds, tremolo strings, stinger chords and harmonic clusters, perpetually interrupted by field drums as the increasingly bedraggled British army soldiers on against the scrappy





Minutemen. In the closing scene, as a “Taps”-like muted trumpet solo plays one last rendition of the “Liberty Tree” melody, the British commander realizes, “We have been vanquished by an idea.” The film ends with hope for the future of the burgeoning new nation as one last chorus of “Liberty Tree” proudly proclaims, “We are the Sons / Yes, we are the Sons / The Sons of liberty!”

The *Pittsburgh Post-Gazette* said the film’s soundtrack album was “flag waving in the best tradition.” Side A included selections from the film, while Side B featured “Songs of Our Soldiers,” including “Yankee Doodle,” “Battle Hymn of the Republic” and a World War I medley. And perhaps hoping for a hit repeat of the “Davy Crockett” song (and a run on colonial tricorne hats), two promotional singles were released. “[‘Liberty Tree’] has a lusty ‘Yankee Doodle’ flavor with lyrics calculated to pull out all the patriotic stops,” said *Billboard*. “Lacks sales punch as a single, however.” The trade journal called the vocal version of “Johnny Tremain” “an ode to a red-coat fighter. Tune is set in snappy, military tempo with chorus and ork [sic], which might have more force in the album from which it’s taken, rather than as a single.”



“The Liberty Story is a story without end,”
Walt said in his TV introduction.

And so too is the story of George Brun. The composer eventually received four Oscar® nominations for his scoring work at Disney—*Sleeping Beauty*, *Babes in Toyland*, *The Sword in the Stone*, and the song “Love” from *Robin Hood*—and you can still find his music playing throughout the Disney theme parks,

from the Pirates of the Caribbean® attraction’s “Yo Ho (A Pirate’s Life for Me)” to music for The Enchanted Tiki Room and The Country Bear Jamboree. Brun retired from The Walt Disney Studios in 1975, returning to his Oregon hometown of Sandy, where he continued conducting and playing in bands, composing and arranging music, as well as teaching at nearby Lewis and Clark College. He died of a heart attack in May 1983 and was inducted as a Disney Legend in 2001.

While his work on *Johnny Tremain* may not be as well known as many of his other Disney projects, Brun’s music captures Colonial Boston and a people on the cusp of freedom without resorting to overt flag-waving. As James Otis says in his rousing speech in the film, “We give all we have, lives, property, safety, skills. ... We fight, we die, for a simple thing: only that a man can stand up.” With this release of *Johnny Tremain*, George Brun doesn’t just stand up, he stands tall.

—Jim Lochner

Tech Talk From the Producer ... The task of determining where music will enter and exit a picture, how long the cues will be and how they should function is a process carried out between the director and composer at the start of scoring duties, usually before the music has been composed. During the final postproduction phase, after the score has been recorded, cues are often tailored to

fit editorial changes, sometimes moved to different scenes, repeated or even dropped entirely. With Walt Disney’s 1957 production of *Johnny Tremain*, this process, known as “spotting,” was highly unusual in that virtually every cue composed for the film was used as recorded and originally intended.

The sequencing of this world premiere release of George Brun’s score on CD follows that of the picture, but spe-



JOHNNY TREMAIN - CUE ASSEMBLY

TRACK TITLE	SLATE	CUE TITLE
1. Main Title (Opening Theme)	MK 7558	Main Title (Opening Theme)
	MK 7495 1A	Old Boston Town
2. Johnny Tremain Theme	MK 7497 1B	Johnny Tremain Theme
3. Believe This	MK 7502 1C	Believe This
4. Liberty Tree Theme #1	MK 7504 2A	Bells In E Flat
	MK 7505 2B	Liberty Tree Theme #1
	MK 7506 2C	Not A Trouble Maker
5. Unwrap It, John	MK 7509 2D	Unwrap It, John
6. Here's My Hand On It	MK 7511 2E	Here's My Hand On It
7. Thank You, Sir	MK 7513 2F	Thank You, Sir
	MK 7516 3A	Entrance
8. Constable	MK 7519 3B	Constable
9. Fight Together	MK 7520 3C	Fight Together
10. Next Case	MK 7522 3D	Next Case
	MK 7523 3E/4A	Across The Street
11. Liberty Tree Theme #2	MK 7526 4B	Liberty Tree Theme #2
12. Blow The Whistle	MK 7529 4C	Blow The Whistle
13. John Blows The Whistle	MK 7535 4D	John Blows The Whistle
	MK 7530 4D	End Pickup
		John Blows The Whistle
14. Rights Of Men	MK 7536 4E	Rights Of Men – Part 1
	MK 7538 4F	Rights Of Men – Part 2
	MK 7540 5A	Lyte
15. Liberty Tree	MK 5684 5B/5C	Liberty Tree
	MK 7543 5D (Overlay)	Liberty Tree (Overlay)
16. Street Scene	MK 7546 5E	Street Scene
17. Their Liberty	MK 7548 5F	Their Liberty
18. I'll Hang With Them	MK 7551 5G/6A	I'll Hang With Them
	MK 7563 6B	Rab Speaks

JOHNNY TREMAIN - CUE ASSEMBLY

TRACK TITLE	SLATE	CUE TITLE
19. It Worked	MK 7565 6C	It Worked
20. Paul Revere	MK 7568 6D	Paul Revere
21. Pray We're Right	MK 7569 6E Tk 1	Pray We're Right
	MK 7570 7A	Or Crazy
22. Two By Sea	MK 7572 7B	Two By Sea
	MK 7574 7C Tk 1	Drums
	MK 7583 7D	How Many Lamps
	MK 7585 8A	Darkness On The Ocean
	MK 7587 8B	Johnny
	MK 7590 8C	Johnny Off To Fight
23. First Shot	MK 7593 8F	First Shot
24. Tearing Down The Bridge	MK 7596 8H	Music With Bells
	MK 7599 9A	Tearing Down The Bridge
25. Battle	MK 7601 9B	Battle #1
	MK 7636 9B Tk 1	Battle #1 (Cont.)
	MK 7602 9D [Has Gap]	Battle #2
	MK 7635 9D Tk 1	Battle #2 (Cont.)
	MK 7608 9E	In The Brush
	MK 7633 9E Tk 1	In The Brush (Cont.)
	MK 7613 9G	British Chase
	MK 7631 9G	British Chase (Cont.)
	MK 7632 9H Tk 1	Battle #3 (Cont.)
	MK 7619 9J	Defeat
26. Liberty Tree (Closing Theme)	MK 7696 9K	Liberty Tree Theme #3
	MK 7629 9L	Liberty Tree (Closing Theme)
	MK 8081 9L (Overlay)	Liberty Tree (Closing Theme) (Overlay)
THE EXTRA		
27. Marching Drums	MK 7637 8D/8E Tk 1	Marching Drums

cial note should be made of the music heard in the final two reels of the movie where most of the action takes place.

For the historically significant Battle of Lexington sequence, where America's Revolutionary War began in April 1775, the film depicts the march of British soldiers into the small Massachusetts town to engage in armed conflict—if necessary—with the local militia assembled to resist their authority. The subsequent battles of

the war are necessarily condensed and presented largely in montage format with onscreen visuals of the marching British army superimposed between recreations of the combat.

For the initial British march into Lexington, Bruns scored the sequence with multiple snare drums, creating a cadence not only for the marching soldiers but also establishing a rhythm of sorts for the remainder of the action itself. Each of the individual battles



and skirmishes have their own cues, recorded in small pieces designed to play into and out of the ever-present cadence of drums. Bruns also recorded small individual drumming sequences of varying lengths to be woven into and out of these brief action cues during the music editing phase of postproduction. While all these pieces of music and the action they underscore take only a few minutes of actual screen time, they offer a very complicated display of timing and scoring bravado.

Attempting to mimic all editorial decisions in terms of length with each drumming cue without benefit of

any visuals and accompanying sound effects would render this album an unsatisfactory musical listening experience. However, within these timing parameters, we recreated the narrative Bruns intended by segueing select amounts of each percussion cue in front of, behind and within each cue in the same positions that he did (give or take a few beats) to obtain a fair musical representation of his efforts and a striking, vivid musical montage of revolutionary warfare.

For those wishing to listen to the entire “marching drums” sequence recorded by Bruns for the British army



arriving in Lexington, which appears just prior to the “shot heard ’round the world” at the start of the war (track 23), we have included the entire three-minute cadence as an “extra” on the CD (track 27).

To prepare this release, Intrada was given access to the complete first-generation mono scoring session masters made at the Walt Disney Scoring Stage back in 1957 and stored in the Disney vaults in pristine condition. The Disney scoring venue was relatively small and typically yielded dry-sounding recordings. To preserve the integrity of these historical sessions, we chose not to interfere with the very minimal amount

of analog noise inherent in the tapes. A limited dynamic range and overall dry sound was also evident. To prevent the final audio from being too “dead” in the center, a judicious amount of modern Altiverb was included during final CD mastering to bring a little bit of “room” onto the scoring stage.

Tracks 28–33 present the music by George Bruns that was re-recorded in 1957 and presented on Side A of a Disneyland album, adapted for listening purposes but adhering closely to the soundtrack versions with newly composed bridge passages helping to join the numerous shorter cues together into six longer “mini-suites.” The other side of that album featured various patriotic songs heard throughout America’s history and was otherwise completely unrelated to *Johnny Tremain* or the music of George Bruns. As such, it is not included on this Intrada CD.

The Disneyland album adaptations of Bruns’ score make for a fascinating 20-minute “concert suite” that brings the entire CD presentation to an exciting close.

—Douglass Fake

JOHNNY TREMAIN INTRADA SPECIAL COLLECTION • VOLUME 425

Music Composed and Conducted by GEORGE BRUNS

Orchestrations by FRANKLYN MARKS and EDWARD PLUMB

Recorded at WALT DISNEY STUDIOS SCORING STAGE, Burbank, California

“Liberty Tree” and “Johnny Tremain”
Music by GEORGE BRUNS
Words by TOM BLACKBURN
Vocals by DISNEY STUDIO CHORUS

Tracks 1–27: Previously Unreleased
Tracks 28–33: Previously Available on
Disneyland WDL-4014 [Side A]

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