

ORIGINAL MOTION PICTURE SOUNDTRACKS

Lassie Come Home • THE CANINE CINEMA COLLECTION

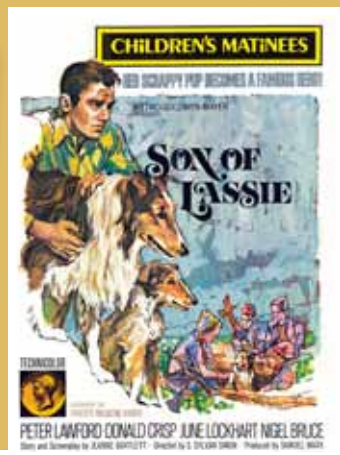


Lassie Come Home

THE CANINE CINEMA COLLECTION

FSM GOLDEN AGE CLASSICS

AMFITHEATROF • STOTHART • KAPER • BRADLEY • PREVIN • BERNSTEIN



METRO-GOLDWYN-MAYER'S *TECHNICOLOR TRIUMPH!*

LASSIE COME HOME



THE PICTURE THAT'S
TRUE TO LIFE!

RODDY McDOWALL · DONALD CRISP

DAME MAY WHITTY · EDMUND GWENN
NIGEL BRUCE · ELSA LANCHESTER

LASSIE

Produced by FRED M. WILCOX · Directed by SAMUEL MARK

ORIGINAL MOTION PICTURE SOUNDTRACKS



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Home at Last: Lassie on CD

Listeners have long requested M-G-M's Lassie film scores on CD, and with good reason. Warm and lyrical, they are nostalgic treasures from the family film genre. *Lassie Come Home*, in particular, has a long reach—and



star Roddy McDowall himself admired Daniele Amfitheatrof's score. This premiere Lassie anthology collects music from all seven films in as complete a form as possible—but due to the

era during which they originated, many cues are missing or in some way compromised.

Prior to the introduction of magnetic film in the early 1950s, Hollywood studios recorded musical scores on optical film. Most of M-G-M's surviving optical music recordings were transferred to monaural ¼" tape during the 1960s and '70s. (Some scores survive on their original optical masters, but not those for the Lassie films.) By that time, many cues had become lost or were too deteriorated to play back and—for whatever reason—scores from the post-WWII era (1945–1950) were hardest hit. A set of acetate transcription discs survives at USC's Cinematic Arts Library (where M-G-M donated their historical music department materials) but those begin with productions from 1950. All of this is to say that pre-1950 M-G-M soundtrack recordings tend to exist partially or not at all—although this unsatisfactory situation is still far better than at most other studios.

For the seven Lassie films, here is what survives:

Lassie Come Home (1943, Daniele Amfitheatrof, disc 1), *Son of Lassie* (1945, Herbert

Stothart, disc 2) and *Courage of Lassie* (1946, an M-G-M "staff" score, disc 3) exist in partial form.

Hills of Home (1948, Stothart), *The Sun Comes Up* and *Challenge to Lassie* (both 1949, André Previn) are completely lost.

The Painted Hills (1951, Amfitheatrof, disc 5) exists in complete form between the surviving optical tracks (on ¼" tape) and USC acetates.

For the "lost" cues and scores, we have used music-and-effects tracks to complete *Lassie Come Home* (on disc 1) and to present the main title from *Hills of Home* (on disc 3) as well as the sparkling Previn scores in reasonably complete programs (on disc 4). As one might expect for these films, they contain a lot of dog barks, but the ear has a way of becoming accustomed to such things.

Unfortunately, the "M&E" tracks also need an explanation. These were maintained by the studio so that the films could be dubbed into foreign languages (simply replace the dialogue and *voilà*). But the M&E tracks were often created *ex post facto*, and in some cases omit or substitute cues—that is, they sometimes use the *wrong music*. That is why disc 4 includes some cues taken from the "composite" (finished) soundtracks, dialogue and all. As

a bonus, disc 5 concludes the collection with Elmer Bernstein's delightful score to the non-Lassie film *It's a Dog's Life* (1955)—complete and in stereo, as it comes from the three-track magnetic film era.



Explanations about missing masters have become commonplace in recent years, as soundtrack labels plumb the studio archives for beloved treasures—and make the best of historical circumstance. Fortunately, the audience has dug it, every step of the way. Once again, Lassie comes home.

—Lukas Kendall

One Dog's Long, Long Tale

An M-G-M press agent dubbed her “the Bark,” while others described her as “Greer Garson in fur.” As top dog, Lassie received billing above stars like Elizabeth Taylor, Mickey Rooney and James Stewart. She has “danced” at Radio City Music Hall, been the guest of presidents and royalty, and received her own star on Hollywood’s Walk of Fame.

Lassie came from the imagination of Eric Knight, an author, scholar, movie critic and playwright. In 1934, Knight sold his collie kennel in Bucks County, Pennsylvania, and moved to Hollywood to become a story consultant at Fox Film Corporation. Later, while on assignment for *The Saturday Evening Post*, Knight observed the troubles of miners in his native Yorkshire, England. In December 1938, the magazine carried his fictional story of a poverty-stricken British family forced to sell their collie to a rich man, who carries the dog off to Scotland. Despondent over the separation, the collie treks across Scotland and England to reunite with her family. “Lassie Come-Home” was an immediate hit with readers, and within a few weeks the John C. Winston Company, a small Philadelphia-based publisher of Bibles and children’s books, approached

Knight about expanding the story into a novel. Released in December 1940, *Lassie Come-Home* became an instant bestseller.

At the same time, animal handler Rudd Weatherwax had been toiling in Hollywood in relative obscurity, training the terrier Asta from the *Thin Man* films and the mutt Daisy from the *Blondie* series. When he learned that M-G-M had purchased the rights to Knight’s book for \$10,000 and ordered a nationwide search to find the canine star, Weatherwax felt he had the perfect dog to play the lead role: Pal.

Weatherwax had acquired Pal as payment for a \$10 debt. When the trainer brought the male dog in for his audition, M-G-M executives would not even look at him. They wanted a “beautiful” dog and Pal “had been running around in the Valley for about a week and had worn off a little fur,” the trainer told *The New York Times*. Instead, they chose a female show dog for the role of Lassie and hired Pal as a stunt dog. When it came time to shoot a scene in which Lassie crosses a raging river, the show dog would not budge. Pal came to the rescue, leapt into the water and completed the shot in one take. M-G-M had found its Lassie.

Knight’s original story called for a tricolored



(black with sable and white markings) female dog, like the author's own beloved collie, Toots. Pal changed all that. He bore primarily sable and white markings with a white blaze running down the forehead between the eyes to a powder puff at the nose, a full white col-



lar around the neck, and four white feet. The larger stature found in male collies also gave the studio the "heroic" look they sought. Pal played the canine star in seven films, regardless of the gender required in each story.

M-G-M originally scheduled *Lassie Come Home* (1943) as a black-and-white B-movie.

"The film lacked the star names generally considered essential to box-office success," Weatherwax wrote in his book, *The Story of Lassie*. "It had neither glamorous sex appeal nor intrigue." With a cast that was as "solidly British as Yorkshire pudding" (*Time*), the film starred Donald Crisp as a Yorkshire miner "on the dole" who is forced to sell Lassie to the rich Duke of Rudling (Nigel Bruce) so that his family (Roddy McDowall, Elsa Lanchester) can afford to eat. Elizabeth Taylor appears in a brief role (her second on film), but her name was nowhere to be found on the lobby cards, posters or even in the credits—although it has been added since. When studio head Louis B. Mayer reportedly cried watching the daily rushes, he granted the film a bigger budget (\$666,000) and approved the use of Technicolor. Pal's salary jumped from \$90 to \$250 per week.

Critics and audiences alike fell for the loveable collie. Bosley Crowther wrote in *The New York Times* that the film "tells the story of a boy and a dog, tells it with such poignancy and simple beauty that only the hardest heart can fail to be moved." *Daily Variety* correctly predicted: "Metro owns a genuine money-maker in this heart-warming screen epistle in Technicolor, imbued with all the attributes which go to make up

a box office hit." *Lassie Come Home* earned \$4,157,000 at the box office and a profit of \$2,249,000. Unfortunately, Lassie's original author Eric Knight did not live to enjoy the film's success. While writing and filming Frank Capra's *Why We Fight* series, his plane went down on a flight to North Africa on January 15, 1943. The opening of the film features a dedication to Lassie's creator.

With a star who could only bark and beautiful Technicolor scenery, the Lassie films presented many opportunities to create extended musical travelogues, a formula embraced by Daniele Amfitheatrof (1901–1983) in his score for *Lassie Come Home* and employed by other composers throughout the series. The main title (disc 1, track 1) features a majestic statement of Lassie's theme, which would return in several subsequent films. In its review of *Lassie Come Home*, *Daily Variety* asserted that Amfitheatrof's musical score "catches the mood of the picture."

***Lassie Come Home* proved so popular that Mayer ordered Lassie's image added to M-G-M's gallery of stars, sitting right between Hedy Lamarr and Myrna Loy. Lassie was also featured in a painting**

by Norman Rockwell, a send-up of English murder mysteries called, appropriately enough, *Murder Mystery*, in which famous



actors—Loretta Young, Ethel Barrymore, Richard Widmark, Linda Darnell, Boris Karloff and Clifton Webb—surround Lassie and a dead body. To fulfill the thousands of requests for "pawtographed" publicity photos, Weatherwax made a cast of Pal's paw print to create rubber stamps for this purpose. Pal's original cast is still in use today.

A July 1946 item in the *New York News* reported: "When the New York film crit-



ics were voting on the awards for 1943 one member, a wiseguy, of course, suggested that Lassie, for her work in *Lassie Come Home*, be nominated as a contender for the best feminine performance of the year. Before, even in levity, we could entertain such a thought, someone spoke up quickly, pointing out that Metro-Goldwyn-Mayer's dog star, Lassie, was not a female but a male dog.... And that ended that."

With all this publicity, Pal and his trainer were due for a raise. In early 1944, M-G-M offered Weatherwax \$500 a month during the filming of all future Lassie movies and \$300 a month even when they were not shooting or doing publicity (the going rate was \$25 a week). Prior to *Lassie Come Home*, Weatherwax had grossed \$14,000 between his training school and the work in films. Following the film's success, his gross hit \$50,000. The next year it rose even higher and Pal's salary alone soon passed that figure.

Audiences demanded more of the new star and M-G-M was happy to

oblige. In the sequel, *Son of Lassie* (1945), Pal plays Laddie, Lassie's son. Audiences did not seem to notice or care that their beloved star had switched genders and now properly played a male. Peter Lawford and June

Lockhart (who beat out Ava Gardner for the part) took over the roles of Joe and Priscilla, played by Roddy McDowall and Elizabeth Taylor in the earlier film, while Donald Crisp and Nigel Bruce returned in their original roles.

Now grown up and a member of the Royal Air Force, Joe and his faithful Laddie become separated after being shot down over Nazi-occupied Norway. Laddie eludes the Nazis and searches miles of countryside (Vancouver Island and the mountain trails and glaciers of the Canadian Rockies stand in for Norway) before finding Joe in a POW camp. After attacking a gun-bearing Nazi sergeant, Laddie helps Joe escape. Braving miles of enemy territory and treacherous rapids, they return to England and reunite with their loved ones.

Critical reception for the film itself was not kind. The *New York Herald-Tribune* wrote, "the picture makes too many obvious bids for sympathy." A critic for *P.M.* added: "Ironically enough, with the war in Europe over so short a time, the film has a strangely archaic quality, as though what was so recently of the greatest immediacy has already become part of a historical perspective. This may be because the world is straining hopefully toward the future; it may be simply because the script of *Son of Lassie* is such an artless affair."

Herbert Stothart (1885-1949) provided

the score for *Son of Lassie* the same year he scored *National Velvet*, *The Picture of Dorian Gray* and the Oscar-nominated *The Valley of Decision*. With a typically hectic schedule, he enlisted the assistance of Mario Castelnuovo-Tedesco, although Stothart received sole screen credit.



Born in Florence to a prominent Jewish family, Castelnuovo was active as a music critic, accompanist and composer throughout the 1920s. When the increasingly anti-Semitic policies of Italy's Fascist government during the 1930s came to a head in 1938, Jascha

Heifetz and Arturo Toscanini assisted him in emigrating to the United States. He first settled in New York in the summer of 1939, and then two years later moved to Los Angeles, taking a job with M-G-M. Over the next two decades, he would compose, arrange and orchestrate music (often uncredited) for dozens of films at M-G-M and other studios. He also continued to write works for the concert stage, including many operas, overtures and songs on Shakespearean themes. Perhaps Castelnuovo's most enduring legacy came through teaching: his students numbered among them a long list of A-list Hollywood talent who came to prominence in the 1950s and '60s, including Henry Mancini, Jerry Goldsmith, Nelson Riddle, André Previn and John Williams.

Stothart incorporates Daniele Amfitheatrof's original Lassie theme for Lassie herself, while providing an original theme for Laddie. But it was the interweaving of melodies from Norway's most famous composer that captured the attention of critics, as noted by *The Hollywood Reporter*: "Herbert Stothart, deftly using the melodies of Edvard Grieg for his score, gives the subject a distinguished musical mounting."

Son of Lassie, like its predecessor, was named one of the year's 10 best films in a

nationwide audience-reaction poll. By the time shooting wrapped in Canada, Pal had posed for over 4,000 photographs, with fans ranging from children to top government officials and troops of the Royal Canadian Mounties. With his increased celebrity, Pal forever gave up traveling in baggage cars and eating beef stew out of cans, now traveling first class, sleeping in a Pullman, eating in the diner, and going anywhere on the train he pleased off-leash.

The studio stepped up its marketing efforts with a line of children's books, puzzles and coloring books. Dell launched a line of Lassie comic books in 1949, which continued for over 20 years. Lassie has appeared in everything from board games, View-Master slides, wallets and watches, to sneakers, dog collars and Halloween costumes. Fans could even swim in a Lassie wading pool with inflatable swim ring.

***Son of Lassie* had been a true sequel, the first and the last such entry** in the series. After this point, the films starring M-G-M's most bankable canine would serve as nothing more than vehicles for the dog's exploits. The title of the third film, *Courage of Lassie* (1946), was merely used to sell the picture, since the character of Lassie is nowhere



to be found in the story. Pal plays Bill, a lost puppy belonging to Kathie (Elizabeth Taylor). Bill ends up in the Army as a messenger dog in the K-9 Corps. After being wounded in battle, the shell-shocked dog escapes on the way to an Army rehabilitation center. After he terrorizes ranches and kills livestock, a kindly shepherd named MacBain (Frank Morgan) discovers an Army brand on Bill's ear. MacBain's neighbors want the dog put down, but the shepherd successfully pleads for the life of the returning "hero" and reunites Kathie with her long-lost friend.

As usual, the film played to a mixed critical reception. While the usually stodgy *New York*

Times called it “bully entertainment,” a *New York News* critic wrote, “I hope the ASPCA can’t get me for being unkind to animal pictures when I warn other fans that it is unreal and slightly tedious.”

Scoring credit for *Courage of Lassie* went to Scott Bradley and Bronislau Kaper, although the score also features the contributions of multiple arrangers and composers, including David Snell, Robert Franklyn, Nathaniel Shilkret, Mario Castelnuovo-Tedesco and Conrad Salinger. The crux of the score is Kaper’s yearning love theme for young Kathie and her dog Bill, while the first 20 minutes of the film include no dialogue, resting instead on picturesque cinematography and Scott Bradley’s nearly continuous music.

In an article for the January 1947 *Music Educators Journal*, Bradley (1891–1977), the musical director for M-G-M’s cartoons, explained how he scored the scenes by giving each animal “a different character through the medium of orchestration, with short musical phrases, all blending into a unified composition.... [For] the most part, only a few instruments are playing, chiefly woodwinds, which offer endless combinations in tone color. Why should the whole orchestra be playing...when only these naïve and simple characters are having their brief moment in the spotlight? We hear too much ‘full swell, coupled to great’

scoring in pictures, and the human ear gratefully accepts a little contrast.”

The fourth Lassie film, *Hills of Home* (1948), was a further departure from Eric Knight’s original vision. Lassie’s name was no longer in the title (although *Master of Lassie* was an early working title) and “no longer was this a story of a child and his dog,” wrote official Lassie historian Ace Collins. “Now he was a misunderstood animal with a simple agenda.”

Hills of Home tells the tale of a Scottish country doctor (Edmund Gwenn, who had a supporting role in *Lassie Come Home*) who saves “Lass,” a poor excuse for a sheepdog, from a cruel master. The doctor teaches her to overcome her fear of water and she proves her mettle by helping him in his medical practice. Based on Ian MacLaren’s *A Doctor of the Old School*, the film received some of the most positive reviews of the series, particularly for Gwenn’s endearing portrayal of the physician.

Herbert Stothart returned to the franchise for *Hills of Home*, with *The Hollywood Reporter* praising his “atmospheric score.” Filled with the expected drones and bagpipes for the film’s Scottish setting, the main title (disc 3, track 16) combines lively jigs, tender melodies and a reworking of Amfitheatrof’s original Lassie



theme. Following *Hills of Home*, Stothart would compose one final score—for *Big Jack*, starring Wallace Beery—before succumbing to cancer in February 1949.



In 1946, M-G-M approached Marjorie Kinnan Rawlings to write a story that could star Lassie. Rawlings, whose Pulitzer Prize-winning *The Yearling* was a big hit for the studio, adapted her 1936 first-person account about meeting an orphan and a dog, “A Mother in Mannville,” which originally appeared in the *Saturday Evening Post*. Rawlings later published a serialized version of

her screen treatment under the title “Mountain Prelude” in the magazine in 1947.

Lassie’s fifth film, *The Sun Comes Up* (1949), features Jeanette MacDonald and Claude Jarman Jr., the young star of *The Yearling*.

MacDonald plays a widowed concert singer who retreats to the backwoods of Georgia following the death of her son, for which she blames Lassie. MacDonald’s chilly exterior thaws as her maternal love for an orphan (Jarman) grows.

The Sun Comes Up boasted the first onscreen composer credit for an 18-year-old André Previn. “The story was pure insanity,” Previn wrote in his memoir, *No Minor Chords*, “some sort of goulash involving a world-famous soprano driven to seclusion in the Ozark Mountains by the loss of her child, and the subsequent renewal of her faith, her high C, and her love of mankind, all by way of the wise ministrations of Lassie....

What did I care that it wasn’t Dostoyevski? It was my own movie, my name was on it, and besides it was tailor-made for music, since the dialogue was sparse in favor of a lot of barking in picturesque meadows.”

Previn’s main title (disc 4, track 1) features a majestic rendering of the yearning theme that represents the growing bond between the characters played by Jeanette MacDonald and Claude Jarman Jr. The second principal theme

(“Scenery,” disc 4, track 2) is a soaring string melody for Lassie herself, arguably the finest of the series. While *Weekly Variety* called the score merely “adequate,” *Daily Variety* praised it as “mighty fine.” *The Hollywood Reporter* went one better, calling the score “exceptionally fine.”

Based on Eleanor Atkinson’s novel *Greyfriars Bobby*, *Challenge to Lassie*

(1949) interpolates the true story of a Skye Terrier in 19th-century Scotland who became famous after reportedly spending 14 years guarding his owner’s grave—until his own death in 1872. Once again reunited with Donald Crisp and Edmund Gwenn, Lassie plays a small-town dog who sleeps by the grave of his master (Crisp) each night. Because he has no (living) master, local law deems him a stray and officials order him put to sleep until the children of the town come to his rescue.

André Previn’s main title for *Challenge to Lassie* (disc 4, track 10) begins with a majestic theme that harmonically recalls the composer’s Lassie theme from *The Sun Comes Up*, followed by a delightful Scottish jig for oboe. Once again, the landscape (here the highlands of Scotland) provided ample opportunity for Previn’s music to take center stage, especially dur-

ing a traveling sequence repurposed from *Lassie Come Home*. *The Hollywood Reporter* once again praised Previn’s “fine score,” while *Daily Variety*’s critic wrote that the score “sets a strong emotional pace for the film throughout.”

“Times were changing,” according to Ace Collins, “the days of

contract players were all but over, and hero dogs and maudlin story lines were losing their following.” A case in point is Lassie’s final film—*The Painted Hills* (1951). Based on Alexander Hull’s novel *Shep of the Painted Hills*, the studio





counted on the appeal of the canine to sell their picture, so much so that they gave her solo starring credit and even excluded the cast of mostly unknown actors from lobby cards and posters.

Set in the mining days of the Old West, gold prospector Jonathan (Paul Kelly) strikes it rich, only to be murdered by his partner, Lin (Bruce Cowling). Young Tommy (Gary Gray) takes in Jonathan's dog, Shep, who rescues the boy from the evil Lin—once again “Lassie” saves the day. With a greedy villain, Indians and another dog chase across spectacular scenery (this time the Sierra Mountains), this strange hybrid between a B-western and a dog movie proved a disappointing end to the series.

Daniele Amfitheatrof, Lassie's original composer, returned to score *The Painted Hills*, providing a nice bookend to the series. The composer had recently completed work on the westerns *Devil's Doorway* (FSMCD Vol. 11, No. 7) and *Copper Canyon*, and he brought those scoring experiences to bear on Lassie's adventures in the Old West. Beginning with the same fanfare he used to open *Lassie Come Home*, Amfitheatrof's main title (disc 5, track 1) wisely eschews Lassie's theme and creates a new nine-note principal melody, the first four notes of which form their own self-contained motive that appears throughout the score. In addition, Amfitheatrof provides separate motives for

preacher Pilot Pete (Art Smith), the villainous Lin (Bruce Cowling) and some Indians.

Although M-G-M had racked up a reported quarter of a billion dollars in

box-office receipts from their profitable canine star, following the mediocre box office of *The Painted Hills*, studio executives felt Lassie had run her course and attempted to buy her contract from Weatherwax. Trying to protect the Lassie image, Weatherwax convinced studio lawyers to deed him the Lassie name and trademark in lieu of \$40,000 in back pay. When the lawyers agreed, Weatherwax profited many times over through public appearances, merchandizing and a highly successful television series that ran from 1954 to 1973.

Even though Lassie had moved to the small screen, M-G-M was not yet finished with canines in starring roles. Based on Richard Harding Davis's 1903 novel *The Bar Sinister, It's a Dog's Life* (1955) starred Wildfire—“the result of something that should not have happened between a champion bull terrier and a certain low-born bitch who made her living on the streets,” according to *Time*—as a dog seeking the father who abandoned him prior to birth. When his mother vanishes, Wildfire must learn to fend for himself on the mean streets of the Bowery. He is rescued from the

violent world of dog fighting by the kindly groom of Wyndham Estates (Edmund Gwenn, in yet another dog film) and soon catches the attention of Mr. Wyndham (Dean Jagger) himself, who turns Wildfire into a blue-ribbon champion of the high-society dog show circuit.



The film deals with such weighty issues as dog fighting, abandonment and death—not often found in family films of the period, much less those narrated by a talking animal. Nonetheless, *Time* proclaimed, “*It’s a Dog’s Life* is...as nice to have around as any bright young pup.”

Legendary composer Elmer Bernstein’s

delightful music for *It’s a Dog’s Life* debuted around the same time as his landmark score for *The Man With the Golden Arm* and just a year before *The Ten Commandments* elevated him to A-list status. *The Morning Telegraph* wrote that Bernstein’s score for *It’s a Dog’s Life* “adds to the nostalgic touches,” while *Variety* offered: “Elmer Bernstein’s gay score is in perfect keeping with the mood of the story.” A poignant waltz, “Wildfire’s Song,” forms the main theme (disc 5, track 12). Utilizing the period sounds of pianola and accordion, Bernstein’s score captures the nostalgic flavor of the Lower East Side at the dawn of the 20th century.

“As for the future of dogs in motion pictures,” wrote Rudd Weatherwax, “I doubt that there ever will be a lull again such as preceded the appearance of Lassie. Now that Hollywood has discovered the secret of putting a dog’s story on the screen—the secret of just keeping a dog normal, and natural, as they strive to do with human actors—the flow of canine-starring films should continue unhaltingly. Man’s love for his furry pet never has slackened, nor has his desire to see a realistic dog story on the screen....Hollywood now has found the warmth of a beautiful collie dog, behaving just as any dog, yours or mine, is tops in appeal, too. It has been found that a dog can wring tears from an audience, as well as laughs or cheers.”

—Jim Lochner





DISC ONE

Lassie Come Home (1943)

Music Composed and Conducted by
Daniele Amfitheatrof

*Contains Sound Effects

- | | |
|---|------|
| 1. Main Title*/The Story of a Dog* | 2:23 |
| 2. Time Sense—Second Version*/
Have a Good Time/Waking Up Joe*/
Lassie Is Sold | 6:30 |
| 3. Lassie Is Sold, Part 2 | 1:07 |
| 4. Joe Is Heartbroken*/
Priscilla Meets Lassie | 2:40 |
| 5. Time Sense—Second Version*/
First Escape (beginning)* | 1:33 |
| 6. Hynes Arrives/Time Sense— | |

- | | |
|--|--------------|
| Second Version*/Second Escape | 2:09 |
| 7. Day Dreaming | 1:30 |
| 8. Bid Her Stay*/Honest Is Honest/Lassie
Goes to Scotland*/Lassie in Scotland | 4:45 |
| 9. Lassie Is Chained* | 0:51 |
| 10. Hynes Walks Lassie | 0:59 |
| 11. Time Sense—Second Version*/Lassie
Runs Away*/The Storm/Over the
Mountains*/The Lake & Time
Sense #3/Lassie vs. Satan*/The Dog
Fight (Amfitheatrof—Mario Castelnuovo-Tedesco)*/
Lassie vs. Satan, Part 2*/A Surprise
for Joe*/Crossing the River* | 13:09 |
| 12. Dan and Dolly*/Lassie Recovers/Joe
Can't Sleep*/Time Sense—
Second Version* | 4:40 |
| 13. Lassie Is Not Happy/Time Sense—
Second Version*/Goodbye, Girl*/
Meeting Palmer/Lassie Refuses
Food*/Lassie Follows Palmer | 6:28 |
| 14. Lassie Wants to Go That Way/Lassie
Is a Lady/Next Morning | 3:11 |
| 15. Toots Gives a Performance*/The Dogs
Play*/Thousand Kronen (Bronislau Kaper)*/
Last Fight*/Toots Is Dead/It's Goodbye,
Then*/The Dog Catchers*/Out of Work/
Lassie Comes Home*/Duke Arrives* &
This Is No Dog of Mine*/Time Sense—
Second Version*/Lassie Finds Joe &
End Title* | 23:19 |
| Total Time: | 75:49 |

BONUS TRACKS

- | | |
|---|--------------|
| 16. Dog Fight (Amfitheatrof—Castelnuovo-Tedesco) | 0:44 |
| 17. The Accident | 0:44 |
| 18. Pump and Chicken House (Lennie Hayton) | 0:49 |
| Total Time: | 2:23 |
| Total Disc Time: | 78:18 |

Additional Music Composed by

MARIO CASTELNUOVO-TEDESCO
and **LENNIE HAYTON.**

Orchestrations by **LEONID RAAB,**
PAULA A. MARQUARDT, CONRAD SALINGER
and **WALLY HEGLIN.**

Music recorded February 3, April 10, May 27, 28,
June 1, 3, 6 and 10, 1943.

Daniele Amfitheatrof, Mario Castelnuovo-Tedesco
and Lennie Hayton compositions published by
EMI FEIST CATALOG INC. (ASCAP).



DISC TWO

Son of Lassie (1945)

Music Composed and Conducted by

Herbert Stothart

Music for the Norwegian scenes based on the
melodies of **Edvard Grieg**

*Contains Sound Effects

- | | |
|---|------|
| 1. Main Title/Laddie (beginning)* | 2:14 |
| 2. Mischiefous Puppy/My First Cake | 3:42 |
| 3. Say It/Rudling Kennels | 3:24 |
| 4. Training Routine (Stothart—Castelnuovo-Tedesco) | 2:41 |
| 5. That's Where His Heart Is/
Lowering the Colors | 2:20 |
| 6. Bull Terrier/Infraction of Regulations | 3:13 |
| 7. Laddie at Airfield & Waiting Dog
(Stothart—Castelnuovo-Tedesco) | 3:21 |
| 8. Planes Taxiing/Plane Overdue | 4:52 |
| 9. Parachute Landing
(Stothart—Castelnuovo-Tedesco) | 4:20 |
| 10. Underground (Stothart—Castelnuovo-Tedesco)/
Disconsolate Laddie (damaged)
(Stothart—Castelnuovo-Tedesco) | 4:14 |
| 11. Occupied Village/Locked Storage | 3:40 |
| 12. Injured Dog* (Castelnuovo-Tedesco)/
Of Viking Ancestry | 5:49 |
| 13. It Should Be Christmas | 0:54 |
| 14. Frantic Dog (Castelnuovo-Tedesco) | 4:43 |
| 15. Leading the Blind
(Stothart—Castelnuovo-Tedesco) | 1:15 |

- | | |
|--|--------------|
| 16. Reprise (Stothart–Castelnuovo-Tedesco) | 1:14 |
| 17. Passport | 2:13 |
| 18. It's Laddie (Stothart–Castelnuovo-Tedesco) | 0:40 |
| 19. Seeking His Master
(Stothart–Castelnuovo-Tedesco) | 1:41 |
| 20. Clown Sergeant/The Escape
(Stothart–Castelnuovo-Tedesco)/
Through the Rapids (Castelnuovo-Tedesco) | 8:34 |
| 21. Back to the Yorkshire Moors | 0:38 |
| 22. Final Episode | 2:04 |
| 23. Overseas Title | 0:15 |
| Total Disc Time: | 68:48 |

“Theme From *Lassie Come Home*” by
DANIELE AMFITHEATROF

Additional Music by

MARIO CASTELNUOVO-TEDESCO

Orchestrations by **MURRAY CUTNER**,
SIDNEY CUTNER, **ROBERT FRANKLYN**
and **MARIO CASTELNUOVO-TEDESCO**.

Music recorded September 21,
December 15, 16, 17 and 20, 1944.

Herbert Stothart, Mario Castelnuovo-Tedesco and
Daniele Amfitheatrof compositions published by
EMI FEIST CATALOG INC. (ASCAP).

DISC THREE

Courage of Lassie (1946)

Music Composed by

Bronislau Kaper and Scott Bradley

Conducted by

Nathaniel Shilkret and Scott Bradley

- | | |
|--|--------------|
| 1. Main Title (David Snell–Kaper–Bradley–
Robert Franklyn)/ The Lake (Bradley)/
Danger in the Woods (Bradley) | 4:11 |
| 2. The Lost Puppy (Bradley) | 2:16 |
| 3. The Playful Puppy (Bradley)/ The Eagle
(Bradley)/ The Fishing Bear (Bradley)/
Fish Jumps (Nathaniel Shilkret) | 4:49 |
| 4. Girl on a Raft (Bradley)/
Fawn and the Raven (Bradley)/
The Puppy Gets Shot (Franklyn–Bradley) | 5:36 |
| 5. Bill Barks (Kaper)/
Hello, Mr. MacBain (Kaper) | 1:30 |
| 6. Nellie (Kaper)/ My Diary (Kaper) | 2:33 |
| 7. Sheep in the Snow
(Mario Castelnuovo-Tedesco)/
Rescuing the Sheep (Castelnuovo-Tedesco) | 4:46 |
| 8. It's Bill (Castelnuovo-Tedesco) | 2:15 |
| 9. At the Veterinary's (Kaper) | 1:04 |
| 10. Dog Branded (Kaper) | 1:05 |
| 11. Down, Boy (Kaper) | 1:09 |
| 12. Ship Kitchen (Kaper)/
The Change (Castelnuovo-Tedesco) | 5:10 |
| Total Disc Time: | 36:47 |

BONUS TRACKS

- | | |
|---|--------------|
| 13. Trailer Opening (Shilkret)/
Trailer Finale (Shilkret) | 1:08 |
| 14. Sunrise (Castelnuovo-Tedesco)/
Dog and Puppies (Castelnuovo-Tedesco)/
The Lost Puppy (first version)
(Castelnuovo-Tedesco)/
Dog Meets Animals (Shilkret)/
Woodland Animals (Shilkret)/
Fish Jumps (first version) (Shilkret)/
The Owl and the Coyote
(Castelnuovo-Tedesco) | 16:47 |
| 15. A Girl, a Dog and a Raven
(Castelnuovo-Tedesco) | 3:37 |
| Total Time: | 21:36 |

Additional Music Composed by

MARIO CASTELNUOVO-TEDESCO,
NATHANIEL SHILKRET, **DAVID SNELL**,
CONRAD SALINGER and **ROBERT FRANKLYN**.

Orchestrations by **ROBERT FRANKLYN**, **PAUL A.**
MARQUARDT, **ALBERT SENDREY**, **SIDNEY**
CUTNER, **MURRAY CUTNER**, **LEO SHUKEN**
and **TED DUNCAN**.

Music recorded July 26, 27, 28, 30, September 26,
1945, and March 15 and 16, 1946.

Bronislau Kaper, Scott Bradley,
Mario Castelnuovo-Tedesco, Nathaniel Shilkret,
Conrad Salinger and Robert Franklyn
compositions published by
EMI ROBBINS CATALOG INC. (ASCAP).



Hills of Home (1948)

Music Composed by **Herbert Stothart**

Conducted by **Lennie Hayton**

*Contains Sound Effects

- | | |
|---|--------------|
| 16. Opening Title and Narration* | 2:56 |
| Total Disc Time: | 61:31 |

“Opening Title and Narration” orchestrated by
Albert Sendrey, recorded April 12 and 17, 1948.
Hills of Home scoring credits (balance of cues not
included on this album):

Additional Music by **Alberto Colombo**,
Albert Sendrey and **Robert Franklyn**.

Orchestrations by **Albert Sendrey**
Music recorded November 29, 1947, and
April 12, 13, 14 and 17, 1948.

Herbert Stothart, Alberto Colombo, Albert Sendrey
and Robert Franklyn compositions published by
EMI ROBBINS CATALOG INC. (ASCAP).

DISC FOUR

The Sun Comes Up (1949)

Music Composed and Conducted by
André Previn

*Contains Sound Effects

- | | |
|---|--------------|
| 1. Main Title*/New Trick for Lassie*/
Hank's Death* | 2:53 |
| 2. Helen Leaves Her Home*/
Sleep in the Car*/Scenery*/
Rabbits for Rent*/That's a Bargain* | 4:27 |
| 3. I Had a Boy*/Jerry's Wages* | 2:03 |
| 4. Adoption* | 0:44 |
| 5. Long Walk*/Tears for Two*/
Lassie Herds the Cows* | 4:28 |
| 6. Storm Over Jerry*/Helen Meets Tom*/
I'm Going to Manville*/Pneumonia* | 4:23 |
| 7. I Always Eat It*/I Can't Take Jerry
Away*/Fare You Well* | 4:49 |
| 8. Tom & Jerry* | 3:35 |
| 9. Jerry Runs Away*/
One Dog's Family & End Title*/
End Cast | 2:06 |
| Total Time: | 29:45 |

Orchestrations by **ROBERT FRANKLYN**
Music recorded April 20, May 13, 15, 17,
August 10, October 11 and 12, 1948.
André Previn compositions published by
EMI ROBBINS CATALOG INC. (ASCAP).



Challenge to Lassie (1949)

Music Composed and Conducted by
André Previn

*Contains Sound Effects †Contains Dialogue

- | | |
|--|--------------|
| 10. Main Title and Foreword* | 1:26 |
| 11. Market Day* | 0:48 |
| 12. Lassie's First Love* | 1:10 |
| 13. First Lesson* | 0:29 |
| 14. Sheep Herding*/Jock and the Flock* | 2:41 |
| 15. You've Trained Her Well* | 0:24 |
| 16. There's My Bonnie* | 0:38 |
| 17. Jock Is Attacked* | 1:17 |
| 18. After the Fight**† | 0:44 |
| 19. Graveyard Lassie* | 0:20 |
| 20. John Sans Pants* | 0:44 |
| 21. Complaining Neighbors* | 1:03 |
| 22. The Journey*/Lassie's Last Lap* | 4:11 |
| 23. Lassoed Lassie* | 1:05 |
| 24. No Exit* | 0:48 |
| 25. Cornered Collie**† | 0:20 |
| 26. Down the Cliffs*/Here's Lassie**† | 2:09 |
| 27. I Cannot Apologize**† | 0:47 |
| 28. Laugh After Laugh**† & End Title*/
End Cast | 1:18 |
| Total Time: | 23:04 |

Orchestrations by **ROBERT FRANKLYN**
Music recorded February 15, April 13, 22, 25, 26
and 27, 1949.
André Previn compositions published by
EMI ROBBINS CATALOG INC. (ASCAP).

BONUS TRACKS

The Sun Comes Up

- | | |
|---|--------------|
| 29. Tes Yeux (René Rabey) | 0:51 |
| 30. Un Bel Di (Giacomo Puccini) | 3:33 |
| 31. Songs My Mother Taught Me
(Antonín Dvořák) | 1:09 |
| 32. Cousin Ebenezer (Previn—William Katz) | 1:13 |
| 33. If You Were Mine (Previn—Katz) | 1:46 |
| 34. Tom & Jerry**† (film version) | 3:33 |
| 35. Jerry Runs Away**†/One Dog's Family
& End Title**†/End Cast (film version) | 2:06 |
| Total Time: | 14:26 |

Lassie Come Home

- | | |
|--|--------------|
| 36. First Escape (complete)** (Amfitheatrof)† | 3:07 |
| Total Disc Time: | 70:43 |



DISC FIVE

The Painted Hills (1951)

Music Composed and Conducted by
Daniele Amfitheatrof

- | | |
|---|--------------|
| 1. Main Title/He's a Millionaire | 2:43 |
| 2. I Need Your Help/Christmas/Hairy Present/Shep's Longing | 4:36 |
| 3. Back to Jonathan/Montage | 1:28 |
| 4. Visitor/Pilot Pete | 1:43 |
| 5. Holy Pete/Good Girl/Foul Play/Shep Follows Jonathan | 9:55 |
| 6. Hat/He Won't Be Back | 3:08 |
| 7. Poison/Indians Find Shep | 4:09 |
| 8. Rescue | 2:04 |
| 9. Incantation/Shep Lives/Shep Came Back | 3:37 |
| 10. Tommy Finds the Grave/Taylor Pursues Tommy/Tommy Is Hurt/The Hole/Thy Heavenly Kingdom | 4:55 |
| 11. Come Along, Son/The Chase—Revised/Freezing Up/Taylor Dies/Happy Ending & End Title | 8:59 |
| Total Time: | 47:37 |

Orchestrations by **LEONID RAAB**

Music recorded June 29, October 25,
November 22, 24 and 27, 1950.

Daniele Amfitheatrof compositions published by
EMI ROBBINS CATALOG INC. (ASCAP).

It's a Dog's Life (1955)

Music Composed and Conducted by
Elmer Bernstein

- | | |
|--|--------------|
| 12. Main Title/Wildfire's Song | 1:54 |
| 13. Wildfire's Shame/Decision | 1:59 |
| 14. Fame at Last/Masterful/Defeat | 2:42 |
| 15. Nolan/Getting Acquainted/What a St. Bernard | 1:46 |
| 16. Jocks/In the Hay/Trophy Room | 3:39 |
| 17. After the Fight/Wyndham's Story | 2:50 |
| 18. Wash Day/Training | 1:55 |
| 19. Tattle | 0:51 |
| 20. Wyndham Walks and Talks/Nocturne/Going Home | 5:16 |
| 21. Wildfire's Training | 0:51 |
| 22. Mother | 1:54 |
| 23. The End | 2:33 |
| Total Time: | 28:33 |
| Total Disc Time: | 76:17 |

Orchestrations by **FRED STEINER** and
ALBERT WOODBURY

Music recorded June 22, 23, 24, 27, July 14, 1955.

Elmer Bernstein compositions published by
EMI ROBBINS CATALOG INC. (ASCAP).

Collection Produced by **LUKAS KENDALL**

Executive Producers for Screen Archives Entertainment:

HANK, WILSON and **RIPLEY**

Production Executive for **Turner Entertainment Co.:**

GEORGE FELTENSTEIN

Music Score Remix by **MICHAEL McDONALD,**

Private Island Trax, Los Angeles, California.

Digital Mastering by **DOUG SCHWARTZ,**

Mulholland Music, Chatsworth, California.

All music recorded at **M-G-M STUDIOS SCORING**

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CYAN		C
MAGENTA		M
YELLOW		Y



CYAN		C
MAGENTA		M
YELLOW		Y



CYAN		C
MAGENTA		M
YELLOW		Y



Disc FOUR

CYAN		C
MAGENTA		M
YELLOW		Y



CYAN		C
MAGENTA		M
YELLOW		Y





Lassie Come Home

THE CANINE CINEMA COLLECTION



DISC ONE

Lassie Come Home (1943)

Music Composed and Conducted by
DANIELE AMFITEATROF

Tracks 1–15 (contain sound effects)	75:49
Bonus Tracks, 16–18	2:23
Total Disc Time:	78:18

DISC TWO

Son of Lassie (1945)

Music Composed and Conducted by
HERBERT STOTHART

Tracks 1–23 (contain sound effects)	68:48
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DISC THREE

Courage of Lassie (1946)

Music Composed by **BRONISLAU KAPER**
and **SCOTT BRADLEY**

Conducted by **NATHANIEL SHILKRET**
and **SCOTT BRADLEY**

Tracks 1–12	36:47
Bonus Tracks, 13–15	21:36

Hills of Home (1948)

Music Composed by **HERBERT STOTHART**
Conducted by **LENNIE HAYTON**

16. Opening Title and Narration (contains sound effects)	2:56
Total Disc Time:	61:31

DISC FOUR

The Sun Comes Up (1949)

Music Composed and Conducted by
ANDRÉ PREVIN

Tracks 1–9 (contain sound effects)	29:45
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Challenge to Lassie (1949)

Music Composed and Conducted by
ANDRÉ PREVIN

Tracks 10–28 (contain sound effects and dialogue)	23:04
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The Sun Comes Up

Bonus Tracks, 29–35	14:26
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Lassie Come Home

36. First Escape (complete, contains sound effects and dialogue)	3:07
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ARCHIVAL EDITION—INCLUDES SOUND EFFECTS

DISC FIVE

The Painted Hills (1951)

Music Composed and Conducted by
DANIELE AMFITEATROF

Tracks 1–11	47:37
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It's a Dog's Life (1955)

Music Composed and Conducted by
ELMER BERNSTEIN

Tracks 12–23	28:33
Total Disc Time:	76:17

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"Anybody who doesn't like a dog picture, especially one starring Lassie, is an unqualified cad."—New York Herald-Tribune

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