

MUSIC FROM THE MOTION PICTURE

# SHANE



COMPOSED AND CONDUCTED BY VICTOR YOUNG



**F**rom the faraway hills, a lone rider descends out of the mountain mist, framed by the antlers of a deer drinking from a shallow pool of water. Hidden among a small patch of shrubs, a towheaded boy watches in wide-eyed fascination. Two cinematic hours later, with the smell of gunpowder lingering in the air, the lone rider disappears into the night followed by the boy's plaintive, echoing cry—"Shane, come back!"

Bookended by these two classic scenes, *Shane* tells the story of a mysterious gunfighter who stops at the farm of Joe Starrett and stays to help him eke out





a living from the harsh Wyoming frontier for his wife, Marian, and young son, Joey. Caught up in the tensions between ranchers and settlers, Shane steps in to confront ruthless cattle baron Rufus Ryker, who has taken the law into his own hands and hired a notorious gunslinger. From these simple story elements, director George Stevens crafted a film that impressed audiences and critics in 1953, and over the past 60 years has become a defining entry in the western genre.

*Shane* first rode out of the imagination of writer Jack Schaeffer. Educated at Oberlin College and Columbia University, Schaeffer (1907–1991) began writing fiction to relax while working as a newspaper editor at *The Virginian-Pilot*. Although he had never been west of Toledo, Schaeffer wrote his first tale about “the basic legend of the west...to prove that there is no reason why an attempt cannot be made to create literature about the west as about the east or the south or any place anywhere,” he said in a 1972 interview. “The writer who has anything to say to his fellow men can say it as effectively in the western story as in any other form of fiction.” *Argosy* magazine published the short story, “Rider From Nowhere,” as a three-part serial in 1946; Schaeffer later expanded it into a novella.

In 1949, while living in New York “without a cent...selling a pint of blood every now and then,” he quit his newspaper work and



“went into the stumping business,” submitting the book to four different publishing houses. When it came back unsold two weeks later, Schaeffer went to the one literary agent he knew; within a week, the book found a publisher: Houghton Mifflin, which released *Shane* in hardcover in 1949. It has since been published in more than 70 editions and 30 languages.

**G**eorge Stevens Jr., who served as company clerk on the film, had begun working for his father a few years earlier, “break[ing] down” Theodore Dreiser’s *An American Tragedy*, which his father filmed as *A Place in the Sun*. “The other job was to read stuff that came from the studio,” he says today. “I read this little book [*Shane*] and took it over to Dad one night. He was in bed, and I said, ‘This is really a good story. I think you ought to read it.’ And he said, ‘Well, why don’t you tell me the story.’ So I was wandering around his bed trying to tell him the story of *Shane*.”

Director George Stevens began his career as a child actor. Later, as an assistant cameraman for Hal Roach, he shot westerns from the back of a bucking horse and doubled as a stuntman. After being promoted to head cameraman, he worked on *Our Gang* comedies and filmed over 80 Laurel and Hardy two-reelers. Stevens made his feature film directorial debut with the 1935 adaptation of Booth Tarkington’s Pulitzer Prize-winning *Alice Adams*, starring Katharine Hepburn and Fred MacMurray. Over the next 20 years, Stevens forged a singular career as a director and producer,







filming everything from sparkling Fred Astaire-Ginger Rogers musicals and classic adventure stories (*Gunga Din*) to peerless comedies (*Woman of the Year*) and gentle immigrant dramas (*I Remember Mama*). But “if I was ever...qualified for anything,” he said at the 1971 Dallas Film Festival, “it would have had to do with making westerns.”

Paramount offered *Shane* to Stevens in June 1950, along with a list of 17 screenwriters, including W.R. Burnett (*Little Caesar*), Richard Llewellyn (*How Green Was My Valley*), William Saroyan (who had been a member of Stevens’s documentary team filming in Europe during World War II) and Christopher Isherwood. Michael Wilson, who would script the Oscar-winning *A Place in the Sun*, had already written a treatment of the story, but Stevens looked beyond Hollywood and approached Pulitzer Prize-winning novelist/professor A.B. Guthrie Jr. (*The Way West*). Stevens wanted Guthrie because “he more than anyone else was most familiar with the legend of the West,” he said in a 1953 *New York Herald-Tribune* interview. “I felt that after 50 years of motion pictures it was time for the western legend to be redefined in its true terms or it would be lost.”

Guthrie left his classes at the University of Kentucky for a guarantee of \$1,500 a week for four weeks’ work. *Shane* was Guthrie’s first screenplay, although he had been asked to adapt his own *The Big Sky* (which, coincidentally, was filming at RKO, across the street from the Paramount lot). Using annotations that Stevens





had marked in a copy of the book, Guthrie delivered “about two-thirds of the script” before departing in April 1951. “He rushed through some sort of a conclusion, and let it ride,” said Stevens in 1974. “I never really got through the whole script before we started. After we straightened out the chronology, the night before or sometimes during the day, we were still doing some scenes to finish it. But by then I knew the actors, and it’s very easy to write to the actuality of a situation.” Stevens’s alterations to the script included making the character Torrey a former Confederate soldier (as opposed to a mere settler in the book) and renaming young “Bob” Starrett as Joey. Stevens also added the iconic image of Shane riding down from the Grand Tetons to open the film.

**L**ocation shooting centered at Jackson Hole, Wyoming. Stevens and artist Joe DeYoung, who served as a technical adviser on the film, were reticent about using the widely photographed Grand Tetons because of its association with tourism and dude ranching through hundreds of travel-magazine articles. To make the mountains loom high in the background, Stevens shot many sequences—even dialogue scenes—with telephoto lenses, which pulled the background forward and made the mountains appear taller. Stevens also wanted to offset “the rainbow quality” of the three-strip Technicolor process, which he said “tends to glamorize



and romanticize.” Stevens Jr. said his father instructed Loyal Griggs (who won an Oscar for his cinematography) to compose the interior shots with “a kind of Rembrandt lighting,” as opposed to what Stevens called the “Oh, What a Beautiful Morning/Technicolor musical look.”

**“KILLING USED TO BE FUN AND GAMES IN APACHE LAND, AND VIOLENCE WASN’T SHOWN WELL.... BUT WHEN JACK PALANCE SHOT ELISHA COOK JR. IN *SHANE*, THINGS STARTED TO CHANGE.”**

— DIRECTOR SAM PECKINPAH  
ON GEORGE STEVENS’ *SHANE*

The deglamorizing attention to detail also applied to the film’s costume design. Stevens told DeYoung to “check women’s fashions [of] 1889” and find costumes that did not look as if they came from the Paramount wardrobe department or from Western Costume Company. All the farmers wore plain clothes in earthen tones, and Stevens vetoed Van Heflin’s request to wear an expensive shirt from Abercrombie & Fitch as part of Joe’s costume. “In casting we tried to get away from Sears Roebuck-type characters,” said Stevens in 1953. “Our women are frumpy and bedraggled-looking rather than glamorous, and our men wear beavers, not Stetsons.”

Stevens was equally meticulous in removing the gloss when making casting decisions. Ben Johnson was a world-class rodeo rider brought into the movies by John Ford. New York actor Jack Palance had appeared on television and in small roles in the films *Panic in the Streets* and *Sudden Fear* before landing the role of Wilson, a menacing gunslinger. Palance, who had never been on a horse or used a pistol, was clothed all in black and given a smaller horse so he would appear larger on screen. Stevens regulars Edgar Buchanan and Douglas Spencer took on smaller roles as settlers. Brandon de Wilde, who made his acclaimed Broadway debut at age nine in Carson



McCullers's *The Member of the Wedding* (a role he reprised in the 1952 film), was Stevens's first and only choice to play young Joey.



For the primary roles, Oscar-winner Van Heflin (*Johnny Eager*) replaced the originally announced William Holden as Joe Starrett. Although Katharine Hepburn was considered for Marian, the part eventually went to Paramount contract player Jean Arthur. She had starred in Stevens's earlier comedies *The Talk of the Town* and *The More the Merrier*, but had not made a film since 1948's *A Foreign Affair* and came out of semi-retirement for what would be her final film role.

Stevens's first choice for *Shane* was his *Place in the Sun* star, Montgomery Clift. He even wrote in his copy of the novel: "Monty must train to show mussels

[sic] for tree chopping." The casting of Alan Ladd (another Paramount contract player) did not sit well with the man who created the character. "When I wrote *Shane*," Schaeffer wrote in a 1984 letter, "I certainly had no knowledge that Alan Ladd would ever attempt to portray him. In my opinion Ladd was completely miscast and was almost a travesty of my *Shane*—who definitely was (is) not a golden-haired pretty-boy matinee-hero but a dark and always potentially deadly exponent of certain not-exactly-neat-and-pretty aspects of the human species. As a matter of fact few people connected with production of the film—and in particular producer-director George Stevens—wanted Ladd in the role. But Paramount Pictures had a lot of money invested in Ladd and his more recent films



had not done overly well—also the studio bigwigs insisted that he play the part. In those days one reasonably sure way to build up a star was to put him in an expensive well-made western."

"I understand why [Schaeffer] didn't like the movie version of *Shane*," Guthrie responded in 1987. "It's a fact that neither George Stevens nor I found in the book the dark and deadly man of Schaeffer's intent. We saw a kind of Robin Hood, dangerous, sure, but well-intentioned. Somehow we missed what he believed he had portrayed. I don't know whether Stevens liked Ladd for the part or not. I do know, because of contracts, he was compelled to use both Ladd and Jean Arthur. I thought they played their parts extra well, perhaps because of Stevens's direction."

Location shooting took place between July and October of 1951. Stevens once again practiced his trademark technique of what Edward Countryman calls "writing for the camera," shooting an enormous amount of footage (363,102 feet) and then editing it down (10,600 feet for the film's release). Although editing credit went to William Hornbeck and Tom McAdoo, Stevens did most of the work himself. He set up a small screening room with control switches for the two projectors on either side of his chair, which enabled him to run the projected image backwards and forwards on a large screen. He watched the edited scene on one projector and then switched to the other machine to run alternative takes. The MPAA dictated only a few cuts due to the Production Code, which Stevens for the most part resisted. The most important proposed cut was the manner of Torrey's killing.

"In most westerns," Stevens told the *New York Herald-Tribune*, "everybody shoots and nobody gets hurt. One thing we tried to do in *Shane* was reorient the audience to the horror of a pistol.



We used gunplay only as a last resort of extreme violence. There's no shooting in *Shane* except to define a gun shot, which for our purposes is a holocaust. It's not a gesture of bravado, it's death.



belts around the actors. After being hit by an imaginary slug, the wire jerked them backward, "just as he would jerk if real lead hit him," said Stevens. Director Sam Peckinpah, who once called *Shane* "the



When guns are used, they're deadly.... In *Shane* a right-hand punch hurts. It can knock a man down, and a bullet destroys. When two men face each other with guns we go to great pains to point out that one is an upright figure of a man the moment before a trigger has been pulled. In the next moment he's a hunk of nothing in mind."

The first gunshot in the film comes during a scene in which Shane teaches Joey to shoot. To increase the impact on the audience, Stevens removed the pistol sound and replaced it with a rifle shot combined with the sound of an eight-inch howitzer canon. For gun violence later in the film, Stevens attached wires to leather

best western ever made" remarked in a 1972 *Life* magazine article: "Killing used to be fun and games in Apache land, and violence wasn't shown well. You fired a shot and three Indians fell down. You always expected them to get up again. But when Jack Palance shot Elisha Cook Jr. in *Shane*, things started to change."

Critical reviews for the film were for the most part enthusiastic. "*Shane* is a beautiful picture," said Bosley Crowther in *The New York Times*, "which Mr. Stevens composed with the spirit and sweep of a painter inspired by the poetry of the frontier scene." "It is by no means a conventional giddyap oater feature in Technicolor," said *Variety*, "being a

western in the truer sense and ranking up with some of the select few that have become classics in the outdoor field." But not everyone could be corralled. "Stevens has crowded into the western every shopworn device and mannerism which has been collecting in the virtuoso director's guidebook since Thomas Ince came upon William S. Hart," said *The New Leader*. "Nearly every line in the film is followed by a stretch of long, portentous silence. While there's nothing startling in such a gimmick...it is startling to have one character ask another for a helping of potatoes and then blank out as though he had pronounced the Solemnization of Matrimony....[Ladd] looks like the marzipan sculpture topping a child's birthday cake....[Palance] seemed to be impersonating a member of the Mafia." While *Newsweek* also derided Ladd as a "latter-day dragon slayer in Levi's," *Variety* said that "under Stevens' guidance, Ladd's performance takes on dimensions not heretofore noticeable in his screen work, possibly because he has seldom had such an honest character to portray."





Over the years, Shane rode his way into a number of different mediums. On February 22, 1955, Ladd and Heflin reprised their roles in a special *Lux Radio Theater* production. The book later served as a brief, derisive plot element in Arthur C. Clarke's 1961 sci-fi novel *A Fall of Moondust*. In September 1966, ABC and Paramount launched an hour-long TV series starring David Carradine and Jill Ireland, which ran for 17 episodes. In 1998, *Daily Variety* reported Mary Chapin Carpenter had signed on to write the music and lyrics for a stage musical that had already been turned down by Dolly Parton and Garth Brooks, and which further stalled when Carpenter left the project in 2000.

*Shane* was named to the National Film Registry in 1993, and in a 2001 appreciation in *The New York Times*, Woody Allen called it his favorite American film. "We had a sense it was going to be a very fine film," says George Stevens Jr., "though I don't know that anyone anticipated that we'd be talking about it 60-odd years later."

"I have a warm spot in my heart for *Shane*," said Stevens in a 1963 interview. The director often said he made the film "for a truck driver in Indiana. The kind

of person that's by himself much of the day, may not be formerly educated, but sees a lot of life and knows a lot of life," says his son. "I think what he's saying is that he had this intuition of how people might respond to a story and to ideas. I think that that's why so many of his films are almost as good today or better than they were when they came out.... He had this concern for the test of time. He wasn't trying to make the most fashionable film of 1951."

By the end of 1953, truck drivers in Indiana and other folks across the country had spent \$9 million at the box office, positioning the film in fourth place for the year behind *Peter Pan*, *The Robe* and *From Here to Eternity*. A memo from the Paramount publicity office said the film was "definitely Academy Award stature and should be so treated in carrying out all campaign ideas." *Shane* garnered six Oscar nominations: for Best Picture, Supporting Actor (de Wilde and Palance), Stevens's direction, Guthrie's screenplay, and Griggs's winning cinematography. Unfortunately, missing from the list of nominations (although it had been included on a short list of 10 titles submitted to Academy music branch voters) was Victor Young's score.

## VICTOR YOUNG

was born in Chicago in 1900 to Polish parents. After his mother's death in 1910, he and his sister went to live with grandparents in Poland. Young was playing the violin by age six and later studied with Roman Statlovsky, a pupil of Tchaikovsky, at the Imperial Conservatory in Warsaw. He made his debut with the Warsaw Philharmonic soon after his graduation in 1917. Young and his sister eventually worked their way to New York following his internment by both the Russians and the Germans during World War I.

In February 1920, Young moved back to Chicago, where he made his American debut with the Chicago Symphony Orchestra. In 1922, he became the concertmaster of Sid Grauman's Million Dollar Theater in Los Angeles, performing, arranging and composing music for silent films. Young made regular appearances on radio as the musical director of *Harvest of Stars* and later parlayed that popularity into a lucrative contract with Decca Records, where he conducted for Bing Crosby and released numerous recordings with his own orchestra. He even took a stab at Broadway, composing two (unsuccessful) musicals, *Pardon Our French* (1950) and *Seventh Heaven* (1955).

Young signed on with Paramount in 1936 and quickly became the studio's lead composer, a position he held until his death in 1956. "When fellow-musicians in more sedate branches of the music field ask why on earth I chose to become a film composer," Young wrote in *Film and TV Music* in 1956, "I am stumped for a ready answer. Why, indeed, would any trained musician let himself in for a career that calls for the exactitude of an Einstein, the diplomacy of a Churchill, and the patience of



a martyr? Yet, after doing some 350 film scores, I can think of no other musical medium that offers as much challenge, excitement and demand for creativity in putting music to work. Every new film is unique in its dramatic values, and scene for scene, asks for a fresh musical interpretation of the human comedy.”

Young called his working habits “unorthodox.” After a first viewing of the film, he would retire to his home “far from the Hollywood bustle—and as likely as not sit down to hear some recorded Brahms or Prokofiev, which has the effect of musical ‘brainwashing’ and serves as an inspirational stimulus. Perhaps the next day the theme I will use pops into my mind. Then back to the screening-room for several more viewings, and copious notemaking as my theme develops in terms of the demands peculiar to each scene.” Bobbie Fromberg, Young’s niece, remembers that Young would work with multiple scores spread out over two pianos: “He would write the score for two pictures and then maybe throw in a song.” By the end of his career, Young’s 350-plus film credits encompassed everything from composer and partial composer to arranger, songwriter and conductor.

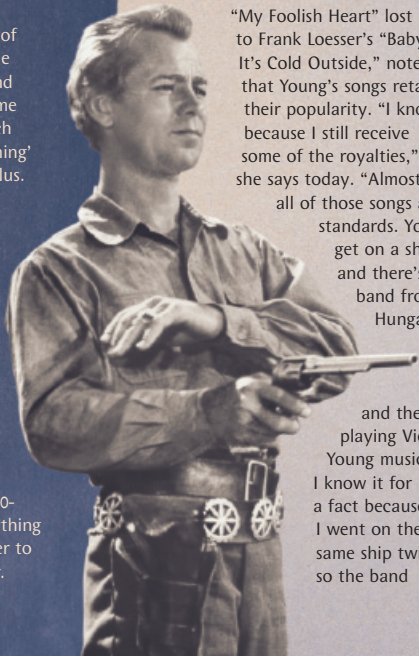
Young received 22 Oscar nominations (sometimes three or four a year) for classic scores such as *Samson and Delilah* and the posthumously awarded *Around the World in 80 Days*, as well as song standards like “Love Letters” and “Written on the Wind.” Fromberg, who was her uncle’s date to

the Oscars in 1950 when his “My Foolish Heart” lost to Frank Loesser’s “Baby, It’s Cold Outside,” notes that Young’s songs retain their popularity. “I know because I still receive some of the royalties,” she says today. “Almost

all of those songs are standards. You get on a ship and there’s a band from Hungary,

and they’re playing Victor Young music.

I know it for a fact because I went on the same ship twice, so the band



got to know me. When I walked into the room the first time on the second cruise, they started playing ‘Around the World in 80 Days.’ I loved it. I felt very proud.”

In his autobiography, *I Got the Show Right Here*, Republic Pictures music director Cy Feuer called Young “a cocky little guy with a big cigar” whose “musical gifts were never in doubt...he was great with the musicians. They loved the guy. They recognized talent.” Young—along with Dimitri Tiomkin and Max Steiner—was a weekly guest at the Frombergs’, where “they would play cards all weekend and play terrible tricks on each other.” “Vic loved life in all forms,” said Henry Mancini in *Music for the Movies*. “He was a man’s man. There was no sham, he said it like it was all the time. He was a gracious man but he worked too hard and I think he drove himself to an early grave.” “He worked very hard, he was spontaneous, he didn’t take care of himself,” Fromberg agrees. “But he was always writing. He always had a melody.”

Prime examples of Young’s melodic gifts abound in *Shane*.

The main theme, “The Call of the Faraway Hills,” is an expansive, elongated 14-bar melody in F major that, with its gently loping dotted rhythms and arpeggiated triplet accompaniment, exhibits the easy cantering of a ride in the saddle. Although never sung in the film, Young naturally turned the “campfire” tune into a song, originally called “Alone on the Lonesome Trail,” with a lyric by Jack Lawrence. When Lawrence refused Paramount’s contract terms, Mack David contributed a new lyric, with the resulting song released as an M-G-M 78 rpm single featuring a vocal by Ken Curtis.

The traditional “Varsoviennne,” a slow, graceful Polish dance tune in 3/4 meter, (which Young also published under his own name as the song “Eyes of Blue,” with lyrics by Wilson Stone) plays a prominent role, particularly in the unspoken flirtatious *pas de*





*deux* between Shane and Marian. A simple melody on celesta, piccolo and oboe captures the childlike innocence of young Joey, while a growling French horn theme and plodding quarter notes from timpani, low strings and brass convey the evil of gunslinger Wilson. Descending, chromatic two- and three-note “danger” motives signal the menace of Ryker and his men, while other memorable themes include the quasi-Baroque “The Tree Stump,” a rousing tune for a July Fourth celebration and a heartbreaking English horn solo for Torrey’s burial.

*Variety* praised the score as “a decided asset.” Fromberg agrees but admits, “I’m prejudiced. I think they’re all great.” George Stevens “knew how important [music] was to a film,” says his son. “He didn’t like Mickey-Mouse music. He didn’t like music that illustrated the pictures. For him it was just one of the very valuable implements to making a complete film. You can’t divorce the two. It’s an essential ingredient in the film. Dad was tremendously fond of Victor Young, enjoyed the collaboration, and had great respect for him,” says George Stevens Jr. “*Shane* wouldn’t be *Shane* without the musical score.”

**T**his CD presents the surviving cues from the 35mm monaural magnetic film in the Paramount vaults, supplemented by a few choice cues from the film’s music-and-effects track.

**1 MAIN TITLE (PRELUDE)**

Following a brief fanfare, Young’s expansive main theme—“The Call of the Faraway Hills”—plays against the majestic beauty of the Grand Tetons as a lone rider descends from on high into the lush greenery and arid frontier of the Wyoming landscape. This expanded main title cue (not used in the final cut) was one of many versions recorded for the film. At 1:14, the cue deviates from the film version with a quote of the “Varsoviennne.”

**2 STARRETT’S PLANS**

Ruthless cattle baron Rufus Ryker (Emile Meyer) visits the farm of Joe Starrett (Van Heflin) and threatens his family

with eviction from their homestead. Starrett slyly suggests Shane (Alan Ladd) might stay and come work for him. Young alternates the main theme with the “Varsoviennne,” which serves to underline the mild attraction Marian (Jean Arthur) exhibits toward the mysterious stranger—and implies a touch of civilization that she misses in her life on the frontier.

**3 THE TREE STUMP**

Shane shows his thanks for Joe and Marian’s hospitality by trying to chop up a massive tree stump. Starrett joins him and the two bond in a fraternal moment of frontier masculinity. The music adopts the formality of Baroque counterpoint as the men methodically attempt to uproot the stump. The film dials out the final 0:12 of “The Tree Stump,” fading into...

**4 PASTORAL**

Accompanied by a playful celesta theme, Joey (Brandon de Wilde) awakens to an image of antler tips in his window and runs outside to pretend-shoot the deer feeding in the garden. With a petulant “I wish they would give me some bullets for this gun,” he enters the barn looking for Shane. Awestruck by the man’s presence, Joey asks Shane to stay and teach him to shoot. A tender rendition of the main theme on mandolin and accordion underscores their growing bond.

**5 OFF TO TOWN / GRAFTON’S STORE**

Shane hitches up a wagon team and heads into town alone to pick up supplies for Joe. Lush strings in D-flat major (0:22) convey the friendly atmosphere at the town store, alternating with chromatic, three-note danger motives on muted brass for shady card players boozing it up at the saloon next door.

**6 WYOMING SKETCHES**

The settlers, believing in safety in numbers, gather at Starrett’s farm to ride into town as one. Interpolated melodic and rhythmic figures from the main theme underscore what George Stevens Jr. calls “the feeling of ‘the big country.’” Chirpy woodwinds take up these figures as the settlers arrive at the home of Fred Lewis (Edgar Buchanan). The three-note danger motive interrupts the musical lushness as Ryker’s menacing lookout party watches the settlers crossing the river from a distance.

**7 END OF FIGHT / VICTORY AND TROUBLE**

Chris Calloway (Ben Johnson) picks a fistfight with Shane in the saloon, with Starrett joining in when Ryker’s men also gang up on his friend. As the fight escalates, a triumphant fanfare based on elements of the main theme underscores Shane and



Starrett enjoying their victory. When storekeeper Sam Grafton (Paul McVey) stops the fight, the music turns dark as an angry Ryker announces that he is through fooling around: "From now on when we fight with them, the air is gonna be filled with gunsmoke!"

#### 8 TENDER MOMENTS / WILSON / RIDE AND MEMORIES

After ministering to the wounds of Shane and her husband, Marian puts Joey to bed, leaving Shane alone to overhear Joey's admission of love for him from the other room. Marian, afraid of her own growing feelings for Shane, seeks solace in her husband's arms. Tender strains of "The Call of the Faraway Hills" and the "Varsoviennne" from strings underscore the scene, emphasizing the dichotomy of Marian's conflicting feelings for the two men. Wilson (Jack Palance), Ryker's hired assassin, enters (1:48) to the sound of tremolo strings, a growling French horn-and-trumpet theme, and plodding quarter notes from the timpani, low strings and brass. Stonewall Torrey (Elisha Cook Jr.) arrives at the farm of Ernie Wright (Leonard Strong) to find him packing following another attack by Ryker's men. Minor-key strings underscore the hopelessness of the settlers' situation. Ryker's crew sends a stampede of cattle storming through Wright's farm before heading out to taunt Shane as he fixes Starrett's barbed wire fence. The cue differs from the film version beginning with the stampede (3:01).

#### 9 THE FOURTH OF JULY / A TOUGH TORREY

A rodeo and celebratory gunshots erupt in the middle of the town's lone street, to the sounds of swirling strings and a rousing brass melody. Stevens constructed a town with only a handful of buildings, true to the period. "The only reason that there were two sides of the street in western movies," he said, "was because if they didn't have another side of the street you'd see Culver City." Inside the saloon, Ryker says he has gone along with the new law and allowed the settlers to "squat on my range." Even though he has tried to "buffalo the sodbusters," he has stayed away from gunplay. With a pointed look at Wilson, Grafton asks, "And now?" A clarinet quote of "Dixie" announces Torrey's entrance into the bar. Wilson sneers at him and Torrey "toasts" Ryker for running Ernie Wright off his claim. After a couple of drinks to fortify himself (2:05), Torrey exits the saloon, tossing chairs and smashing the outer doors in a foolish display of forced toughness. This brief cue spotlighting the danger motives foreshadows Torrey's brutal end.

#### 10 TROUBLE AHEAD / TORREY'S DEATH / TAKING TORREY HOME

Ryker and Wilson visit Starrett to offer him a job. When Starrett refuses, Ryker proceeds with his plan to drive the settlers off their land. Joey's celesta theme offers a brief bright spot among the darkness of Wilson's theme, the danger motives and haunting quotes of "Dixie." When



Torrey and the Swede (Douglas Spencer) ride into town (4:23), Wilson and Ryker decide to make an example of the hotheaded Confederate. Wilson baits Torrey with accusations of "Southern trash" while slowly pulling on his black gloves. When Torrey pulls his gun uncertainly, Wilson shoots him dead. A mournful, minor-key rendition of "Dixie" (7:14) accompanies the Swede dragging Torrey's lifeless body through the mud and carting him home past the unbelieving eyes of Lewis's family.

#### 11 CEMETERY HILL

A mournful English horn theme accompanies Torrey's funeral. Ryker and his men watch, laughing, from the porch of Grafton's store. The danger motives emphasize the isolation of the settlers from their own town. Starrett and Shane enumerate the reasons why Lewis and the other settlers should stay, while interpolated quotes of "Dixie" and "America" underscore the patriotic overtones of their speeches. The soaring main theme provides ironic counterpoint to Ryker's anger when Lewis returns to his burning farm. Stevens described the scene as "the base of a lot of what the West was about. People went to a place to live and be buried, they went to become a part of the soil. There was the funeral on the hilltop, and there was the distance where cattle grazed, and then there was the town at the crossing, a western town like western towns were. There were the great mountains that rose behind it. This was all arranged in one camera view...that had to do with a man being put away in his grave with the synthesis of the whole story wrapped around it."



## 12 PEACE PARTY

Joe resolves to go into town alone and kill Ryker. Churning chromatic intervals and the danger motives greet a “peace party” that arrives to summon Joe to Ryker’s side.

## 13 SAD IS THE PARTING

Determined not to let Joe get himself killed, Shane hits him over the head with a revolver, knocking him out. While ministering to his father, Joey tells Shane he hates him. Shane explains to Marian that although he had given up gunfighting, he is going into town to face Ryker—not for himself but for all the settlers. Marian, realizing she may never see Shane again, shakes his hand in gratitude with one last mournful quote of the “Varsoviennne” from the solo violin. “The Call of the Faraway Hills” underscores Joey’s plaintive cries of “I’m sorry” to Shane’s retreating horse.

## 14 THE RIDE TO TOWN

Scenes of Shane riding to town and Joey running after him on foot alternate with Ryker and his men at the saloon preparing in silence for the impending gun battle. This track presents one of two versions of Young’s music for the sequence—neither of them used in its entirety in the finished film. The cue incorporates muted brass quotations of “The Call of the Faraway Hills” alternating with the danger motives, while faint staccato heartbeats in the basses close out the final two minutes of the cue. (See track 17 for more information on the film version.)

## 15 APOTHEOSIS AND END TITLE

After a climactic shootout with Wilson and Ryker, Shane kills Ryker’s brother (John

Dyker), who had been hiding in a room upstairs. Shane bids farewell to Joey outside the calm smoke of death lingering inside the saloon. This version of the cue (not used in the film) employs sorrowful renditions of “The Call of the Faraway Hills” on strings and accordion. (See track 18 for more information on the film version.)

## Bonus Tracks

### 16 BEAUTIFUL DREAMER / MARCHING THROUGH GEORGIA

These two harmonica source cues are heard at a nighttime meeting in Starrett’s cabin as settlers discuss how to handle Ryker’s threat. Yank Potts (Howard Negley) plays a sarcastic rendition of “Marching Through Georgia” (1:55) to announce the arrival of embittered Confederate veteran Stonewall Torrey. (The song, written by Henry Clay Work in 1865 at the end of the Civil War, refers to Sherman’s March to the Sea the previous year and became popular with Union Army veterans after the war.) Realizing he has no place at the settlers’ meeting, Shane stands in the rain outside Joey’s window. With Stephen Foster’s “Beautiful Dreamer” playing from the other room, Marian implores him to come inside before he catches cold. Meanwhile, the settlers agree to band together and go into town to get their supplies—everyone except Torrey, who displays the hot temper that will ultimately lead to his demise.

## 17 THE RIDE TO TOWN (film version)

The film version of this cue incorporates music from Franz Waxman’s 1949 score for *Rope of Sand* into Young’s original architecture. Waxman’s inimitable style can be heard in the staccato xylophone figures, the swirling strings and woodwinds, syncopated brass and harsh harmonic progressions that replace the quotes of “The Call of the Faraway Hills” in Young’s original. The use of Waxman’s music is ironic in that the composer wanted his name removed from the credits for *A Place in the Sun* because Stevens tampered with his score—using new and rewritten cues by Young, Daniele Amfitheatrof and others. Here the tables are turned, with Waxman’s music replacing Young’s.

## 18 APOTHEOSIS AND END TITLE (film version)

This revised and slightly shorter version of the finale downplays the violent aftermath of the original cue, incorporating the sorrowful English horn theme from the funeral scene, underscoring Shane’s words to Joey: “There’s no living with a killing.” A lone violin rendition of “Varsoviennne” links Shane and Marian one last time. This revised finale reverts to track 15’s original version (2:39) with a full-bodied rendition of “The Call of the Faraway Hills” on strings. With the now-classic cry of “Shane, come back!” and a brief coda for the Paramount logo, Young’s classic score triumphantly ushers the title character into the Wyoming night.



## Performer Credits

Leader Victor Young	Flutes Harold Lewis Donald Renfrew
Orchestra Manager Philip Kahgan	Oboes Charles Strickfaden
Violins Toscha Seidel Harold Ayres Ralph Schaeffer Sidney Sharp James Getzoff Caesar Kersten Nathan Kaproff William Kurasch Arnold Jurasky Leonard Malarsky Alexander Koltun Robert Konrad Peter Meremblum Isadore Karon Henry Hill Amerigo Marino Maxim Sobolewsky Bernard Kundell	Clarinets Joseph Krechter Mahlon Clark Justin Gordon
	Bassoons Jules Seder
	French Horns Richard Perissi Charles Peel Lars Stal
	Trumpets Frank Zinzer Philip Candreva Thomas Jones
	Trombones Thomas Bassett Rene Egizi Andreas Mitchell
Violas Leon Fleitman LeRoy Collins Gareth Nuttycombe Harry Hyams Abraham Weiss Harry Blumberg	Drums/Percussion Bernie Mattinson Roland Hallberg
Celli George Neikrug David Filerman Emmet Sargeant Jeanne Bayless Alec Compinsky	Harp Aida Dagort
Basses Anton Torello Aaron Guterson Ray Siegel	Piano Mark McIntyre
	Mandolin Max Gralnick
	Accordion Dominic Frontiere



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Precision AudioSonic,  
Hollywood, California.

**Digital Mastering**  
Doug Schwartz,  
Mulholland Music,  
Chatsworth, California.

**Executive in Charge of  
Music for Paramount Pictures**  
Randy Spendlove

**Soundtrack Album  
Coordinators**  
Kim Seiniger  
and Mary Jo Braun

**Orchestrations**  
Sidney Cutner,  
George Parrish, Leo Shuken,  
and Leonid Raab.

**Music Recorded**  
June 25, September 17,  
18, 19 and October 27, 1952  
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Scoring Stage,  
Hollywood, California.

Victor Young  
and Franz Waxman  
compositions published  
by Sony/ATV  
Harmony (ASCAP)

**"The Call of the  
Far-Away Hills"**  
composed by Victor Young  
and Mack David,  
published by Sony/ATV  
Harmony (ASCAP).

**"The Quilting Party"**  
composed by James  
Fletcher and Francis Key,  
arranged by Victor Young,  
published by Sony/ATV  
Harmony (ASCAP).

**CD Art Direction**  
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David Gueringer	Eric Ybanez
Jerome Hill	

# SHANE

ALAN LADD JEAN ARTHUR VAN HEFLIN in GEORGE STEVENS' PRODUCTION OF "SHANE"  
Co-Starring BRANDON DE WILDE with JACK PALANCE BEN JOHNSON EDGAR BUCHANAN  
Produced and Directed by GEORGE STEVENS Screenplay by A.B. GUTHRIE, JR.  
Additional Dialogue by JACK SHER Based on the Novel by JACK SCHAEFER A PARAMOUNT RELEASE

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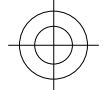






## 4-color art.

There will be custom opaque white behind all four color inks (see next page) EXCEPT some text elements--like the small legal text around the edges of the disc--which should be printed 100% black ink directly on the disc.





LIMITED EDITION





- 1 MAIN TITLE  
(Prelude) 2:08
- 2 STARRETT'S PLANS 2:28
- 3 THE TREE STUMP 2:00
- 4 PASTORAL 2:43
- 5 OFF TO TOWN /  
GRAFTON'S STORE 1:38
- 6 WYOMING  
SKETCHES 2:46
- 7 END OF FIGHT / VICTORY  
AND TROUBLE 1:42
- 8 TENDER MOMENTS /  
WILSON / RIDE AND  
MEMORIES 6:10
- 9 THE FOURTH OF JULY /  
A TOUGH TORREY 2:17
- 10 TROUBLE AHEAD /  
TORREY'S DEATH /  
TAKING TORREY HOME 8:22
- 11 CEMETERY HILL 5:09
- 12 PEACE PARTY 3:18
- 13 SAD IS THE  
PARTING 3:06
- 14 RIDE TO  
TOWN 6:28
- 15 APOTHEOSIS  
AND END TITLE 4:18  
*Total Time: 55:12*
- BONUS TRACKS**
- 16 BEAUTIFUL DREAMER /  
MARCHING THROUGH  
GEORGIA (source music) 2:03
- 17 THE RIDE TO TOWN  
(film version, music and effects)  
(Waxman-Young) 4:17
- 18 APOTHEOSIS AND  
END TITLE (film version,  
music and effects) 4:15  
*Total Bonus Time: 10:45*  
*Total Disc Time: 66:03*

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