

# THE PICASSO SUMMER



Original Motion Picture Soundtrack  
Composed and Conducted by  
**MICHEL LEGRAND**

# SUMMER OF '42 MICHEL LEGRAND



The original motion picture score from  
**SUMMER OF '42**  
Composed and Conducted by **MICHEL LEGRAND**  
Including his "Picasso Suite"



“In everyone’s life there’s a *Summer of ’42*,” proclaimed the tagline.

That was certainly true in the summer of ’71 as this coming-of-age film rode a wave of nationwide nostalgia and struck a chord with audiences. Based on the remembrances of screenwriter Herman Raucher, *Summer of ’42* stars Gary Grimes as Hermie, a vacationing teenager palling around Nantucket with best friends Oscy (Jerry Houser) and Benjie (Oliver Conant) until his life is turned upside down in the arms of Dorothy (Jennifer O’Neill), a beautiful older woman.

Raucher wrote the autobiographical script in 10 days as a tribute to Oscy, who became a medic in the Korean War and was killed on Raucher’s birthday (April 13) in 1952. “I had never been able to celebrate a birthday since then,” Raucher said in a 2002 interview. “[T]hat monkey was on my back all these years, and finally I just said, ‘I’m going to write about me and Oscy.’ And writing about Dorothy was a secondary point. It was to celebrate Oscy somehow.”

Raucher used all the real names from his past—including Dorothy’s—because he didn’t think anybody would buy the script. Studios “thought it was a war story and nobody would be interested,” he said. “I knew it was about loss of innocence. I wrote that by design. The original impetus was to write about Oscy, but there was just so much I could write, because what did we do? We played football. We played kickball. We horsed around. And we threw a ball against the wall. That’s about what we did. We hardly had intellectual conversations. So, it had to go somewhere or it would have never been done.” Twenty-nine-year-old producer Richard Roth found the script “lying in a dustbin in an agent’s office and I just fell in love with it,” he said in *Boston After Dark*. Roth brought the script to director Robert Mulligan (*To Kill a Mockingbird*), who was determined to cast the film with unknowns.

When the film was in postproduction and still a year away from release, someone suggested to Raucher that he write a book in order to help publicize the film, a formula that had worked well for Erich Segal and *Love Story*. When the book became a hit, the movie ads proclaimed “based upon the national bestseller.” After that, “I just never took anything seriously,” said Raucher. “I really felt that things were out of my hands.”

In lieu of a high fee for writing the screenplay, Raucher received a percentage of the

gross. “[*Summer of ’42*] has paid the bills ever since,” he said—and the studio has repeatedly and unsuccessfully tried to buy back his share. But that success came at a price. “I had a whole different kind of guilt. The guilt that prompted me to write it—the fact that *Oscy* died on my birthday—becomes my big success, and I never would have written it if he had died a day before or a day after.”

Shortly after the film was released, Raucher received a letter from the real Dorothy (he recognized her handwriting), postmarked Canton, Ohio. She didn’t provide her last name, but she had remarried and was now a grandmother. The last line of the letter read: “The ghosts of that night 30 years ago are better left undisturbed.” Raucher said, “I never heard from her again.”

*Summer of ’42* was Warner Bros.’ most successful film of 1971, bringing in more than \$14 million at the box office and ranking #6 for the year. A 1973 sequel, *Class of ’44*, followed *Hermie*, *Oscy* and *Benjie* as they graduate high school and go off to college and war. *Summer* was nominated for four Oscars, including Story and Screenplay, Cinematography, and Film Editing, and won for Michel Legrand’s memorable score.

**I**n 1971, Legrand was in the middle of a string of good fortune. He had already won an Oscar for “The Windmills of Your Mind” from *The Thomas Crown Affair* (1968), been nominated again the following year for “What Are You Doing the Rest of Your Life?” from *The Happy Ending*, and once again in 1970 for the title song to *Pieces of Dreams*, all three with lyrics by Alan and Marilyn Bergman. But no other Legrand theme has had the enduring popularity of *Summer of ’42*.

“The score by Michel Legrand displays his ability at delicate romantic themes,” said *Variety*. “Mulligan makes the magic work,” said *Newsweek*, “robing his recollection in the lush music of Michel Legrand and enfolding every frame in a haze that shelters his memoir.” *Saturday Review* said, “Michel Legrand’s lush score [is] a perfect accompaniment to the film’s idyllic, slow-motion shots of innocence at play on deserted New England beaches.” But not everyone fell under its spell. *Women’s Wear Daily* didn’t care for the “gushy score.” And Vincent Canby



of *The New York Times* said, “Mr. Mulligan ... knows all the tricks but, with the exception of Michel Legrand’s background score, he employs them with discretion.”

*Summer of ’42* is a textbook example of a monothematic score. Even the cue sheet bears this out, with every cue marked simply “Summer of ’42.” The haunting theme is based on sequences of four-note motifs in major and minor keys with a soaring bridge section, and is typically voiced on piano. Occasionally solo winds (e.g., harmonica, oboe) briefly take the melodic line, while other instruments harmonize, participate in call-and-answer


**CUE ASSEMBLY - CD 1**
**SUMMER OF '42** (Original Motion Picture Soundtrack)

- |  |                         |   |
|--|-------------------------|---|
| 1. <b>Summer Of '42 – Part 1</b>   | R1P1 Tk 5<br>R1P1A Tk 5 | Summer Of '42 – Part 1<br>Summer Of '42 – Part 1A |
| 2. <b>Summer Of '42 – Part 2</b>   | R2P2 Tk 4               |   |
| 3. <b>Summer Of '42 – Parts 3 &amp; 4</b>                                  | R5P1 Tk 3<br>R5P2 Tk 1  | Summer Of '42 – Part 3<br>Summer Of '42 – Part 4  |
| 4. <b>Summer Of '42 – Parts 5 &amp; 6</b>                                  | R7P1 Tk 3<br>R8P2 Tk 5  | Summer Of '42– Part 5<br>Summer Of '42 – Part 6   |
| 5. <b>Theme From Summer Of '42</b>   | R9P1 Tk 4               |   |
| 6. <b>The Summer Knows</b><br>(End Title Theme From <i>Summer Of '42</i> ) | R11P1 Tk 3              |   |
| 7. <b>Summer Of '42</b>  | R11P2 Tk 3              |   |

sessions and provide countermelodies. But outside of the main title, Legrand rarely engages the lushness of the entire string section. Instead, the strings swirl around the theme like a summer breeze or serve as a haze of misty accompaniment.

Since the theme circles around itself, hemmed in by memory, Legrand employs subtle and transparent orchestrations to keep the monothematic material from sounding monotonous. As Dorothy sends her husband off to war, clashing tonal clusters (CD 1, track 2) foreshadow the future, while chirping woodwinds (CD 1, track 3) radiate Hermie's joy from her kiss. Of particular note is the lovely use of a French horn countermelody underscoring Hermie's opening voiceover (CD 1, track 1).

One particular cue (CD 1, track 5), however, rankled some reviewers. In the novelization, Raucher writes that Sammy Fain and Lew Brown's 1937 classic song "That Old Feeling" plays on the phonograph during Hermie and Dorothy's seduction dance. *Variety* said the "forcing of [Legrand's] main theme into a 30-year-old orchestration in the seduction scene is unsuccessful." "This is the kind of vulgar, kitschy filmmaking that Mulligan once would have scorned," wrote Stephen Farber in *The New York Times*. "In *Summer of '42*, he seems more interested in selling his movie—and its album—than in discovering the truth of the past he so lovingly evokes." "[O]f course, Michel Legrand wrote ... a different kind of music," said Raucher. Since the film is viewed through the lens of Hermie's memory (as the voiceover clearly indicates), this is the tune he would have "heard" on the record player, one that obviously becomes associated with his sexual awakening and that entire summer. Its use is entirely appropriate for the scene.

The Bergmans were once again called upon to add lyrics, this time under the title "The Summer Knows." Pianist Peter Nero had a hit instrumental version of the theme, and pop artists such as Barbra Streisand, Tony Bennett and Frank Sinatra—not to mention jazz greats like Oscar Peterson, Bill Evans and Toots Thielemans—have also recorded the tune. In 1972, in addition to the Oscar win, Legrand was Emmy-nominated for his score to the 1971 TV movie *Brian's Song*. That year was also notable for the television premiere of a 1969 film Legrand had scored that had been shelved and never given a theatrical release.

**T**he *Picasso Summer* stars Albert Finney as a disillusioned architect who takes his wife (Yvette Mimieux) on vacation in France to meet Pablo Picasso and tell him how much his art has meant to him. The film was the brainchild of former Disney animator Wes Herschensohn, who had originally planned on making an animated film based on Picasso's paintings (à la *Fantasia*). In *Resurrection in Cannes: The Making of The Picasso Summer*, his 1979 memoir of the experience, Herschensohn said he visualized the film incorporating "a new kind of movement—a movement that was its own reason for being—images that flowed, metamorphosized, and flowed again onward in their own inevitable rhythm, making endless variations of themselves in this new kind of organic movement that found its only parallel in symphonic music."

Much like the couple in the film, Herschensohn travelled to France in 1964 to convince Picasso of his new idea. With storyboard in hand, Herschensohn enlisted the help of Picasso's friends photojournalist David Douglas Duncan and renowned bullfighter Luis Miguel Dominguin (who also appears in the film) to gain access to the legendary painter, who was in seclusion. Though Picasso was intimidated by animation, he eventually gave his approval.

But the direction of the film changed dramatically after Herschensohn's chance meeting with Ray Bradbury. The celebrated sci-fi author informed him that he had written a 1957 short story, "In a Season of Calm Weather," which was coincidentally about a young American couple who travel to France on a whim to meet Picasso. The two combined forces and the film morphed into a mixture of animation and live action. Herschensohn and Bradbury were then able to secure the services of legendary French director Jean Renoir (*The Rules of the Game*), who had expressed interest in the project but didn't think he was the right choice for a purely animated film.

To secure financing, Herschensohn approached everyone from Bill Melendez (producer of the *Peanuts* television cartoons) and aging legendary animator Max Fleischer to commercial retailer Sears. When the producing team of Campbell, Silver, Cosby (CBC)—consisting of Herschensohn's friend Bruce Campbell, Roy Silver and Bill Cosby (yes, *that* Bill Cosby!)—signed on, more changes were in store. The film was even discussed as a one-hour television special,



much to Herschensohn's chagrin.

Bradbury quit because of financial issues and the screenplay is co-credited to "Douglas Spaulding," the author's alter ego in his 1957 novel *Dandelion Wine*. Renoir bowed out due to his fragile health. Francois Truffaut was approached and declined, and Serge Bourguignon, director of the Oscar-winning *Sundays and Cybele*, was brought on board. Both Audrey Hepburn and Deborah Kerr had said yes at various points in the negotiations, but once Albert Finney was cast, the filmmakers needed a new actress to close the age gap. Enter Yvette Mimieux, Bourguignon's ex-sweetheart.

By the time the film was finished, "there was so little continuity in the footage Serge Bourguignon had given us," Herschensohn said, "so little resemblance to Ray Bradbury's script, that our editor, Bill Dornisch, and his assistants found it impossible to work with." Key scenes were reshot months later. (You can tell the difference in footage between the two by watching Finney's fluctuating weight—he had lost 60 pounds between *Summers*.) A new group of writers was also assembled to add additional dialogue and continuity.

Picasso had agreed to appear in the final scene, which shows him on a beach drawing figures in the sand. But he backed out when he found out Dominguin was having an affair with Yul



Brynnner's wife. (Brynnner was filming *Villa Rides!* close to Dominguin's ranch and even sat in as a spectator in the bullfighting scene.) Instead, Herschensohn did all the drawings himself and Duke Fishman doubled for Picasso on screen.

Herschensohn said Warner Bros. "saved the day" when it bought the film for over \$1.7 million. But when Kinney National Company acquired Warner Bros.-Seven Arts in 1969, the new regime promptly shelved 50 pictures that had already been bought and paid for. Executive John Calley claimed, "Nobody would be interested in a film about Picasso." In addition, the studio was unwilling to pay Finney an additional \$100,000, per his contract deal upon release of the film, "so they let the picture stagnate," said Campbell.

CBS-TV finally bought the film in 1972 for \$250,000. At a negative cost of more than \$1.6 million, it became the most expensive movie "made for television." CBS planned on airing the film twice—once on August 4 and again in the 11:30 p.m. time slot in December, pitting the film against late-night stalwart Johnny Carson.

**M**ichel Legrand's score was about the only element from the film that emerged relatively unscathed. Herschensohn originally got a verbal guarantee from Igor Stravinsky's lawyer that the legendary composer would write the score, a scenario that probably stood little chance of happening. But Herschensohn said Legrand "did such a superb job that the picture was enhanced beyond my wildest dreams."

In *Renaissance in Cannes*, he remembered the day Legrand burst into the CBC offices, "face aglow," and cried out, "I think I have it!" Legrand sat down at the piano and out "pour[ed] forth the lushest, most voluptuously romantic sounds imaginable," Herschensohn said. "We listened as in a trance, spellbound in the knowledge that we were hearing for the first time the main theme. . . . All the anxieties and hopes that I had been nurturing for this music during that period when I knew Michel was still in the throes of composition were now relieved, surpassing all my expectations for it; instantly we recognized that this was to become a classic—a 'standard' in the repertoire of contemporary music—as it has since most assuredly become." Since much of the film is comprised of montages of Finney and Mimieux cycling through the French countryside in search of Picasso, Legrand had numerous opportunities to orchestrate the main theme (which also became known as the song "Summer Me, Winter Me," with lyrics once again provided by Alan and Marilyn Bergman) in a variety of ways—from a period groove (CD 2, track 5) to the buoyant style of classic Hollywood musicals (CD 2, track 10), with a subtle Spanish guitar and pizzicato string bass accompaniment (CD 2, track 15) or as a lonely violin solo (CD 2, track 16).

Legrand is also given free musical rein during the three animation sequences, which Herschensohn animated himself. In the "Peace" section of "War and Peace," Herschensohn brings Picasso's *La Paix* to life (CD 2, track 6) underscored by a combination of the snare and bass drum's military air with an *oom-pah* playfulness. In "War" (CD 2, track 7), Legrand channels his inner Stravinsky (as he did with *Firebird* chord progressions in CD 2, track 3), with a near-constant rat-a-tat-tat in the percussion and brass, harsh chord progressions, cascading contrapuntal trumpet and piano runs, and angular harmonies. A subtle hint of Spain flavors the animation of Picasso's *Guernica* (CD 2, track 8).

Finney and Mimieux's love scene leads naturally into the "Erotica" animated section (which was cut from the television showing) with chirping piccolos and strident violin chord progressions (CD 2, track 11). The nymph and satyr (CD 2, track 12) frolic to the accompaniment of syncopated brass fanfares, while the "Bacchanal" (CD 2, track 13) whips them into a wild, erotic fury, until culminating in an orgiastic musical rush into "The Climax" (CD 2, track 14).

A reflective Spanish guitar accompanies Dominguin in the bullring (CD 2, track 17), setting the stage for the animated bullfight. Herschensohn manipulates Picasso's images of Spanish ladies and Legrand taps into his inner Manuel de Falla as a guitar strums under a swirling solo oboe line (CD 2, track 18). Trumpet fanfares call the matadors into the ring (CD 2, track 19), while strings and woodwinds spin around shaking castanets. "The Dancer" (CD 2, track 20) stomps her way through rhythmic flamenco and Legrand returns to the "Cape" music (with an homage to Ravel's *Bolero*) to bring the film back to reality (CD 2, track 21).

Herschensohn was particularly pleased with the scoring of the three sequences—" [Michel] captured with sheer musical genius both the rhythm and color of the animation and the feel of each individual subject." And more importantly, "[he] managed to capture in this score, and most especially in that dazzling evocative main theme, the full sweep of all those romantic dreams and high hopes of adventure which were so much a part of those days of magic in the land of Picasso!"

These two scores serve as prime examples of Michel Legrand's gifts for melody and orchestration at their peak. Neither score was particularly well served on the original soundtrack album, but now with this premiere, the "romantic dreams and high hopes" of hearing the complete scores have been realized. To paraphrase and expand on the original tagline, in everyone's life there can now be a proper *Summer of '42* and *The Picasso Summer*.

—*Jim Lochner*

*Jim is a freelance writer and owner of FilmScoreClickTrack.com. He is currently writing a book on the film music of Charlie Chaplin, to be published by McFarland & Co.*



## CUE ASSEMBLY • CD 1 THE PICASSO SUITE

8. Summer Song	M10
9. The Bacchanal	4A6
10. Lonely Two	M51
11. The Dancer	E100 • The Dancer F100 • And Everything
12. Montage: But Not Picasso – Full Awakening	M101 • Not Picasso M22 • Full Awakening M23 Mix 2 • Chemin De Fer
13. High I.Q.	M11A [Edit]
14. The Entrance To Reality	B100 • The Entrance G100 Mix 2 • It Is Reality (Original Coda)
15. La Guerre	M33B • La Guerre – Part 1 M33C • La Guerre – Part 2 M33D-1 Mix 4 • La Guerre – Part 3 M33D-2 • La Guerre – Part 4 M33E • La Guerre – Part 5
16. Los Manos De Muerto	M80
17. Awakening Awareness	M21A • Awakening Awareness M4A5 • Nymph & Satyr
18. And All The Time	M113

## CUE ASSEMBLY • CD 2 THE PICASSO SUMMER (Original Motion Picture Soundtrack)

1. Summer Song	M10
2. High I.Q.	M11A
3. Revellusion	M21 • Revellusion M21A • Awakening Awareness M21AA • Awakening Awareness Ambient Chords A M21B • Awakening Awareness Ambient Chords B M22 • Full Awakening
4. Chemin De Fer	M23 Mix 2
5. The Road To Vallauris	M31
6. La Paix	M32 • Picasso Pictograph M33A • La Paix
7. La Guerre	M33B • La Guerre – Part 1 M33C • La Guerre – Part 2 M33D-1 Mix 4 • La Guerre – Part 3 M33D-2 • La Guerre – Part 4 M33E • La Guerre – Part 5
8. Guernica	M33F • Guernica M41A • To The Marketplace M41B • From The Marketplace
9. Petanque	M41C • Petanque M41D • Roundabout
10. To The Gates	M41E Mix 2 • To The Brook M41G • Kiss & Go M41H • To The Gates
11. The Preface	M4A1 • The Preface M4A2 • Out Of The Night M4A3 • The Start Of Music M4A4 • Enticement
12. Nymph & Satyr	M4A5
13. The Bacchanal	M4A6
14. The Climax	M4A7
15. Lonely Two	M51
16. Apart	M71 • Apart M71A • Apart [Insert]
17. Los Manos De Muerto	M80
18. The Before Time	A100
19. The Cape & The Gore	B100 • The Entrance C100 • The Cross D100 • The Cape & The Gore
20. The Dancer	E100 • The Dancer F100 • And Everything
21. The Entrance To Reality (Revised Coda)	G100 Mix 2 It Is Reality G100 p/u Mix 2 It Is Reality (Revised Coda)
22. Not Picasso	M101
23. Head For Home	M102 • To The Promontory M112 • Head For Home M113 • And All The Time

## Tech Talk From the Producer ...

**A**mong the most nostalgic and wistful film scores of all time, Michel Legrand's beautiful music for *Summer of '42* captured the hearts of moviegoers in 1971 as well as members of the Academy of Motion Picture Arts & Sciences, who honored it with the 1971 Academy Award for "Best Original Score."

Testifying to its melodic staying power, Warner Bros. Records issued a bestselling soundtrack album for the movie, ironically including just two cues totaling five minutes from the admittedly brief but still richly moving 17-minute original score. To fill out their record, Warner Bros. turned to Legrand's magnificent music for the rarely screened 1969 film *The Picasso Summer*. In this instance, they had the composer edit his 55-minute score down to a 30-minute "Picasso Suite." The album packaging noted that the score required considerable orchestration and described it as quite possibly Legrand's finest work.

To ready both of these scores for their first-ever complete presentations, we were given access to the session masters for both films, recorded respectively in 1971 and 1969 on 1" 15 ips eight-channel tape.

For *Summer of '42*, Legrand wrote an unusually flexible theme that played both in melancholy-flavored minor keys as well as sunnier major keys. Sometimes mistakenly identified as a "theme and variations" score, it can be more accurately described as a monothematic score that gains variety through shadings in the solo colors or changes from minor to major rather than true variations on the theme itself. Scored for strings, woodwinds, two pianos, two French horns and harp (plus—in the opening sequence—a warm solo harmonica), the music remains transparent throughout, even when played by the entire ensemble. The omission of the opening music from the 1971 soundtrack album remains probably the most baffling anomaly of that recording, for it is with the gentle harmonica, heard only during this cue, that Legrand manages his most Americana-flavored sound, a timbre so integral to the film itself.

**T**he original 1969 recording of "The Picasso Suite," recorded in France and premiered on the same 1971 LP with the two tracks from *Summer of '42*, had somewhat thin



sound and utilized a significant amount of reverb as compensation. The album's mix favored a wash of strings across the sound field, sacrificing certain details in Legrand's complex orchestration and losing not only separation between the violins, violas and cellos but also details in the solo woodwinds, piano, harp, percussion and other colors.

We followed the bulk of Legrand's own creative mixing decisions, such as assigning the low brass either to the customary right or to the less-customary left depending on his needs, and panning the flamenco percussion hard left with guitars panned hard right—again depending on his requirements. But where certain instruments begged for more attention, we were accommodating—although since our goal was to retain the orchestral layout preferred by Legrand, most of these differences are subtle. While we retained some of his reverb, liberal doses of it were no longer necessary because we were able to provide more detail in the strings. In

short, we preserved as much of Legrand's "sound" as was practical yet still brought extra clarity to certain orchestral colors present on the eight-channel masters but not evident in the earlier two-track LP mixes.

Those familiar with this magnificent score only through the "The Picasso Suite" will delight in finding out how different the listening experience is when the score plays for nearly twice the length and unfolds in the original sequence of the film. The music's architecture becomes totally different, following the movie's San Francisco couple on their quest through Europe to find Picasso, at one point even being illuminated by Picasso's paintings come to animated life. The couple's pursuit dwells for some time in France and climaxes at length in Spain, in the bullring no less! Legrand is right there in the ring with them, trumpets olé! When the journey ends, Legrand ushers the pair home with a reprise of his main theme and a spectacular, resounding major-key coda.

Yes, indeed, this may be the composer's finest hour. The score is a masterful musical odyssey that travels with the couple, with nods to Milhaud and Stravinsky along the way yet steeply voiced in the unique language that belongs to Michel Legrand alone. It is powerful music, pretty, melodically rich and always magnificent. —*Douglass Fake*

### Original LP Liner Notes ...

**I**n the summer of '42, the world was at war, but for the very young here in the United States it remained something distant and heroic. Life seemed simpler, less complex, more definite. For American boys too young to put on a uniform, the conflicts exploding abroad held no confusions, no doubts. We were the good guys, they were the bad guys. It was the last summer of American adolescence, and of an innocence that was to be lost forever in the fabric of American life.

And for Hermie, it too was the last summer of innocence and boyhood. With steel in his heart and sand in his jockey shorts, he lay there on the island dunes with his best friend, Oscy, and his next-to-best friend, Benjie, staring in awe and wonder at the beautiful woman who was to remain eternally etched in the layers of his memory. For twenty-nine years later,



This soundtrack was produced in cooperation with the American Federation of Musicians of the United States and Canada.

#### SUMMER OF '42

CONTRACTOR	Jerome Reisler	CELLO	Harry Klee	Emil Radocchia
Kurt Wolff	Nathan Ross	Edgar Lustgarten	C. E. "Bud" Shank	Kenneth Watson
	Sam Ross	Eleanor Slatkin		
VIOLIN	Ralph Shaeffer	Marie Fera	OBOE	HARP
Israel Baker	Robert Sushel	Armand Kaproff	Arnold Koblentz	Catherine
Nathan Kaproff	Dorothy Wade	Ray Kramer		Gotthoffer
David Berman	Harry Zagon	Joe Saxon	CLARINET	
George Berres	Tibor Zelig		Dick Anderson	PIANO
Henry Brown		BASS		Ralph Grierson
Herman Clebanoff	VIOLA	Abe Luboff	BASSOON	Pearl Kaufman
Sam Cytron	Milton Thomas	Jim Bond	Norman Herzberg	
Howard Griffin	Joe DiFiore	Joe Mondragon	FRENCH HORN	GUITAR
William Hymanson	Rollice Dale	Peter Mercurio	William Hinshaw	Howard Roberts
Anatol Kaminsky	Cecil Figelski	Chuck Domanico	Vince DeRosa	HARMONICA
George Kast	Allan Harshman		George Hyde	Tommy Morgan
Bernard Kundell	Maurice Keltz	FLUTE	Art Briegleb	
Al Lustgarten	Myra Kestenbaum	Louise DiTullio		
Alexander Murray	Virginia Majewski	Leonard Posella	PERCUSSION	
			John Guerin	

Hermie was able to recall:

“And nothing, from that first day I saw her—and no one that has happened to me since, has ever been as frightening and as confusing. For no person I’ve ever known has ever done more to make me feel more sure, more insecure, more important and less significant.”

Michel Legrand’s haunting score evokes all the bittersweet memories of Hermie’s summer of ’42—all the tender pain and joy of his impossible love. Simple and indelibly lyric, Michel’s music gives texture to memory and color to tears. And it speaks gently with love, as Hermie himself:

“Life is made up of small comings and goings. And for everything we take with us, there is something that we leave behind. In the summer of ’42 we raided the Coast Guard station four times. We saw five movies and had nine days of rain. Benjie broke his watch; Oscy gave up the harmonica. And in a very special way, I lost Hermie, forever.”

Our endless thanks to Michel. For being there, for being Michel, for being part of *Summer of ’42*.  
—Robert Mulligan and Richard A. Roth



## INTRADA SPECIAL COLLECTION | VOLUME 286

Composed and Conducted By MICHEL LEGRAND  
Orchestrations by MICHEL LEGRAND

### *Summer of '42*

Recorded at Glen Glenn Sound (Todd-AO Studios),  
Hollywood, California

Recording Engineer: JOHN NORMAN

Assistant Engineer: JOHN REITZ

Session Date: March 10, 1971

CD Mixed at Intrada, Oakland, California

Mixing Engineer: Douglass Fake

Mixdown Dates: May 24 & 26, 2014

### *The Picasso Summer* and “The Picasso Suite”

Recorded in France

Mixed at Intrada, Oakland, California

Mixing Engineer: Douglass Fake

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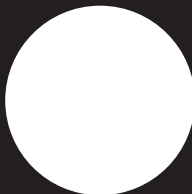
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VOLUME 286

SUMMER OF '42  
THE PICASSO SUITE

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INTRADA  
CD 1

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MICHEL LEGRAND

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# THE PICASSO SUMMER



 **INTRADA**   
CD 2

Composed and Conducted by  
**MICHEL LEGRAND**

INTRADA



## SUMMER OF '42 • THE PICASSO SUMMER

ORIGINAL MOTION PICTURE SOUNDTRACKS • COMPOSED AND CONDUCTED BY MICHEL LEGRAND

CD 1 • *Summer of '42*

(Original Motion Picture Soundtrack)

1. **Summer Of '42 – Part 1** • 5:17
  2. **Summer Of '42 – Part 2** • 0:52
  3. **Summer Of '42 – Parts 3 & 4** • 1:39
  4. **Summer Of '42 – Parts 5 & 6** • 2:10
  5. **Theme From *Summer Of '42*** • 3:57
  6. **The Summer Knows (End Title Theme From *Summer Of '42*)** • 1:49
  7. **Summer Of '42** • 0:56
- Total Time: 16:55

*The Picasso Summer* (The Picasso Suite)

8. **Summer Song** • 4:21
  9. **The Bacchanal** • 1:47
  10. **Lonely Two** • 2:04
  11. **The Dancer** • 2:15
  12. **Montage: But Not Picasso – Full Awakening** • 3:32
  13. **High I.Q.** • 2:12
  14. **The Entrance To Reality** • 3:06
  15. **La Guerre** • 3:15
  16. **Los Manos De Muerto** • 3:28
  17. **Awakening Awareness** • 2:26
  18. **And All The Time** • 1:41
- Total Time: 30:34  
CD 1 Total Time: 47:34

CD 2 • *The Picasso Summer*

(Original Motion Picture Soundtrack)

1. **Summer Song** • 4:21
2. **High I.Q.** • 2:41
3. **Revellusion** • 4:57
4. **Chemin De Fer** • 1:15

5. **The Road To Vallauris** • 1:49
  6. **La Paix** • 2:36
  7. **La Guerre** • 3:15
  8. **Guernica** • 1:46
  9. **Petanque** • 1:09
  10. **To The Gates** • 2:13
  11. **The Preface** • 2:32
  12. **Nymph & Satyr** • 1:08
  13. **The Bacchanal** • 1:47
  14. **The Climax** • 0:41
  15. **Lonely Two** • 2:04
  16. **Apart** • 3:08
  17. **Los Manos De Muerto** • 3:28
  18. **The Before Time** • 1:09
  19. **The Cape & The Gore** • 2:00
  20. **The Dancer** • 2:14
  21. **The Entrance To Reality (Revised Coda)** • 2:19
  22. **Not Picasso** • 1:12
  23. **Head For Home** • 3:21
- CD 2 Total Time: 54:45

*“In everyone’s life there’s a Summer of ‘42”*

A ROBERT MULLIGAN-RICHARD A. ROTH PRODUCTION “SUMMER OF ‘42” JENNIFER O’NEILL  
GARY GRIMES JERRY HOUSER OLIVER CONANT WRITTEN BY HERMAN RAUCHER  
PRODUCED BY RICHARD A. ROTH DIRECTED BY ROBERT MULLIGAN MUSIC BY MICHEL LEGRAND

WARNER BROS. PICTURES PRESENTS ALBERT FINNEY YVETTE MINNIEUX IN “THE PICASSO SUMMER” TECHNICOLOUR®  
ANIMATION BY WES HERSCHELSOHN SCREENPLAY BY DOUGLAS SPAULDING BASED ON A STORY BY RAY BRADBURY EXECUTIVE PRODUCER ROY SILVER  
PRODUCED BY BRUCE P. CAMPBELL AND WES HERSCHELSOHN DIRECTOR OF LIFE ANIMATION SERGE BOUGUIGNON A CAMPBELL, SILVER, COSBY PRODUCTION



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