



TWO ORIGINAL MOTION PICTURE SOUNDTRACKS

VICTOR YOUNG



One can only imagine what heights could have been reached by so prolific and gifted a composer as Victor Young (1900-1956), if he hadn't died prematurely just as the Cinema was undertaking a new technical boom to face the challenge of television. This classically trained violinist, author of numerous popular songs, knew how to make the most of a symphonic orchestra for the big screen.

A pioneer in this field since the silent era, composer of over 300 movie scores, Victor Young wouldn't have the opportunity to work on numerous milestone Hollywood productions. Among his best known scores, we can mention *For Whom the Bell Tolls* with Gary Cooper and Ingrid Bergman, Cecil B. DeMille's *Samson and Delilah*, John Ford's *Rio Grande* and *The Quiet Man*, George Stevens' classic western *Shane*, as well as the mega-comedy adventure *Around the World in 80 Days*, which brought him – posthumously – his only Academy Award.

Although less known, the music from *Run of the Arrow* and *The Brave One*, gathered here, appear to be as impressive. They rank among the very last scores written by the composer. Still, we had to wait decades to see the first one finally released on CD, and the latter reissued with the benefits of improvements in digital technology.

If the rather modest but honest *Run of the Arrow* by Samuel Fuller can still entertain the audience in these days, it is largely thanks to the inspired and energetic music by Victor Young. As for the equally sweeping score for *The Brave One*, performed by The Munich Symphony Orchestra, it echoes the masterpieces of the international classical repertoire.

As presented on the LP albums released at the time, these original soundtracks have the merit of not beating to death their main theme and offer a large instrumental palette. This balanced approach alternates between orchestral outbursts and periods of quiet respite, which are sometimes tinged with sentimentalism. In both cases, the music is more evocative than descriptive, resulting in a satisfying, uninterrupted listening experience.

Yes, Victor Young probably needed only a few more years to truly establish himself as part of the film music elite of his generation, of Hollywood's Golden Age, in the company of his friend Max Steiner, Miklos Rozsa or Alfred Newman. It was not to be. May the present release contribute to correcting an injustice towards this fabulous yet underrated craftsman.

Clément Fontaine

## Presentation of the original Decca LP album *RUN OF THE ARROW*

*Run of the Arrow* is the Civil War story of a rebel (Rod Steiger), who fires the last shot in the war on Palm Sunday, 1865, at Appomattox, Virginia. The bullet wounds a Yankee lieutenant (Ralph Meeker) and the Rebel saves his life by carrying him to a Confederate aid station.

Bitter over the South's crushing defeat, and disillusioned by what he considers a humble and degrading surrender on the part of General Lee, the Rebel returns to his home. The townspeople present him with the bullet, fixed to fire again, as a souvenir of the war. In a violent, bitter scene, he denounces his family, his neighbors and the United States. He then rides west on a horse stolen from the wounded lieutenant.





In Indian country he meets Walking Coyote, an ailing Sioux and former U.S. Army scout. The old Sioux teaches the Rebel his language and customs. Captured by a band of troublesome Sioux led by Crazy Wolf, they risk their life in a torturous “game” in which they must outrun the arrows of their pursuers. Walking Coyote perishes in the chase, but the Rebel is rescued by Yellow Moccasin (Sarita Montiel), daughter of Chief Blue Buffalo.

The Rebel marries the beautiful Sioux and becomes a blood member of the tribe. He is later selected to scout for an engineering expedition commanded by a Yankee captain (Brian Keith), who calls the Rebel a “man without a country” and tries to convince him that Lee’s surrender was the birth of the United States rather than the death of the South. The captain is slain by Crazy Wolf, who has been harassing the expedition from the start.

Captured by the Rebel, Crazy Wolf is made to take the “Run of the Arrow”, as the Rebel once did.

The death of the captain leaves a Yankee lieutenant, the one originally wounded by the Rebel, in command of the expedition. The lieutenant defiantly moves his men into “forbidden” territory, where they are all but wiped out by Buffalo and his tribe. The lieutenant is saved however, from a horrible death by torture. Unable to allow a human being to suffer in this way, the Rebel puts him out of his misery with the same bullet with which he had tried to kill him that day at Appomattox.

With Yellow Moccasin and their son, the Rebel returns home to live in peace with his own people... Yankees as well as Southerners.

## HIS LAST SCORE

**T**his story of a man without a country has been captured by the late Victor Young’s moving and understanding score. The powerful panorama of the wedding of the Union has been painted by his magnificent

ability as a composer and his strength as a poet. Victor Young was one of the first to introduce original music in the motion pictures scores. He has written the unforgettable music from such great films as *For Whom the Bells Tolls*, *Samson and Delilah*, *The Quiet Man*, *Golden Earrings* and *Around the World in 80 days*. *Run of the Arrow* is Victor Young’s last score, and we are sure you will agree... one of the finest. His friend, Samuel Fuller, wrote this tribute:

*He whom the gods love,  
whom his friends love, dies young.  
Your going away diminishes us  
because all who love you,  
who stand in the shadow of your genius,  
are involved in you.  
Music, the art of the prophets,  
is one of the most magnificent presents  
God has given us... through you.  
For whom the bell tolls... it tolls for thee.*

(Uncredited)



THE TOUCH  
OF  
GREATNESS!

THE KING  
BROTHERS  
present

# The Brave One

INTRODUCING

MICHEL RAY



Distributed by  
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RADIO  
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A

CINEMASCOPE  
TECHNICOLOR

Directed by

IRVING RAPPER

Screenplay by

HARRY FRANKLIN & MERRILL G. WHITE • MAURICE KING & FRANK KING

Produced by

HARRY FRANKLIN & MERRILL G. WHITE • MAURICE KING & FRANK KING

On imagine quels sommets aurait pu encore atteindre un compositeur aussi prolifique et doué que Victor Young (1900-1956) s'il n'était pas décédé prématurément, alors que le cinéma se donnait des moyens techniques considérables pour affronter la concurrence de la télévision. Ce violoniste de formation classique, auteur de nombreuses chansons à succès, savait également exploiter toutes les ressources d'un orchestre symphonique pour le grand écran.

Pionnier dans le domaine depuis l'ère du muet, auteur de plus de 300 partitions, Victor Young n'aura cependant pas eu la chance de collaborer à beaucoup de productions ayant marqué l'histoire du cinéma américain. Parmi ses partitions les plus réputées, mentionnons *Pour qui sonne le glas* avec Gary Cooper et Ingrid Bergman, *Samson et Dalila* de Cecil B. DeMille, *Rio Grande* et *The Quiet Man* de John Ford, *Shane* de George Stevens et la méga-comédie d'aventures *Le Tour du monde en 80 jours*, qui lui valut son seul Oscar – à titre posthume.

Quoique beaucoup moins connues, les musiques de *Run of the Arrow* (*Le Jugement des flèches*) et *The Brave One* (*Les Clameurs se sont tues*), réunies ici, impressionnent tout autant. Elles comptent parmi les toutes dernières que nous a livrées le compositeur. Il aura pourtant fallu attendre plusieurs décennies pour que la première

de ces deux partitions soit éditée sur CD, et que la seconde connaisse une réédition bénéficiant de toutes les progrès de la technologie numérique.

Si le modeste mais honnête *Run of the Arrow* de Samuel Fuller récolte encore aujourd'hui la faveur d'une majorité de spectateurs, c'est en bonne partie grâce à la musique inspirée et énergique de Victor Young. La non moins flamboyante partition du sympathique *The Brave One* n'a, pour sa part, rien à envier aux chefs-d'œuvres du répertoire classique international.

Ces bandes originales, telles que présentées sur les albums 33 tours parus à l'époque, ont le mérite de ne pas nous resservir trop souvent leur thème principal et d'offrir une large palette instrumentale. Cette approche équilibrée nous assure des périodes de répit, parfois empreintes de sentimentalisme, entre les bouillonnantes envolées orchestrales. Dans les deux cas, la musique est plus que descriptive, de sorte que son écoute ininterrompue s'avère des plus satisfaisante.

Oui, il ne manquait sans doute qu'un peu de temps à Victor Young pour rejoindre le peloton d'élite de l'Âge d'Or d'Hollywood, en compagnie de son ami Max Steiner, Miklos Rozsa et Alfred Newman. Puisse la présente édition contribuer à réparer une certaine injustice envers ce créateur fabuleux mais méconnu.

Clément Fontaine

## Presentation of the original Decca LP album *THE BRAVE ONE*

Rarely have music and sentiment been so movingly united as in the score written by Victor Young and the motion pictures it enriches, *The Brave One*. Here is a tender but exciting story intensified by music which is equally vivid, dramatic and heart-warming.

*The Brave One* is a story that will touch every listener—the love of a small boy for an animal. The boy is Leonardo (Michel Ray) and his pet is Gitano. Gitano is a strange companion for a little boy; he is a bull, although a small one. Like Mary's legendary lamb, Gitano loves his master and follows him to school.

Leonardo's hopes are threatened when the manager of the ranch plans to have Gitano branded as ranch property, but the clouds lift when, in answer to his pleading, the boy learns that Gitano belongs to him as long as he lives.

The bull begins to grow up. When he is two years old he is tested for the bullring and proves to be the bravest of all the contestants. Leonardo's father tries to tell him that a bull such as this must meet his destiny – and his death –

in the bullring, but the boy is so happy that he does not listen.

Times passes. Leonardo graduates from school and Gitano grows into a magnificent animal. The kind owner of the ranch is accidentally killed and all the ranch bulls are to be sold. When Leonardo learns of this, he manages to steal Gitano, and boy and bull seeks refuge in the mountains. There Gitano saves his young master from a hunger-crazed mountain lion and, when his father finds him, Leonardo returns to town.

New troubles face the boy when his brave bull is chosen to face "death in the afternoon." Leonardo goes everywhere to save his pet, but there seems to be little help. Finally, desperately, he sets out to find the highest authority and, almost by a miracle, reaches the President. Touched by the boy's story, the President writes a letter to the owner of the bullring, requesting the return of Gitano. Rushing to the immense Plaza in Mexico City, Leonardo arrives just as Gitano thunders into the bullring.

What happens is incredible. The bull and the matador are so evenly matched that neither can be defeated. The battle goes on until the crowd begins to whisper the word "indulto" –



little heard in the bullring, for it is an appeal that the bull should be allowed to live. The whisper grows; it reaches a roar; the matador retires and Gitano is acclaimed. The climax comes when a frail little creature rushes from the stands toward the ferocious animal still pawing the ground. It is then a tiny tremulous voice is heard throughout the vast arena: "Come, Gitano, my little Gypsy. Now we shall live!" The story ends as Leonardo walks quietly out of the bullring with Gitano trotting triumphantly beside him.

For this touching tale Victor Young has written some of his most eloquent and vibrant music. A serious composer as well as a popular songwriter, a skilled arranger and an orchestra conductor, Victor Young



has created many remarkable scores for outstanding motion pictures. Among his great film successes are *For Whom the Bell Tolls*, *Samson and Delilah*, *The Quiet Man* and *Golden Earrings*. His *Manhattan Concerto*, *Arizona Sketches* and the Whitman-inspired *Leaves of Grass* have been performed by leading symphonies orchestras. Victor Young's music from the soundtrack of *The Brave One* will rank with his most remarkable work. Played by the Munich Symphony Orchestra, it brings out the beauties of a usually poetic script starring a wonderful young actor, Michel Ray, and is a new high in film music that it is as sensitive as exciting.

(Uncredited)



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Clément Fontaine, Denis Frenette

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**RUN OF THE ARROW (1957)**

Orchestra conducted by Constantin Bakaleinikoff

<b>01</b>	Prelude and Main Title/The Rebel/Walking Coyote/Purple Hills . . .	7:20
<b>02</b>	Renegade War Party/Run of the Arrow/Yellow Moccasin /Delirium/The Warrior's Return . . . . .	8:08
<b>03</b>	The Purple Hills . . . . .	3:11
<b>04</b>	Marriage Ceremony . . . . .	1:40
<b>05</b>	Chief Red Cloud/The Trek/The Expedition Moves On . . . . .	6:02
<b>06</b>	The Blue and Gray/Building Fort Lincoln/Crazy Wolf Revenge . . .	5:35
<b>07</b>	The End of the Story . . . . .	1:48

**THE BRAVE ONE (1956)**

The Munich Symphony Orchestra conducted by Victor Young

<b>08</b>	Prelude . . . . .	1:32
<b>09</b>	Funeral Procession . . . . .	2:39
<b>10</b>	The Mother's Portrait . . . . .	0:40
<b>11</b>	Gitano and Elissa . . . . .	1:00
<b>12</b>	Gitano and The Children . . . . .	0:53
<b>13</b>	Leonardo and the Baby Bull-Gitano Is Branded . . . . .	5:51
<b>14</b>	Gitano and Leonardo at the Brook . . . . .	2:10
<b>15</b>	The Letter . . . . .	2:33
<b>16</b>	Leonardo's Quest to Mexico City . . . . .	3:01
<b>17</b>	At the Tienta . . . . .	1:01
<b>18</b>	Gitano's Birthday . . . . .	1:23
<b>19</b>	The Playful Little Bull . . . . .	0:29
<b>20</b>	Gitano's Ride to Mexico City . . . . .	2:57
<b>21</b>	Leonardo Steals Gitano . . . . .	1:20
<b>22</b>	Christmas Morning . . . . .	2:49
<b>23</b>	Night . . . . .	0:53
<b>24</b>	To the Bull Ring-March of the Bullfighters . . . . .	2:35
<b>25</b>	Leonardo and the Presidente . . . . .	2:06
<b>26</b>	The Indulto is Granted . . . . .	3:35

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