

Hollywood Modernization

Hollywood Strikes Back

- ⊕ HUAC attacks: religious films
 - ⊗ Influenced by Cold War
 - ⊗ Biggest money makers of decade
 - ⊗ Brief revival of classic score
- ⊕ Challenge of television
 - ⊗ Color
 - ⊗ Widescreen
- ⊕ Music critics: expanded modern music



Religious Films



- ⊕ Quo Vadis 1951 - Miklós Rózsa composer
- ⊕ The Robe 1953
 - ⊗ First feature shot with Cinemascope
 - ⊗ Begins with Crucifixion; Roman aftermath
 - ⊗ Alfred Newman capitalized on the new stereo sound
- ⊕ The Ten Commandments 1956
 - ⊗ One of first blockbusters; Old Testament story
 - ⊗ Early score for Elmer Bernstein

Rebel Without a Cause (1956)

- Message film
 - Deals with juvenile delinquency
 - Harsh look at the family unit
- Last film for James Dean
- Music
 - Composer: Leonard Rosenman
 - Expressionistic style of horror films applied to angst of being a teenager
- Chickie-run
 - Intense dissonance
 - Emergence of love theme





Forbidden Planet (1956)

- Composer: Bebe Barron
- Music is all electronic
 - Avant-garde well suited for sci-fi
 - Line between music and sound effects blurred
- Invisible monster: VG 14.3

Ben-Hur, 1959

- ✦ The greatest of the religious epics
- ✦ 11 Oscars, including Best Picture and Best Musical Score (1959)
- ✦ Based on novel by General Lew Wallace
 - ✦ Several earlier versions, including silent film
 - ✦ Also a recent re-make
 - ✦ Story deals with Christ and a young Jew, Ben Hur

Music for Ben-Hur

- ✦ Composed by Miklos Rozsa
- ✦ Modal sounds suggest antique music
- ✦ Last great Classic score until 1977
 - ✦ Wall-to-wall music
 - ✦ Symphony orchestra; range of emotions
 - ✦ Many leitmotifs
 - ✦ Christ themes
 - ✦ Human themes, including love and hate