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### HORROR, SCIENCE-FICTION and FANTASY SOUNDTRACKS

The collecting of recorded film music was all but unknown a few years ago, but occupies a fairly respected position today. Though still a young and comparatively small hobby, the collecting of recorded film music (henceforth to be referred to as 'soundtracks', since that is what they are; recordings from the soundtracks of films) continues to grow with unbounded enthusiasm as more and more collectors strive to increase their collections.

In the last couple of years, there have been the beginnings of what might one day become a Soundtrack Fandom. Several soundtrack dealers have sprung up in the last couple of years and are more than ready to obtain some much sought-after rarity - for a price. Most of these dealers issue catalogs at regular intervals and a couple of these dealers spice up their catalogs with soundtrack oriented news and notes. As far as I know, there are no regularly issued soundtrack fanzines (though I understand the Max Steiner Appreciation Society puts out a newsletter of some sort), however there could be publications going that I'm not aware of. I would imagine that in a few years, soundtrack collecting will have vastly expanded as a hobby with more collectors and a goodly number of fan publications. For now however, soundtrack collecting remains rather small with most of the collectors being older individuals (mostly male and over 20) who have collected for years before they found out about 'soundtrack fandom' (ie... soundtrack dealers and that there were other collectors).

Soundtrack album pricing depends on a great many factors including: the condition of the record, quality of the music, demand for the music and its reputation, the composer, and the quantity of records pressed. The most desirable condition a record can be in is Factory-sealed Mint (the record has never been opened) and brings the highest prices. Following that apex is a record that has been played a couple of times, but sounds perfect with neither scratches or background noise (that a sensitive stereo would pick up). After this condition is a record that has been played a bit yet sounds near perfect with the exception of some background noise. Bringing up the rear are records with scratches. Prices vary from record to record, but to give some idea of how condition figures into valuation, I'll demonstrate with the following example by pricing it in various conditions. In Factory-Sealed Mint, the record would go for \$20; In near mint (or almost mint) \$17; with background noise \$12; with minor scratches (or only a few scratches) \$9; with massive scratching \$4 or less. Of course that's for a \$20 record. For records of less value you can scale down or for records of more value, you can scale up and get an approximate value.

The price will also depend upon whom the composer of the soundtrack music is and how good the music he composed is, generally speaking. There is in soundtrack collecting a term for composers who compose good music consistently and have built up a following over the years.

These composers are called 'demand' composers or 'name' composers and music composed by them tends to bring higher prices. Some 'name' composers are Bernard Herrmann, John Barry (composer of many adventure soundtracks, notably the James Bond series), Ennio Morricone (a foreign composer who has done tons of stuff -all of it good), Henry Mancini, Dimitri Tiomkin, Elmer Bernstein, Alex North, Alfred Newman, Ernest Gold, Max Steiner, Nino Rota, Jerry Goldsmith and Franz Waxman.

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Bernard Herrmann is probably the HPL of film music composers and his soundtracks always command the highest prices, most of which are in the \$50-\$200 range. His score for the film SEVENTH VOYAGE OF SINBAD (which featured stop motion animation by Ray Harryhausen) is generally acknowledged as one of the all time great film scores and a copy of this album brings upwards of \$200. Prices on Herrmann's records are high due to the overwhelming demand for them and also due to the fact that only a limited number of copies (for most of them) were pressed (incidentally, the process by which a record is manufactured is called pressing). Herrmann no longer composes film music, but has composed some really fine film music including the score for CITIZEN KANE (his first) and many of the Alfred Hitchcock thrillers including PSYCHO and VERTIGO (unfortunately no soundtrack exists for PSYCHO, though some of the music is on one of Herrmann's composite albums which is mentioned later in this article).

Henry Mancini, on the other hand, is also quite popular (though not as much so as Herrmann, but he does have his own distinctive following), yet most of his soundtracks are readily available for \$15 or less (with a couple of exceptions, among them his score for Orson Welles' A TOUCH OF EVIL which goes for around \$25 and is quite difficult to find).

Besides the more popular 'name' composers, there are several composers who have done several soundtracks which aren't particularly popular and as a result, their soundtracks bring very little. A few who would fall into this category are Riz Ortanlani (whom I like), Quincy Jones and Dave Gruskin. Then too, there are a lot of people who have done a lot of work but have little of it out on record (a lot of TV composers fall into this group). Here, prices will depend on the quality of music of the individual record and the demand for it. Generally speaking, if the music is exceptionally good, it will command a fairly high price (\$15-25). In such cases demand will be the determining factor. You might have a very good record, but if there isn't much demand for it, the price isn't likely to be high (except from scalpers). In such cases, or when you have average or poor music composed by an 'unknown' composer, the price can drop as low as \$3 or \$4. Then too, you can have cases where a rare, but mediocre record may bring a higher price than a common, but excellent record. To illustrate: Van Alexander's score for BABY FACE NELSON (Jubilee 2021) is not outstanding, but because of its rarity, commands a price of \$20-30. On the other hand you can get a copy of Alex North's brilliant CLEOPATRA for around \$3-\$5 due to the fact that many copies were pressed and the album is quite common.

Most soundtracks (with the exception of musicals), however, are produced in limited quantities, with only a few thousand being pressed. Many soundtracks are produced with the idea of promoting and publicising a certain film, and little thought is given to retail sales. As a result, most soundtracks are kind of hard to find (at least on the retail record store level), for only a few soundtracks are produced in massive quantities, with the intention of exploiting the retail market.

An exception to this rule would be the musicals that I mentioned earlier. Because of the wider appeal of musicals to the American public (due to the massive publicity they get, the all-star casts, the huge amounts spent on them and the fact that they are usually based on immensely popular Broadway plays), musical soundtracks have more appeal and sell better than your average instrumental soundtrack. Hence, because they sell so much better (and because more are produced) musical soundtracks are not too hard to find, except in the cases of lesser known musicals. And there aren't too many of those.

One thing that is rather interesting about soundtrack collecting is that the music itself is what value is placed upon and not the record. Thus when a rare and valuable soundtrack album is rereleased by a record company, the value (of the original recording) drops immediately and a once valuable record is valuable no longer. A soundtrack has value only when it goes out of print and as long as it remains in print it has as much value as any other album that you might buy at a record store. At the present, there seems to be a lot of talk about forming taping societies (I believe Elmer Bernstein is the head of one) whose purposes would be to make tapes of rare and valuable soundtracks and make this music available to soundtrack collectors at a low price. Of course the value of the original recordings would drop drastically once the music was released on tape and collectors who paid \$40 for a record might not like to wake up one morning to find that their \$40 record is worth but \$5. Most of the talk about these societies appears to be just that, but in a couple of years that should change and many heretofore rare and difficult to obtain items will become available at reasonable prices, pleasing just about everyone...except for a few collectors. I guess the closest equivilent comparison that I can think of would be to have the market for Lovecraft Arkham House books drop out when the volumes are reprinted in paperback.

As far as care of records goes, changing needles frequently and cleaning your records should do much to enhance their lives. Having a stereo with a very light tone arm is very important as this saves considerable wear and tear on the records. As far as cleaning the records goes, I understand that washing them in a warm solution of soap and water (and then rinsing them in warm water and drying them off with a fluffy towel) will remove much of the background noise on the albums. One easy way to cut down on wear and tear of your albums is to make a tape recording of your favorite soundtracks and just play the tape whenever you have the urge to listen to the music. Thus you get to enjoy the music while preserving its condition and value.

Among the many pieces of film music that have been recorded through some publicity man or producer's whim, for promotional purposes (radio station copies etc...) are scores for some science-fiction, fantasy and horror films. Many of these were recorded in extremely limited quantities and as a result are kind of rare (some are so rare that I'm not sure if they really exist or not). What follows is a listing of sf, fantasy and horror soundtracks (and related items) with as much information as I have been able to gather. The listing is complete by no means and I plan to have additions to it as I find out about more of the obscurer items. The information for each entry is presented in the following order: First, the name of the soundtrack/the composer/the record company that released it/ the record number/ and the price, if I know it. After that will come any comments about the particular album that I feel qualified to make and that will be it. The record number is of special importance, for this is the data that you can use to order the record should you desire a copy.

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This listing is alphabetical and the albums listed therein are divided into three categories; one for TV soundtracks, one for movie soundtracks and one for assorted miscellaneous oddball items that aren't soundtracks but are in some way related to science-fiction, fantasy or horror.

In conclusion I'd like to say that collecting soundtracks can be an enjoyable and rewarding hobby provided you don't get carried away to the extreme where it becomes an obsession. And while most soundtrack dealers charge what I consider to be high prices (\$10-\$200), one doesn't have to pay those prices. I have a collection of over 200 soundtracks, yet can count on one hand the number of soundtracks I've paid over \$1.00 for. The other 190 or so have been purchased for \$1 or less (usually less) at flea markets, garage sales, and at closeout albums sales (44¢, 50¢, 59¢, 67¢, 77¢ etc...) at various department stores and discount houses. One doesn't find a whole lot of SF and horror soundtracks at such sales (there are a few), but there generally are a lot of other good soundtracks there and at a price anyone can afford. So it's very possible to build up a good collection without spending a lot of money and it's always possible that some of your friends will have rare items which they will permit you to tape. Soundtrack collecting can be fun. I've enjoyed it and I hope you will too.

\*\*\*\*\*TV SOUNDTRACKS\*\*\*\*\*

ADDAMS FAMILY (Vic Mizzy)-RCA Records (LSP 3421), \$10: There's also a 45 rpm single with the theme to THE ADDAMS FAMILY as played by Mizzy, but I don't happen to have it around at the moment. I don't have album, but from what I remember of the show (from recent reruns) the music was rather nice. THE ADDAMS FAMILY is a good example of an excellent soundtrack that is difficult to find, yet because of the lack of knowledge about it and because no one has heard of Vic Mizzy, goes for a low price.

ALADDIN (composed by Cole Porter)-Columbia Records (CI-1117). This soundtrack is a sort of musical that was presented on the 2/21/58 DuPont Show of The Month. Classical Fantasy at its best with Basil Rathbone in a leading role.

AVENGERS (Laurie Johnson)-Hanna Barbera Records (HLP 8506), \$10. This is not a soundtrack per se, but is more in the line of music from the show (circa 1965-66) as played by the Laurie Johnson Orchestra. Over half of the compositions are Johnson's (and presumably from the AVENGERS show), while the other half are old standards as 'Call Me Irresponsible' and 'Sabre Dance'. While this record came out in 1966, the music on it is kind of nice and until I can find the actual AVENGERS soundtrack, will make a nice substitute.

AVENGERS (Laurie Johnson) no other data available. I've never seen a copy of this supposedly British soundtrack for sale, yet have run into several people who swear up and down that it exists, so my bet is that it probably exists...in very limited quantity. I'd like to own a copy, but not for the price that this item probably would go for.

DARK SHADOWS (Robert Colbert)-Phillips Records (PHS 600-314), \$7. Fairly nice music from the popular daytime soap opera which specialized in horror and the fantastic. This album hasn't been out of print for too long and was issued in greater quantity than most SF and horror soundtracks (due to one song, 'Quenton's Theme', being a top 40 hit), so it shouldn't be too hard to find.

Double Impact (various)-RCA Records (LPM 2180), \$17. This is not a soundtrack but is a compilation of various TV and Movie themes played by Buddy Morrow who had nothing to do with composing any of them. Some of the themes are MEN INTO SPACE, TWILIGHT ZONE and assorted detective themes. Since most of the stuff on this album had a soundtrack released, the value of owning this album becomes a moot point (unless you want MEN INTO SPACE all that badly). I wouldn't recommend it at the price.

HONEY WEST -no other data available. I wondered whether or not to include this one, and do so because of its similarity to such shows as THE AVENGERS.

Leonard Nimoy Presents Mr. Spock's Music From Outer Space (various)-Dot Records(DLP 25794), \$5-15. This is not a soundtrack, but is possibly the closest thing to a STAR TREK soundtrack we'll ever see. The album has some music from the show played by another orchestra which manages to lose the feeling of the original ('Theme From STAR TREK', 'Beyond Antares' and 'Where No Man Has Gone Before'), some readings by Spock/Nimoy which are set to music ('Alien', 'Twinkle, Twinkle, Little Earth', and 'A Visit To a Sad Planet'), and singing of old standards by Leonard Nimoy ('Where is Love' from OLIVER, 'Lost in The Stars', and 'You Are Not Alone'). Rounding out the album are oddball things such as the 'Theme From MISSION IMPOSSIBLE'. STAR TREK Fandom dealers sell this for as much as \$20, however I'm pretty sure you can find a copy for a lot less.

MUNSTERS - no other data available. The soundtrack to the TV show which I'm pretty sure exists, but other than that I don't know too much about it.

Music For Monsters (assorted)-Epic Records (LN 24125). Again, this is not a soundtrack but is renditions of various TV and Movie horror themes by Milton DeLugg and his orchestra (of the JOHNNY CARSON SHOW). The renditions are pretty poor, but there is some nice stuff on the album including themes from ADDAMS FAMILY, BEWITCHED, MUNSTERS, TV KING KONG (animated cartoon series), ALFRED HITCHCOCK PRESENTS, OUTER LIMITS and DRACULA.

ONE STEP BEYOND (Harry Lubin)-Decca Records(DL 8970), \$25-35. Harry Lubin's music from this obscure, late 1950s TV show is really quite good, and apparently quite rare, due to the unusually high price it commands. Still, it might not be as hard to find as all that as I know of several people who have run across copies at flea markets and garage sales for 25¢.

OUTER LIMITS-no other data. The soundtrack to the TV show which is apparently quite rare.

PRISONER-no other data. I'm not completely sure if this British soundtrack exists or not, but there have been several references made to the thing in the last couple of years. I know I'd certainly like to get a copy of this tremendous soundtrack (or a tape...I'm not greedy) if one existed.

SAINT (Astley)-RCA Records (LST 3631), \$15. The soundtrack for the TV show starring Roger Moore. Some really obscure stuff comes out on RCA records.

THRILLER (Pete Rugolo)-Time Records(S 2034) \$15-20. Pete Rugolo (who also composed music for JACK THE RIPPER and RICHARD DIAMOND) supposedly does a great job on this soundtrack, however as I have never heard the album and as it's been years since I saw the Show, I can't say for sure. This is one of the few items I'd be willing to pay \$20 for, if I had the money

TWILIGHT ZONE- no other data. I understand that some of the music on this was done by Bernard Herrmann, but that's about all I know.

More Music From THE TWILIGHT ZONE- no other data. I saw a copy of this a couple of years ago, but foolishly didn't buy it.

\*\*\*\*\*FILM SOUNDTRACKS\*\*\*\*\*

ALIKAZAM THE GREAT (Iles Baxter)-VeeJay Records (VJ T 6000), \$15. Nice music from the Japanese animated film which was released in this country by American International Pictures.

ANDROMEDA STRAIN (Gil Melle)- Kapp Records (KRS 5513), \$5. What I find most interesting about this one is the unconventional manner in which the album is held by the record jacket, reminiscent of the way the British package some of their albums.

AROUND THE WORLD UNDER THE SEA (Harry Sukman)- Monument Records (MLP 8050), \$8.

AROUND THE WORLD IN 80 DAYS (Victor Young) - Decca Records (DL 9046) (also TOPS Records L 1591), \$5. Victor Young died shortly after completing this brilliant score, but did an excellent job none-the-less. Fortunately a very large number of these were pressed (as well as several imitations) so it isn't too hard an item to find.

BARBARELLA (Bob Crewe) - Dynavoice Records (DY 31908), \$5. Another mass-produced SF soundtrack which isn't too hard to find. The music has been described favorably by other people, though I don't care much for it. Bob Crewe used to write songs for the rock group The Four Seasons and years ago (when they were with VeeJay Records)(which went out of business when they tried to market a Beatles album they didn't have the rights to), produced most of that groups songs.

BLACULA (Gene Page) RCA Records (LSP 4806) \$5. This isn't supposed to be a very good soundtrack, but the fact that it exists is infinitely interesting in and of itself. This should be still in print.

CIRCUS OF HORRORS (Muir Mathison & Franz Reinzenstein) - Imperial Records (IR 9129), \$25. Nice music from an obscure film.

DAY THE FISH CAME OUT (Mikis Theodorakis) - 20th Century Fox Records (s 4194). An interesting soundtrack from the composer of Z and NEVER ON SUNDAY.

DE SADE (Billy Strange) - Tower Records (T 5170). Tower records has been out of business for several years and almost everything on that label is difficult to find.

DESTINATION MOON (Leith Stevens) - Omega Records (OM 1003). An excellent but hard to find soundtrack from the George Pal film.

DR. PHIBES (I don't know) - American International Pictures Records (AIR 1040). Up until recently this was still in print so it shouldn't be too hard to find or too expensive either. It would be much wiser to get it now while the price is still low instead of waiting a couple of years until it commands a price in the range of DUNWICH HORROR. AIP puts out soundtracks on many of their own films on their own label. It would be very interesting to see a checklist of just what they have put out.

DUNWICH HORROR (Les Baxter) - AIP Records (AIR 1029), \$15. The soundtrack from the film which was loosely based on the famous H.P. Lovecraft story. I can't say much about the quality of the music as no one in town has a copy of the album and it's been a while since I've seen the film (which I can't say I cared for).

EXPERIMENT IN TERROR (Henry Mancini) - RCA Records (LPM 2442), \$10. This is one of Henry Mancini's truly great scores and his fast paced music fits this suspense film perfectly and I rank it as one of the truly great soundtracks. Yet because Mancini is not that terribly popular, this extremely nice item can be obtained for a very reasonable sum.

GOLIATH AND THE BARBARIANS (Les Baxter) AIP Records (AIR 1001). I guess this is the first of the AIP records. I understand AIP Records started up in the late 1950s, put out a couple of albums and then stopped production after issuing a few records, until they started up again in the mid 1960s.

HERCULES (Masseti) - RCA Records (LBV 1036). This album soundtrack has both voice tracks and music from the film and was put out by RCA on their cheapie \$1.98 label which was aimed towards children.

ICE STATION ZEBRA (Michael LeGrande) - MGM Records (SIE 14 ST).

JACK THE RIPPER (Jimmy McHugh and Pete Rugolo) - RCA Records (LPM 2199), \$10. Pete Rugolo shows up again, conducting a rather nice score (which he co-composed) for the film about the famous London murderer of the 19th Century.

LAST SUMMER (John Simon and others) - Warner Bros. Records (WS 1791). I really don't consider this to be a science-fiction film but some people do and someone went so far as to suggest that it be nominated for a Hugo, so it gets listed here. LAST SUMMER is a rock soundtrack performed by John Simon and various others (Aunt Mary's Transendental Slip and Lurch Band, The Electric Meatball, Bad Karma Dan and the Bicycle Brothers, Ray Draper, Henry Diltz, Buddy Bruno, Cyrus Faryar and Colin Walcott). I'm not a fan of John Simon's so I didn't find as much merit in this as others might, but did find the descriptions of some of the rock groups to be rather amusing (The Electric Meatball: An acid-rock group with a difference; theirs is hydrochloric and granite.).

MAN OF A THOUSAND FACES (Frank Skinner) - Decca Records (DL 8623). This film is the biography of Lon Chaney Sr., master horror actor of the silent films.

MASTER OF THE WORLD (Les Baxter) - Vee Jay Records (VJ SR 4000) \$30. A better than average soundtrack by Les Baxter for the Jules Verne inspired film starring Vincent Price. \$30 does seem a bit too high.

MOBY DICK (Phillip Santion) - RCA Records (LPM 1247), \$30. Not really a science-fiction or fantasy film, I list this because Ray Bradbury wrote the screenplay.

Music From the Great Movie Thrillers (Bernard Herrmann) - London Phase 4 (SP 44126), \$5. This record is still in print, so you should be able to get it from a record store or get the store to special order it for you. This isn't a soundtrack but with Bernard Herrmann conducting the music

he originally composed, it comes darn close. This album contains music from PSYCHO, MARNIE, NORTH BY NORTHWEST, VERTIGO and THE TROUBLE WITH HARRY, and is well worth getting.

Music From The Great Film Classics (Bernard Herrmann) - London Phase 4 (SP 44144), \$5. This album is also still in print and like the preceding one, is not a soundtrack, but it comes darn close. Included on this album is music from SNOWS OF KILMANJARO, CITIZEN KANE, JANE EYRE, and THE DEVIL AND DANIEL WEBSTER.

PLANET OF THE APES (Jerry Goldsmith) - Project 3 (PR 5023 SD). I think this one might still be in print.

ROSEMARY'S BABY (Christopher YOUNG) - Dot Records (DLP 25875), \$6. Young's score for this Roman Polanski film is very good indeed and since this was one of the records that was mass produced, it isn't too hard to find.

SILENT RUNNING (Peter Schickele) - Decca Records (DL-7-9188), \$5.

STUDY IN TERROR (J. Scott) - Roulette Records (Roul OS-S-801). \$9.

Themes From Horror Movies (various) - Coral Records (CRL 57240), \$5. This is not a soundtrack, but more of an accumulation of various horror movies themes as played by Dick Jacobs and his Orchestra. Included on this record are the themes from THE MOLE PEOPLE, SON OF DRACULA, HORROR OF DRACULA, DEADLY MANTIS, HOUSE OF FRANKENSTEIN, REVENGE OF THE CREATURE, THIS ISLAND EARTH, TARRANTULA, THE CREATURE WALKS AMONG US, THE CREATURE IN THE BLACK LAGOON, IT CAME FROM OUTER SPACE and THE INCREDIBLE SHRINKING MAN. The music on this album is pretty close to the originals and since most of it is unavailable anywhere else, is probably well worth getting.

THINGS TO COME (Sir Arthur Bliss) - RCA Red Seal Records (LSC 2257 -out of print) and London Stereo Treasury Series (STS 15112- in print). This album has three things on it, one of which is a suite composed by Sir Arthur Bliss which is based on the score he composed for the H.G. Wells 1936 science-fiction classic. Also on the album is Maides' 'Pomp and Circumstances' and Bliss' 'Welcome To the Queen' (a piece of music Bliss composed to welcome Queen Elizabeth home to London after her 1954 tour of the British Commonwealth).

THE TRIP (The Electric Flag) - Sidewalk Records (ST 5908). The rock group The Electric Flag both composed and performed the music on this soundtrack. for Roger Corman's inventive AIP film. It's not too bad.

2001: A SPACE ODYSSEY (various) - MGM Records (SIE 13 ST), \$5. This is probably the best selling science-fiction soundtrack of all time and was one of the first to utilize classical music by the 'Masters' as the background music for an SF film. I wouldn't be suprised if this album remains in print for years.

VERTIGO (Bernard Herrmann) - Mercury Records (MG 20384), \$50. The classic Bernard Herrmann score for the Alfred Hitchcock suspense thriller.

WESTWORLD (Fred Karlin) - MGM Records (ISE-47-ST), \$5. This soundtrack just came out and is still available.



WUTHERING HEIGHTS (Michael LeGrande) - AIP Records (AIR 1039), \$10.

\*\*\*\*\*ADDITIONS TO THE\*\*\*\*\*  
\*\*\*\*\*SOUNDTRACK LIST.\*\*\*\*\*

A CLOCKWORK ORANGE (Various) - Warner Bros. Records (WS 2573), \$5. The brilliant Walter Carlos renditions make this album a 'must-have' item. However, several collectors claim that the Walter Carlos score for the film on Columbia Records (KC 31480) is superior to the actual soundtrack. The Columbia album also contains 'Timesteps', a 14 minute piece that Carlos sent to Kubrick and it was after hearing 'Timesteps' that Kubrick decided to use Carlos for A CLOCKWORK ORANGE. Both albums are still in print.

GOLDEN VOYAGE OF SINBAD (Miklos Rozsa) - not released yet. As far as I know this record has not been released and when it is, it will probably be in very limited quantity, so it would be wise to get a copy of this before it goes out of print.

SEVENTH VOYAGE OF SINBAD (Bernard Herrmann) - Colpix Records (CP 504), \$200. This is supposed to be Herrmann's finest score and one of the finest in the history of film music. Limited quantities and huge demand have assured this item of one of the highest prices in soundtrack history. I understand that there is a bootleg (illegally made) copy going around that isn't too bad (quality wise) for \$14-15 and I have heard about some company reissuing the record, but I have no further information at this time (except that some people may be selling the reissue...though they could be taking advance orders).

THREE WORLDS OF GULLIVER (Bernard Herrmann) - Colpix Records (CP 414), \$30.

\*\*\*\*\*MISCELLANEOUS ITEMS\*\*\*\*\*

Alfred Hitchcock Presents Ghost Stories (Narrated by John Allen) - Golden Records (LP 89). Allen reads six stories, including 'The Open Window' by Saki and 'Jimmy Takes Vanishing Lessons' by Walter Brooks.

Begatting of The President (read by Orson Welles) - Mediarts Records (M 41-2). The Nixon-Johnson Administrations told in fairy tale format.

Black Mass (Lucifer) UNI Records (UNI 73111). Very nice occult music.

Boris Karloff's Tales of Mystery and Imagination (read by Boris Karloff) Playhour Records (CR 32). Karloff reads two Washington Irving classics, 'Legend of Sleepy Hollow' and 'Rip Van Winkle'.

Burgess Meredith Reads Ray Bradbury (read by Burgess Meredith) - Lively Arts Records (LA 30004). Meredith read two of Bradbury's stories, 'Marionettes Incorporated' and 'And There Shall Come Soft Rains', and does a pretty good job.

Dark Carnival (Bob Jacobs) - Tower Records (T 5172). This attempt to set Ray Bradbury's stories to music has recieved favorable criticism from many Ray Bradbury fans and (I understand) from Ray Bradbury himself. Among the stories adapted and sung by Jacobs are: 'Emmissary', 'Wind', 'Small Assassin', 'Homecoming', 'The Illustrated Man', 'The Dwarf', 'The Jar', 'There was an Old Woman' and 'The October Country'. A very nice album to own, and regretably a very scarce one.

Drop Dead (Arch Oboler) - Capital Records (T 1763). This record consists of a series of readings written by Arch Oboler who thrilled America with his famous 'Lights Out' radio show in the 1930s and 1940s. There are six separate readings on the album including 'I'm Hungry', 'Taking Papa Home', 'The Dark', 'A Day at the Dentists', 'The Posse', 'Chicken Heart', and 'The Laughing Man'. Included in the cast are many of the actors of the old 'Lights Out' radio show. The first side of the album is quite good, however the second side leaves a lot to be desired and gets a little too hokey to be good.

An Evening With Boris Karloff and His Friends (narration by Boris Karloff) Decca Records (DL 74833). This record consists in part of the voice tracks from various Universal Horror films and Karloff's remarks prefacing them. What's interesting about this album is that it almost wasn't made. Forry Ackerman wrote the dialog and was trying to interest Boris in doing the album, while Karloff was between pictures. Karloff didn't like the first script that Ackerman wrote and had to leave the next day to be on location. Staying up all night, Ackerman rewrote the script, Karloff liked it and the result is this album. Voice Tracks that are used on the album are from DRACULA, FRANKENSTEIN, THE MUMMY, THE BRIDE OF FRANKENSTEIN, THE SON OF FRANKENSTEIN, THE WOLF MAN and THE HOUSE OF FRANKENSTEIN. In the cases of SON and THE WOLF MAN some of Frank Skinner's original music is included too.

FAMOUS MONSTERS SPEAKS (reading) - A.A. Records (AAR #3). I believe this consists of rather hoked up adaptations of Dracula and Frankenstein.

Folk Ballads From the World of Edgar Allan Poe (performed by the Ivy League Trio) - Reprise Records (R 6087). Folk music interpretations of Edgar Allan Poe stories by a group that sounds not unlike the Kingston Trio. The songs don't stick all that closely to the Poe stories, but the finished product sounds so nice that you really don't mind. An example: In 'The Tell-tale Heart' a fellow shoots his girl and her beating heart continues to haunt him. Besides 'The Tell-tale Heart', the album also contains 'The Bells', 'The Raven', 'Masque of The Red Death', 'Eleanora', 'Cask of Amontillado', 'Morella', 'The Pit and The Pendulum', 'The Oblong Box', 'Annabelle Lee', 'The Fall of The House of Usher', and 'Never Bet The Devil Your Head'.

Jewels of The Sea (Les Baxter) - Capital Records (T 1537). Mostly this album consists of some of Les Baxter's mainstream music, however one piece is of interest: Katia's Theme, from the Mario Bava film BLACK SUNDAY.

H.P. Lovecraft (H.P. Lovecraft) - Phillips Records (PHS 600-279). H.P. Lovecraft is a rock group, however two of the songs on their first album are loosely based on H.P.L. ('At The Mountains of Madness') and August Derleth ('Keeper of The Keys') stories.

Monster Mash (John Zacherle) - Parkway Records (P 7018) (also on Wyncote Records SW 9050). Back in 1962, Bobby 'Boris' Pickett released the immensely popular 45 'Monster Mash'. In 1964, late night horror show host John Zacherle recorded his own version of this tune and it (along with the follow up tune 'Dinner With Drac') was a hit. The album was an outgrowth of the 45 singles and consisted of those two songs plus 10 current hits (originally recorded on Parkway or Cameo records by stars as Chubby Checker, Bobby Rydell, The Dovells and The Orlons) with the words slightly changed, to add a weird slant. JoAnne Campbell's 'I'm The Girl From Wolverton Mountain' became Zacherle's 'I'm The Ghoul From Wolverton Mountain' and Chubby Checker's trendsetting 'Limbo Rock' became Zacherle's 'Limb From Limbo Rock'. Since Zacherle was using the Cameo-Parkway orchestra and backup singers, his

renditions come darn close to the originals, and are pretty neat besides. Some of the other songs he does are 'The Weird Watusi (after DeeDee Sharp's 'Wa-Watusi'), 'The Pistol Stomp' (after the Dovell's 'The Bristol Stomp') and 'The Ha-Ha-Ha' (after the Orlon's 'The Cha-Cha-Cha'). For anyone into both early rock and SF and horror, this is a must have item, if alone for the preciseness with which it spoofs early rock. For others its appeal will lessen.

Poe Through The Glass Prism (The Glass Prism) - RCA Records (LSP 4201). Poems by Edgar Allan Poe are taken word for word and set to music by the rock group the Glass Prism. Included are 'The Raven', 'To', 'To one in Paradise', 'Eldorado', 'The Conquer Worm', 'A Dream Within a Dream', 'The Happiest Day, The Happiest Hour', 'Alone', 'Beloved', 'Hymn', 'A dream'. Its really not too bad an album.

The Raven (readings by Nelson Olmstead) - Vanguard Records (VRS 9046). Your preference for this album will depend upon how much you like the voice of Nelson Olmstead and I know of quite a few people who can't stand him. Included are 'The Raven', 'The Bells', 'Sonnet-Silence', 'Annabelle Lee', 'To Helen', 'Ulalume-a ballad', 'Lenore', 'Ligeia' and 'The Black Cat'.

Scary Tales (John Zacherle) - Parkway Records (P 7023). This album is a sequel to the earlier Monster Mash and inevitably, not as good. This time Zacherle tries to spoof fairy tales the same way he so sucessfully spoofed rock only earlier. It doesn't work. Among the fairy tales are 'Clementine', 'A Tisket, a Casket', 'The Spider and The Fly', 'Little Red Riding Hood' and 'Surfboard 109'. Needless to say, Zacherle was satirizing more than just fairy tales.

SHOCK (Kenyon Hopkins and others) - ABC Records (ABC 259). This album is kind of unique in that half of it is composed by Kenyon Hopkins who composed it specifically for this album. The other music that rounds out the album is also horror music (most of it also composed specifically for this album) and a few oddball things like Miklos Rozsa's Theme from SPELLBOUND. All of the music is performed by the Creed Taylor Orchestra. I would imagine that this is kind of rare.

Songs of The Pogo (various) - Simon and Schuster Records (#150). This record consists of 18 songs written by Walt Kelly (most of which are from the Pogo comic strip) with music by Norman Monath. The songs are performed by Walt Kelly, Fia Karin, Mike Stewart and Bob Miller. Probably this would have appeal for Pogo fans (of which there are many) and few others.

Tales of Terror (readings by Nelson Olmstead) - Vanguard Records. (VSD 31/32). Olmstead reads six stories by Poe ('Pit and The Pendulem', 'Cask of Amontillado', 'Fall of The House of Usher', 'Tell-tale Heart', 'Masque of The Red Death', 'The Strange Case of M. Valdemar') and stories by six others. The other stories include two by Robert Louis Stevenson ('Markheim' and 'Body Snatcher'), one by Theophile Gautier ('The Mummy's Foot'), one by Charles Dickens ('Signal Man'), and one by Fitz-James O'Brien ('What was it?'). Ops, almost forgot 'Occurence at Owl Creek Bridge' by Ambrose Bierce.

The Tell-Tale Heart (reading by James Mason) - Decca Records (DL 9062). This reading by James Mason of Poe's classic tale is perhaps among the best recorded. Mason's thick rich tones enhance Poe's story the way it should be, making it an excellent dramatization. On the other side of the album is a dramatization of 'Sorry Wrong Number' by Agnes Moorehead.

War of The Worlds (Mercury Theatre) - Evolution Records (4001). This two album set contains the complete October 30, 1938 Halloween Broadcast by the Mercury Theatre that was so convincing that many people actually thought we were being invaded by Martians. This is the complete 1938 broadcast and is well worth having.

War of The Worlds (Mercury Theatre) - Audio-Rarities Records (LPA 2355). This is a slightly chopped up and condensed version of the original 1938 broadcast by the Mercury Theatre. If you can't get the complete 2 album version, this one album condensation might suffice.

Witchcraft and Magic (reading by Vincent Price & his group of players) - Capital Records (SWBB 342). This double album reading/dramatization by Vincent Price and his group of players is really a first-class production. A must for Vincent Price fans and devotees of horror in general.

\*\*\*\*\*LAST MINUTE ADDITIONS\*\*\*\*\*

ALICE IN WONDERLAND (Charles Strouse & Lee Adams).- Hanna Barbera Records (HLP 2051). This is the musical soundtrack from the 1966 Hanna Barbera animated TV special which featured Bill Dana, Janet Waldo, Don Messick, Mel Blanc and Scatman Crothers. Despite the reputation Hanna Barbera has for being unable to produce absolutely anything of quality, I kinda enjoyed this, limited animation and all. Probably would have appeal only to other Alice fans though.

\*\*\*\*\*CREDITS, ACKNOWLEDGEMENTS AND PARTING COMMENTS OF SORTS \*\*\*\*\*

This listing would never have been completed without the constant help and advice of soundtrack enthusiast Joda Maynard who went out of his way to get whatever information I happened to need. Joda, with his soundtrack listings was able to fill in a great deal of holes that I would otherwise not have known about and this article/listing owes a great deal to him. Most soundtrack collectors are extremely greedy and quite uncooperative when it comes to helping other collectors, so when you run accross someone like Joda, it makes the whole thing worthwhile. Thanks mucho, Joda.

Thanks should also be extended to various area collectors who let me go through their album collections and a tip of the TGR hat goes out to William Black, Bobby Ervin, Big Lee Haslip, Michael Ogden, Joe Siclari and last but not least, Warren Williams. Thanks guys.

I realize this compilation is by no means complete, but hopefully some of you will go through your albums and let me know of items which I'm missing so that when I publish an update, it will be as complete as possible. You can tell from my listing just about what sort of information I need. Anyone who can contribute some information, whether I use it or not, will get a copy of the update when it's published.

Before I go, I'd like to say that this issue of Yellowed Memories is published more or less exclusively for the 6th Mailing of The Esoteric Order of Dagon and probably will not appear elsewhere unless someone else really wants to see it.

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RICH SMALL