



Miklos Rozsa

Wednesday September 21, 1977.

EL CID	Spain - U.S.A.	1961	184 Minutes	Colour
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DIRECTOR: Anthony Mann. SCREENPLAY: Fredric M. Frank; Phil Yordan. PHOTOGRAPHY: Robert Krasker. EDITOR: Robert Lawrence. MUSIC: Miklos Rozsa.

CAST: Charlton Heston (Rodrigo Diaz - EL Cid); Sophia Loren (Chimene); Raf Vallone (Ordonez); Ralph Truman (King Ferdinand); Gary Raymond (Sancho); John Fraser (Alfonso); Genevieve Page (Urraca); Andrew Cruickshank (Gormaz); Michael Hordern (Don Diego); Gerard Tichy (King Ramiro); Christopher Rhodes (Don Martin); Hurd Hatfield (Arias); Massimo Serato (Fanez); Carlo Giustini (Bermudez); Douglas Wilmer (Moutamin); Frank Thring (Al Kadir); Herbert Lom (Ben Yussuf); etc.

In composing the score for EL CID, Miklos Rozsa, who has three Academy Awards to his credit, was anxious to create a musical entity which lay well within the modern idiom but which evoked the spirit and tempers of 11th Century Spain. He visited the famed Escorial, the palace built some thirty miles outside of Madrid by the brooding Philip II as a personal residence, now being used as a museum. Here among the great art treasures Rozsa found a wealth of material; early illuminated manuscripts of church music as well as folk songs and ballads composed for the amusement of the ladies and gentlemen of the royal court. Many of these were written for instruments long out of existence and Rozsa had to translate them into the terms of contemporary musical instruments before they could be properly studied. It was from one of the simpler folk tunes sung by the people of Castile during the lifetime of EL Cid that he created the stirring dramatic theme of the march music which accompanies EL Cid's siege and conquest of Valencia. Moorish sources provided the inspiration for the evocative love theme underscoring the relationship between EL Cid and Chimene.

"EL CID seems to me one of the most pure and beautiful myths that Hollywood has ever made...the most perfectly realised colour picture since Visconti's IL SENSO. The producer, Samuel Bronston, also produced KING OF KINGS, which had about as much religious feeling as a pink plastic crucifix, but the curious thing is that though EL CID is not explicitly devout, it is an infinitely more religious film, in the sense that it is a work about a binding rule of life."

-Penelope Gilliatt - OBSERVER, 1961.



MIKLOS ROZSA *in person*