

INTRADA SPECIAL COLLECTION



Front Cover of CD Jacket

"LIFE...LOVE...SURVIVAL...THE GREATEST ADVENTURES OF ALL."

THE WHITE DAWN | MUSIC FROM THE MOTION PICTURE | COMPOSED AND CONDUCTED BY HENRY MANCINI



1. Arctic Whale Hunt	3:36		
2. Main Title/Your Father's Ice Floe	6:32	12. Snow Buns and Native Song and Little Indian Boy*	2:30
3. Tricky Shaman Pt. I and II	3:09	13. New Bedford Igloo	0:48
4. Seal Scope and Little Indian Boy*	3:15	14. Tricky Shaman—Act II/ Shaman Gets His Rocks Off	1:45
5. The Lesson and Little Indian Boy*	1:31	15. Eskimo Wool	1:45
6. Trek to Warm Buns/ A Goose for Daggett*	3:35	16. Bye Bye Sarkak	1:10
7. Eskimo Pie	3:47	17. Panic Run	0:47
8. The Woolly Booger Hornpipe	4:24	18. Dead Daggett	0:34
9. The Stone Path	1:27	19. Old Woman's Song (Vocals by Akshooyooliak and Lou Gossett)	1:22
10. The Escape and Home Boys Home	2:21	Total Score Time:	50:42
11. Return to Paradise Pt. I and II	5:32		

<b>BONUS TRACKS</b>	
20. Main Title (film version)	2:25
21. The Escape and Home Boys Home (film version) (Vocals by Warren Oates, Timothy Bottoms and Lou Gossett)	2:20
22. Return to Paradise Pt. I and II (film version) (Vocals by Akshooyooliak and Lou Gossett)	5:30
<b>Total Bonus Time:</b>	<b>10:21</b>
<b>Total CD Time:</b>	<b>61:10</b>

\*Contains "Little Indian Boy" Composed by Henry Mancini and Folkways Records

PARAMOUNT PICTURES PRESENTS A MARTIN RANSOHOFF PRODUCTION "THE WHITE DAWN"  
 WARREN OATES TIMOTHY BOTTOMS LOU GOSSETT FEATURING THE ESKIMO PEOPLE OF THE CANADIAN ARCTIC FILM EDITOR DOUGLAS STEWART  
 MUSIC BY HENRY MANCINI DIRECTOR OF PHOTOGRAPHY MICHAEL CHAPMAN BASED ON THE NOVEL BY JAMES HOUSTON  
 SCREENPLAY BY JAMES HOUSTON AND THOMAS RICKMAN ADAPTED BY MARTIN RANSOHOFF PRODUCED BY MARTIN RANSOHOFF DIRECTED BY PHILIP KAUFMAN

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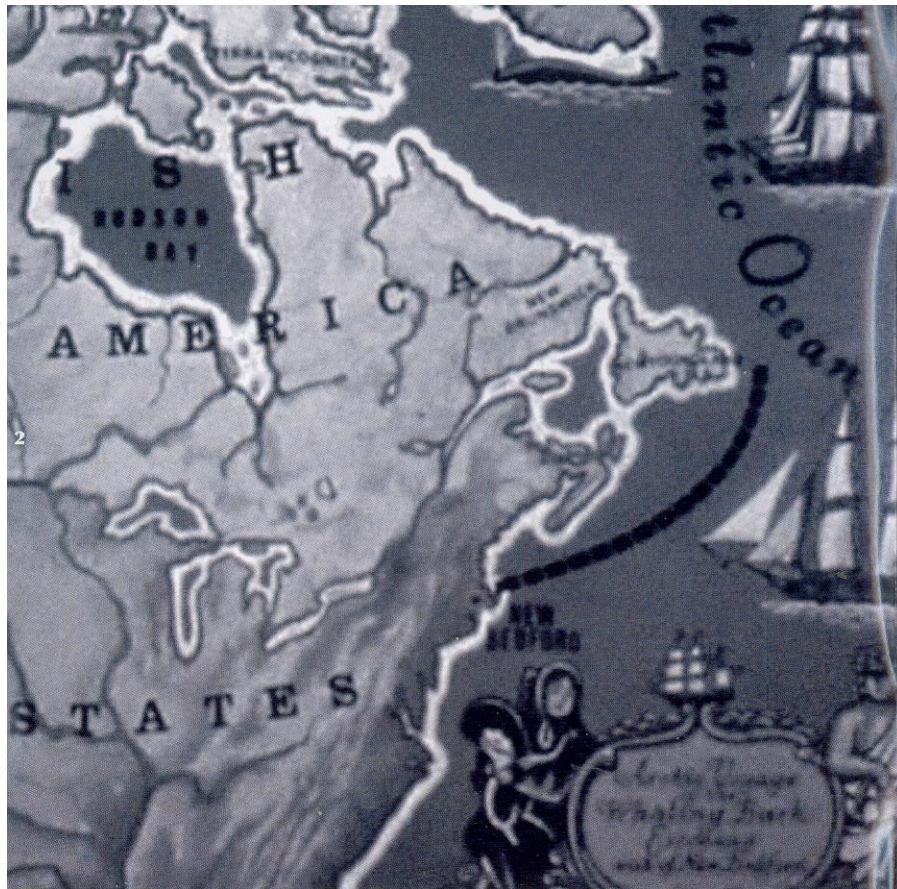
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Front Cover Pamphlet



Back Cover of Pamphlet



**T**HE OPENING OF *THE WHITE DAWN* IS A DISORIENTING experience, featuring exuberant symphonic underscore, stoic narration, and black-and-white footage of a whaling expedition that belies the film's 1974 release date. It is an act of misdirection. The nostalgic tone of adventure on the high seas ends in disaster and shipwreck, and the viewer is abruptly thrust into a scene of an altogether different character—a stark landscape of craggy ice and frigid blue sky, with a handful of half-frozen figures that stagger across the white waste. This is a visual epiphany, but what truly sells the shock is the music by Henry Mancini. By the time the first man falls dead, the comfort of the traditional orchestra seems like a distant memory. In its place is something different: the inhuman groaning produced by a rubber ball being swept over the surface of a gong, in the film mix; the haunting tones of flute and piccolo, in Mancini's original conception. In either case, the shift is sudden and unexpected—a foreshadowing of the drama to come.

*The White Dawn* tells the tale of three American whalers, shipwrecked in 1896 off the coast of Northern Canada, who are nursed back to health and taken in by a group of nomadic Eskimos (Inuit, in contemporary parlance). The “dog-children,” as they are dubbed by a wandering shaman (Sagiaktok), take radically different views of their situation. Billy (Warren Oates) is ornery and resentful, thinking only of escape and exploitation. In contrast, Daggett (Timothy Bottoms) winds up embracing the native culture, and falls in love with a young woman named Neevee (Pilitak). Portagee (Louis Gossett Jr.) is somewhere in between, neither as comfortable as Daggett nor as tightly wound as



Billy. Initially, life is not so bad for the group. Eskimo leader Sarkak (Simonie Kopapik), against the shaman's counsel, freely provides the men with food, shelter and women. But this foundation gradually erodes. Language is a barrier, as the Eskimos do not speak English. Cultural differences widen into major rifts. And Billy becomes increasingly volatile: gambling, stealing food, and introducing the Eskimos to moonshine. As the tensions begin to boil over, the story ends in a shocking episode of violence that calls into question the fundamentals of civilization.



The film is based on the 1971 book *The White Dawn: An Eskimo Saga* by James Archibald Houston, an artist who devoted much of his career to promoting Arctic cultures. Houston (who also co-wrote the film's screenplay) based his book on a real-life account that turned out to have striking parallels with the making of the film. *The White Dawn* used indigenous actors, and was shot over four months near the Frobisher Bay

region of Baffin Island—not very distant from where Robert Flaherty had filmed his landmark 1922 picture *Nanook of the North*. In his memoir, *An Actor and a Gentleman*, Gossett recalls sleeping in igloos, “wrapped in black sealskins, under which we slept naked,” and recounts how the Eskimos actually did offer women for warmth (although Gossett reportedly declined). Timothy Bottoms, much like his character, “became an Eskimo the moment he walked off the plane.” Many of the film's scenes of hunting and eating raw meat were real, and Warren Oates provoked actual (if temporary) anger during a knife-throwing scene, when he accidentally went off target and injured a woman. Shortly after filming, a young Inuit actress went drinking and froze





to death in the snow, in a disturbing echo of one of the film's most shocking scenes.

**W**HATEVER CHALLENGES THE PRODUCTION FACED, the resulting footage was striking in its naturalism. Director Philip Kaufman showed a good eye for the fearsome beauty of the Arctic landscapes, and the cast turned in strong performances. It was all ripe fodder for a composer of Mancini's stature. "The White Dawn was a film composer's dream," he wrote

in his autobiography, *Did They Mention the Music?*, "because there were so many open sequences, with no sound but the wind. There was little dialogue, no cars crashing or people slamming doors to get in the way of the music." Mancini also welcomed the project as an opportunity to finally work with producer Martin Ransohoff. The pair had attempted to collaborate for years, and had come close on 1965's *The Cincinnati Kid*. (Mancini was not available at the time, and the assignment went to Lalo Schifrin instead.) Mancini found that he got along tremendously well with Ransohoff, writing, "He is a true producer in the best sense of the word, and I enjoy working with him." They went on to collaborate on five additional films: *Silver Streak*, *Nightwing*, *A Change of Seasons*, *Physical Evidence* and *Welcome Home*.

Mancini's good relationship with the filmmakers did not preclude an occasional difference of opinion. As recounted in John Caps' essential book *Henry Mancini: Re-inventing Film Music*, Kaufman strenuously objected to Mancini's original, woodwind-based main title. "Phil and Marty Ransohoff both didn't feel that [what I had written]



captured their plight, the bleakness ... the whole thing about being alone," the composer told Caps in a 1992 interview. "It was too structured, a little too romanticized; it was a theme." Fortunately, the quick-thinking Mancini recalled how percussionist Emil Richards had employed a rubber ball for his score to *Arabesque*—dropping it onto the strings of an open piano, and scraping it across the surface of a large gong. "It created the weirdest sounds—actually like a whale—you know, the whale's chant. And so we did that and we ran the picture, and we just, at random, put those swipes in against the electronic sounds. And the minute they heard it, they said, 'That's it.'"



Despite the removal of Mancini's evocative original main title, wind instruments play a prominent role in the score, inspired by the indigenous pipes that Kaufman brought back from Baffin Island. The director also presented Mancini with native drums and recordings of chants that would be used in the film. The composer had faced a similar situation twelve years earlier on *Hatari!*, when he had been called upon to incorporate African sounds and rhythms into his score.

He had accomplished this with skill and innovation, but Africa was well-charted territory compared to the Arctic. "I was concerned about what to do with Eskimo music," he wrote. "I found that about all they had in the way of music was the human voice (which is, of course, the first instrument) and some strange drums made of hoops stretched with walrus or seal bladders." These latter were essentially unusable for Mancini's purposes, being thin and lacking in resonance, but they served as inspiration for custom-made skin drums. The chanting of an old Eskimo woman proved less difficult to integrate. "Surprisingly, she was right on pitch with our





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European tempered scale, so much so that I could take the woman's voice and put orchestra behind it. She was perfectly in tune with our system and with herself."

**T**HE SCORE THAT EMERGES FROM THESE UNIQUE INFLUENCES is an engrossing experience, by turns lyrical and savage. Instrumentation is key, with Mancini crafting and blending different sounds to express the story's many facets. Woodwinds predominate, with flutes bringing an earthy, mystical quality (as they had in *Hatari!*). Reeds, often dissonant and coming from the orchestra's lower register, are used to ominous effect in conjunction with the mysterious shaman. When bowed strings appear, they usually accompany the character of Daggett, emphasizing his romantic outlook on the world. Brass, when not in a seafaring vein, typically convey aggression and hostility—whether emanating from Billy or from the natives. In addition to the ever-present drums, Mancini makes frequent use of mallet percussion, and enhances the score's dreamlike character with electronics and instruments such as autoharp and waterphone.

The film's most distinctive musical ideas are provided vocally by the Eskimos—notably, the old woman's chant. A translator eventually informed Kaufman that this was a bit of improvised nonsense, rather than an old Eskimo folk song. (In an interview with Annette Insdorf, the director recalled being told the woman said, "This man has asked me to sing something so I am just making this up and I hope that he likes what I am singing.") But it functions well in the film—enough so that Kaufman repurposed



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it years later for *The Right Stuff*—and Mancini makes splendid use of the melody during the migratory trek scene. There is also a memorable ceremony where two women create a hypnotic “music” by breathing rapidly into each other’s throats. Two additional themes are of particular importance within the score. The first is a gentle, almost childlike tune that seems to represent innocence and joy, as the Eskimos teach the strangers their way of living and hunting. The second is a fragile love theme for Daggett and Neevee. Sounding most frequently in mallet percussion and plucked strings, it has a delicate music-box aspect. It appears during key moments in the pair’s relationship: their first lovemaking; a “pillow talk” scene where Daggett shares his sketchbook and desire to start a family; and the heartbreaking scene of Neevee

## THE WHITE DAWN CUE ASSEMBLY

- |  |  |   |                |
|--|--|---|----------------|
| 1. Arctic Whale Hunt                         | 1M1/1M1A   | 11. Return to Paradise Pt. I and II                       | 8M2/9M1–9M2    |
| 2. Main Title/<br>Your Father’s Ice Floe     | 1M2 Main Title<br>1M3–2M1 Your<br>Father’s Ice Floe  | 12. Snow Buns and<br>Native Song and<br>Little Indian Boy | 9M3–10M1       |
| 3. Tricky Shaman Pt. I and II                | 3M1  | 13. New Bedford Igloo                                     | 11M1           |
| 4. Seal Scope and Little<br>Indian Boy       | 4M1  | 14. Tricky Shaman—Act II/<br>Shaman Gets His Rocks Off    | 11M2/<br>11M2A |
| 5. The Lesson and Little<br>Indian Boy       | 4M2  | 15. Eskimo Wool   | 12M2           |
| 6. Trek to Warm Buns/<br>A Goose for Daggett | 5M1 Trek to Warm Buns<br>5M1A A Goose for<br>Daggett | 16. Bye Bye Sarkak  | 13M1           |
| 7. Eskimo Pie                                | 5M2–6M1  | 17. Panic Run   | 13M3           |
| 8. The Wooly Booger<br>Hornpipe              | 6M2  | 18. Dead Daggett  | 13M4           |
| 9. The Stone Path                            | 7M1  | 19. Old Woman’s Song                                      | [no slate]     |
| 10. The Escape and<br>Home Boys Home         | 8M1  | BONUS TRACKS  |                |
|  |  | 20. Main Title (film version)                             | [no slate]     |
|  |  | 21. The Escape and<br>Home Boys Home<br>(film version)    | 8M1            |
|  |  | 22. Return to Paradise<br>Pt. I and II (film version)     | 8M2/9M1–9M2    |



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sobbing over the prostrate form of her beloved.

*The White Dawn* did not turn out to be a great box office success, but Mancini's contribution was singled out for critical praise. "Henry Mancini has provided an unusually innovative and occasionally soaring score," wrote the staff of *The Independent Film Journal*, and Charles Champlin of the *Los Angeles Times* proclaimed: "One of the several excellences of *The White Dawn* is as thoughtful, restrained and effective a score as Henry Mancini has ever composed ... beautifully suited to

the brooding distances of the landscape." While no soundtrack album for *The White Dawn* was released during the composer's lifetime, he often acknowledged the score as a personal favorite—adding extracts to his concert repertoire, and using clips from the film as an instructional aid. Author Timothy E. Scheurer, in an appreciation for the *Journal of Popular Film & Television* written shortly after Mancini's passing, recalled one such presentation from a 1979 American

Film Institute seminar. "The fare was, in short, not that expected in this kind of setting, because he chose things that did not have great commercial success or appeal. Nonetheless, the material ... revealed a side of Mancini that many at the seminar had not seen: He was concerned about the art of scoring and not just hit tunes." Mancini's more popular works may have engendered a larger number of epitaphs, but it is difficult to imagine one that would have pleased him better. —John Takis



## INTRADA SPECIAL COLLECTION • VOLUME 253



Composed and Conducted by HENRY MANCINI

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LIFE... LOVE... SURVIVAL... THE GREATEST ADVENTURES OF ALL.



A MARTIN RAMONOFF PRODUCTION  
**THE WHITE DAWN**  
WARREN OATES | TIMOTHY BOTTOMS | LOUI GOSSET  
MUSIC BY HENRY MANCINI  
CASTING BY MARTIN RAMONOFF  
EDITED BY MARTIN RAMONOFF  
PRODUCTION DESIGNER: BOB FARRAR

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



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Paramount Pictures presents  
**A MARTIN RANSHOFF PRODUCTION**

## THE WHITE DAWN

**WARREN OATES TIMOTHY BOTTOMS LOU GOSSETT**

Based upon the novel by JAMES HOUSTON Music by HENRY MANCINI Screenplay by JAMES HOUSTON and THOMAS RICKMAN  
Adaptation by MARTIN RANSHOFF Produced by MARTIN RANSHOFF Directed by PHILIP KAUFMAN In Color A Paramount Release

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