The background is a vibrant red with a fine, woven texture. Scattered across the top and middle are several small, cut-out figures of people in various poses, some appearing to be running or walking. In the lower half, a larger, more detailed illustration shows a man in a dark suit and red tie running alongside a woman in a light-colored dress. They are both looking back over their shoulders with expressions of urgency. The overall composition suggests a sense of movement and escape.

MUSIC FROM THE MOTION PICTURE

# INVASION OF THE BODY SNATCHERS

COMPOSED AND CONDUCTED BY  
*CARMEN DRAGON*



# BODY SNATCHERS AND DRAGONS

by Jeff Bond

## Produced at the height of the 1950s

“sci-fi boom,” director Don Siegel’s *Invasion of the Body Snatchers* contradicted its dozens of forbears from that decade. Most of them had either depicted explorations of outer space by mankind or threats in the form of giant insects, marauding dinosaurs or hostile space aliens, but *Invasion* offered something different.

Based on a story by science fiction writer Jack Finney entitled “The Body Snatchers” (serialized in *Collier’s* magazine), *Invasion of the Body Snatchers* did involve a hostile invasion from space—but an internalized one, with ordinary citizens of a small town quietly absorbed into an emotionless hive mind that takes its victims in their sleep. They awaken the same people, but different—unfeeling and detached from all but the common will to survive and spread. The effect of the story was one of psychological terror: the terror of losing one’s own personality—one’s soul, in effect—to something incomprehensible.

Producer Walter Wanger saw movie potential in Finney’s story, and purchased rights to it before it even completed its run in *Collier’s*. Wanger was a Hollywood titan who had once run Paramount Studios, but had fallen on hard times after some big-screen failures and a shooting incident that had put him in jail for four months for attempted murder.

After his jail stint Wanger returned to work at Allied Artists—formerly Monogram Pictures, a factory for low-budget quickies. Allied Artists and its

management had ambitions to make more important movies, and Wanger's collaboration with director Don Siegel on a gritty drama called *Riot in Cell Block 11* was a step in that direction. Siegel had been kept under contract as an editor at Warner Bros. for years despite ambitions to direct, having won Oscars for two short films he'd made as a director in 1945. He had a half dozen movies to his name as a director by the time he made *Riot in Cell Block 11*, but the prison film was the first to gain him notice as a maker of feature films.

Wanger brought *The Body Snatchers* to Siegel, who agreed that the story had the makings of an exciting movie project. Screenwriter Daniel Mainwaring, who'd written screenplays for such classic film noirs as *Out of the Past* and *They Made Me a Killer*, wrote the script, and the studio budgeted the film at \$300,000 with a shooting schedule of under a month. Siegel shot the film during March and April 1955, and the studio titled it *Invasion of the Body Snatchers*, a designation that Siegel thought went against the grain of the intelligent, psychological kind of film he was trying to make.

Casting for the movie presented challenges—actors Gig Young, Joseph Cotten and, eventually, Richard Kiley all passed on the lead role of physician Miles

Bennell, leading to the casting of actor Kevin McCarthy, still primarily known for playing Biff in the 1951 film adaptation of *Death of a Salesman*. Siegel cast other roles with an eye for the familiar, and a number of cast members either hailed from beloved Americana classics or would later become television icons. As the vaguely Bohemian couple Jack and Teddy Belicec (who harbor a creepy pod duplicate of Jack on their pool table for some of the film), Siegel cast actors King Donovan and Carolyn Jones. Donovan would have been familiar to TV viewers from the sitcom *The Bob Cummings Show*, and Jones had appeared in both comedy and dramas on television and on the big screen (in





the next decade she would gain fame as Morticia Addams, the vampiric wife and mother on *The Addams Family*). Tom Fadden, the wiry-haired actor familiar from Frank Capra's *It's a Wonderful Life*, played one of the film's first "victims," the uncle of worried Wilma Lentz (Virginia Christine, who would later hawk Folger's coffee as the comforting "Mrs. Olsen" in dozens of television commercials).

Siegel had planned an even more subversive connection to *It's a Wonderful Life*—he'd wanted to cast wholesome actress Donna Reed as female lead Becky Driscoll, Bennell's love interest, who late in the film becomes a "pod person" herself. Reed proved unavailable, and after considering Anne Bancroft and Vera Miles, Siegel cast the stunning Dana Wynter as Becky.



Makeup artists created full body casts for Donovan, Wynter and Jones so that they could be seen "forming" from the alien pods, and in Wynter's case the framing of the shot suggests nudity in a way that was daring for the time. Mainwaring's screenplay was also surprisingly adult, with Bennell and Becky both coming off divorces and Bennell sprinkling a constant stream of innuendo about his "bedside manner" as he puts the moves on his old flame Becky. Allied Artist executive Steve Broidy objected to the film's humor and had Siegel cut a great deal of it out of the film, reducing the running time to well

under 90 minutes. Broidy also disliked Siegel's ending, with Bennell screaming into the camera, "They're already here! YOU'RE NEXT!" The finale was to become a classic screen moment, but Broidy insisted that Siegel film a prologue and epilogue that showed Bennell stumbling into a hospital to explain his story, and two doctors (played by Whit Bissell and Richard Deacon) alerting authorities at the end when they finally come to believe Bennell. Siegel hated the idea

of the bookend scenes but obediently filmed them anyway, although his casting (with the ubiquitous Bissell seeming a regular from every 1950s sci-fi movie and the sardonic Deacon best known for his comedy work) seemed designed to make viewers take the scenes less than seriously.

Broidy and Allied Artists in fact had little faith in *Invasion of the Body Snatchers*, and the film sat on the shelf for 10 months after filming before finally being released in early 1956.

Audiences accustomed to attacks by giant insects and marauding mutants must



have been unnerved by *Invasion's* more subtle, skin-crawling suspense. Although most of the principals didn't discern a political slant to the film (actor McCarthy thought it a satire of "Madison Avenue"), audiences and critics quickly imprinted the film with their own agendas, seeing it as either a hysterical warning about Communism or a reaction to the Senator Joseph McCarthy hearings and fervent *anti-Communism*. The film was one of

the first to create a mood of all-out paranoia, portraying the citizens (and even the police force) of a seemingly idyllic small town as an insidious threat, and friends and lovers as people who might turn into ruthless enemies without warning. In that way it anticipated the post-Watergate, paranoid cinema of the 1970s, and a sophisticated 1978 remake of *Invasion of the Body Snatchers* undertaken by Philip Kaufman became the last word in

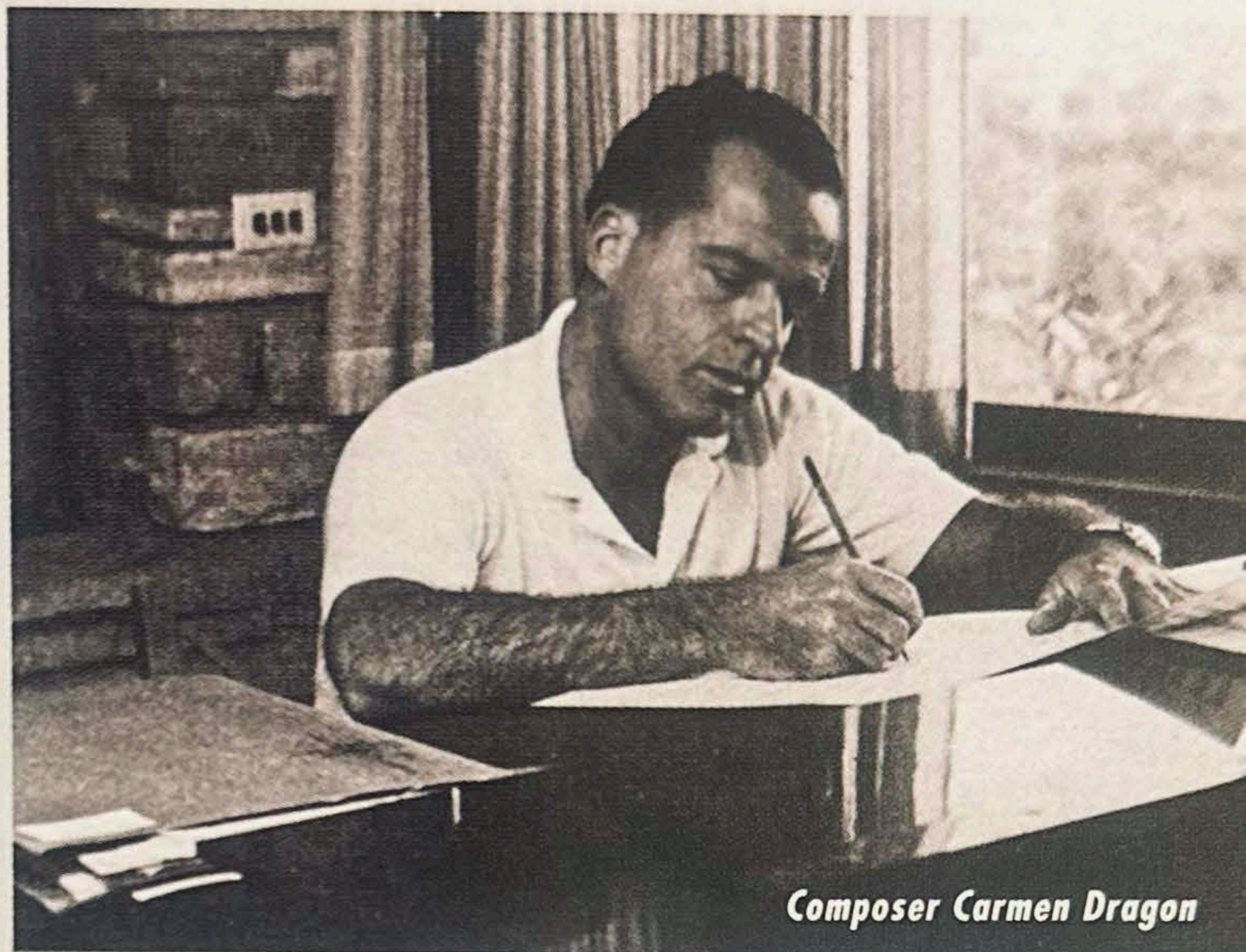
that shadowy genre, even boasting a cameo from McCarthy, still screaming “You’re next!” to heedless San Francisco drivers. “Pod people” became a useful slang term for any lemming-like, unimaginative person, and even the film’s title became shorthand for subversion and brainwashing. With its stark black-and-white photography and breathless suspense sequences, the 1956 film still stands as a classic today.

**One of the most unusual** yet successful artistic decisions made in the production of *Invasion of the Body Snatchers* was the assignment of composer, arranger and conductor Carmen Dragon to write the film’s score. Dragon had over a decade of experience in writing music for films by 1956—in fact he had won an Oscar for one of his very first movie assignments, 1944’s *Cover Girl*, without receiving screen credit for the work (he shared



the award with Columbia Pictures music director Morris Stoloff). He had also scored *Mr. Winkle Goes to War* (1944), *Young Widow* (1946), the Heddy Lamarr pictures *The Strange Woman* (1946) and *Out of the Blue* (1947), *The Time of Your Life* (1948), *Kiss Tomorrow Goodbye* (1950), *Night Into Morning* (1951), *The People Against O'Hara* (1951) and *At Gunpoint* (1955). Dragon was a far better-known personality than most film composers of the period: he had 5000 hours of radio broadcasts to his credit, had conducted some of the world's most prestigious symphony orchestras, made dozens of album recordings (particularly with the Hollywood Bowl Symphony Orchestra) and was famed for his pops and light-classical arrangements, including one of the most popular arrangements of the song "America, the Beautiful."

That might not have seemed like the best endorsement for someone needed to score a bone-chilling exercise in psychological horror, but with *Invasion of the Body Snatchers* Dragon not only showed that he could produce a work on the level of any sci-fi/horror score of the period—he also anticipated some techniques and effects that would not come



**Composer Carmen Dragon**

into common use until several years after the movie's release.

Dragon's *Invasion* score is at times frenetic, complex and with very little obvious repetition, making its building blocks more difficult to isolate than those of more conventional or romantic scores of the period. Not surprisingly, coming from a composer so well known for his pop arrangements, the score's most obvious element is a warm, romantic love theme, first heard in "Here Comes My Love" and then presented in various guises throughout the score as accompaniment to the doomed and very adult love affair between Miles Bennell and Becky Driscoll. Dragon's horrific music for the "pod people" is more elusive

and protean, but his blasting main title music and the crushing low brass and ripping woodwind riffs that play as the first “pod” body is revealed in “Tell Me Who” lay the foundations for this monster music.

Dragon developed his pod music into a hammering, alarming stinger (“Shadows in the Night” and “The Voices”), and added low, staccato piano notes (first heard around 2:58 into “Where Are You?”/“Don’t Worry About Me”) as an unnerving suspense effect throughout the score, a technique that composers like Jerry Goldsmith would popularize the following decade in scores like *Planet of the Apes*. Dragon’s boiling, tremolo string writing (introduced in “If I Should Die”) also prefigures Bernard Herrmann’s tense and complex string writing in his iconic 1960 score to Alfred Hitchcock’s *Psycho*. Dragon wrote some eerie, almost impressionistic passages for flute that give a creepy vibe to cues like “Hysteria,” “The Devils Workshop” and late in “Open the Door” (just as Miles and Becky are about to emerge onto the main street of Santa Mira, their small town, and try—unsuccessfully—to pass as pod people).

Dragon’s hammering brass music for the presence of the pod people, heard in

“Shadows in the Night” and “The Voices,” lays the groundwork for a percussive, linear march that drives the score toward its hopeless conclusion—but in the film’s troubled and lengthy post-production, a great deal of Dragon’s musical architecture was lost. Dragon



scored the first version of the film, which lacked the bookend scenes of Miles being questioned in a hospital and also contained dialogue the studio executives found too comical for a horror film. By the time Don Siegel filmed the bookend scenes and recut the film, Dragon had moved on, so music editor

Jerry Irvin dismantled sections of Dragon's score, dropping one cue entirely, moving certain cues into areas of the film for which they had not been originally intended, and even adding a few snippets of library music to the latter sections of the film. "They're



Over There," intended to underscore Miles and Becky's agonizing flight uphill with the townspeople in pursuit, went unused, while the finale of "No! Never!" was postponed—moved from its original position over Miles' panicked warnings to people on the highway ("They're already here! You're next!") to the

slightly more upbeat ending after Miles has successfully gotten through to the authorities at a local hospital. In Dragon's original conception, the hammering motif for the pod people would have built up, subtly and inexorably, into the terrifying chase music of "They're Over There" and into the final scenes of Miles trying to warn drivers along a freeway, reinforcing the hopelessness of the struggle against the encroaching menace.

*Invasion of the Body Snatchers* would be Carmen Dragon's final film score—a year after the movie opened, the popular conductor broke attendance records with an appearance at the Hollywood Bowl, with 18,740 admissions and reportedly thousands of people turned away at the gate. While Dragon's work in film had been successful, he had more freedom and recognition in the concert and popular recording world and he would continue his high-profile career there.

1950s horror movie scores were rarely preserved and even more rarely presented in album form, and the discovery of Carmen Dragon's *Invasion of the Body Snatchers* score—written for a film released by a low-budget studio and one that few suspected

would become a cult movie classic—is both historic and a major treat for film music fans. In assembling the score we have attempted to recreate the composer's original intentions for the work, irrespective of the tracking and switching that took place after Dragon left the production. It's a work of spine-tingling ferocity and complexity, and one of the most forward-thinking and groundbreaking of its era—now finally revealed almost 60 years after its composition and recording.

Carmen Dragon's arrangements are available for rental through the Carmen Dragon Music Library (on the web at [carmendragon.com](http://carmendragon.com)), established after his death in 1984 by his daughter Kathy Dragon Henn. Since Kathy's passing in 2013 the company continues to keep Maestro Dragon's legacy alive under the direction of office manager Ellen O'Connor and Mr. Dragon's son-in-law—composer, conductor and arranger Richard "Rick" Henn, producer of the *Invasion of the Body Snatcher's* album and CD release for La-La Land Records.

1. **Main Title** Carmen Dragon's tense and shattering main title introduces his unnerving music for the alien pods and cannily builds major, fanfare-like moments to coincide with Walter Wanger's and Don Siegel's respective credits on screen.

2. **No Bananas Today** Dragon created a semi-pastoral yet concerned piece of underscoring for an early encounter between physician Miles Bennell and paranoid kid Jimmy Grimaldi. When Miles' original, more low-key narration was changed to reflect the new opening scenes, part of this cue went unused.

3. **Here Comes My Love** Miles picks up Becky Driscoll in his car to the tune of Dragon's warm love theme, with just a hint of moody dramatics (in an arrangement dominated by romantic strings) to keep the melody from sounding too sweet.

4. **Somebody Stole My Man** Dragon creates a pastoral, small-town vibe at Miles' office before the complaints of Jimmy Grimaldi are reflected in concerned, subdued writing for strings, brass, woodwinds and harp.

5. **Where Are You?/Don't Worry About Me** Dragon begins to hint at his upcoming horror music as low woodwinds, brass and—eventually—a rumble of low-end, staccato piano with eerie, sickly strings play over Miles' questioning of Wilma Lentz about her suspicions concerning her aunt and uncle. "Don't Worry About Me," with its heavy, urgent finale, was dialed out of the film.

6. **Tell Me Who** Dragon's first real horror music heard in the film since the main title, "Tell Me Who" begins with a swelling crescendo that leads into a blast of his ugly, brass-heavy monster music and shrill flourishes from woodwinds as Jack Belicec reveals the body he's found inside his house to Miles. Dragon continues to toy with his monster pod material but in more subdued, diabolical writing for strings and woodwinds as Miles, Becky, Jack and Teddy ponder their discovery.

7. **If I Should Die** As the group continues their discussion over the strange body—and the clumsy Jack cuts his finger—Dragon provides a wealth of *Psycho*-like underscoring for tremolo strings, some of which went unused in the final film.

8. **Shadows in the Night/Hysteria** Miles and Becky arrive at Becky's house and see the shadow of her father emerging from the cellar. Dragon's hammering brass and staccato low piano clearly suggest that Becky's father is



not what he seems. Meanwhile, at the Belicecs' house, Teddy watches in horror as the body on their pool table opens its eyes; then he sees a wound begin to bleed on its hand—exactly like the cut Jack had. Dragon brings all of his horror techniques to bear here—slithering, coiling strings, rumbling low piano, heavy brass exclamations and low-register flute underscore the Belicecs' rush to Miles' house for help.

**9. The Voices** Fearing for Becky's safety after hearing the Belicecs' story, Miles returns to Becky's house. Thinking he hears voices in the basement, he sneaks alongside the house and breaks a basement window to investigate. Dragon restates his hammering "pod person" stings, adding an anguished string line and the beginnings of a percussive, linear march that will dominate the final moments of the score as Miles rushes to Becky's.

**10. I'm Taking You to My House/They Won't Believe Me** Miles sees the pod body of Becky in a crate in her father's basement. Sneaking upstairs, he checks to find Becky's father asleep, wakes up



Becky, and sneaks her out to his car. Dragon wrote music for coiling strings, timpani and a diabolical contrabassoon, alternating with his love theme as Miles sneaks Becky out of the house. (In the film, the sight of Becky's "pod body" was tracked with the monster pod music from "Tell Me Who.")

Later, psychiatrist Danny Kaufman meets Miles, Becky and the Belicecs at the Belicecs' house. Miles explains his experience at Becky's and the group finds the strange body in their house gone, much to Kaufman's amusement. Carmen Dragon's spotting notes refer to some of the sly comic dialogue that Steve Broidy insisted be cut out of the film: When Jack Belicec asks, "What happened?" after Miles and Becky arrive, Becky says, "The greatest night of my life. I was kidnapped from my bed by a handsome man in pajamas—carried through the streets like a captured cave woman. And he has to supply chaperones." Miles explains, "It's just that I get lonesome sometimes and when that happens I have to have company." Since Dragon had written his cue for the complete scene, some of his brooding, slowly slithering mood music went unused.

11. **Suddenly** The next morning finds Becky making breakfast for Miles in his apartment and Jack Belicec arriving to ask if he

and Teddy can stay there. Dragon provides his most fully developed statement of the love theme for this scene, but his concluding phrases hit the cutting room floor when some additional romantic dialogue and a final kiss were cut out of the film.

12. **Wilma/The Devils Workshop/Get Help/Yell for Help** Later that day, Miles runs into Wilma Lentz downtown, and she tells him she's no longer worried about her uncle. Dragon wrote a brief cue of low pulses and flute for this encounter.

That evening, while preparing to sleep in Miles' apartment, Miles, Becky and the Belicecs discover pod duplicates of themselves growing in an adjacent greenhouse. This lengthy combination of cues waxes and wanes between aggressive monster music for the discovery of the pod duplicates; growling contrabassoon, staccato piano and low flute; rumbling suspense and clustered, surging strings—maintaining suspense and growing in intensity as Miles attempts to get through to authorities on the phone and the group works up the courage to destroy the pod bodies with pitchforks.

13. **No More Tears/Waiting for You** After the group splits up to head out of town, Miles and Becky stop for gas, only to discover after leav-

ing the station that the attendant has placed pods in the trunk of Miles' car. Miles burns the pods with a road flare and then drives to his assistant Sally's house, where he spies Sally and Becky's father discussing placing a pod in the bedroom of Sally's infant daughter. Dragon's furtive music for low piano, contra-bassoon and flute shifts to trilling strings that build to the destruction of the pods, followed by suspense music for low strings (plucked and bowed) and flute as Miles spies on Sally and Mr. Driscoll before he's caught by a local policeman. Dragon's flute music adds a particularly chilling tenor to the discussion of "turning" Sally's infant, after which Sally says there will be "no more tears."

When cop Nick Grivett tells Miles to go inside the house ("We've been waiting for you."), Miles punches him and escapes to his car, in which he and Becky flee from the pursuing pod people. The first real chase music of the score (much of which was tracked throughout the later chase sections of the film) begins as Miles throws his punch and runs, with Dragon launching a fusillade of pounding brass and strings that recedes at 4:00 as Miles and Becky abandon their car and sneak into Miles' office, take stimulant pills to keep themselves awake, and discuss how treasured their humanity is now that it faces a mortal

threat. Dragon uses pulsing timpani, trembling strings and some hallucinatory vibraphone music before grim statements of the love theme on viola and cello, warming to a more optimistic, but unresolved reading as the desperate lovers kiss.

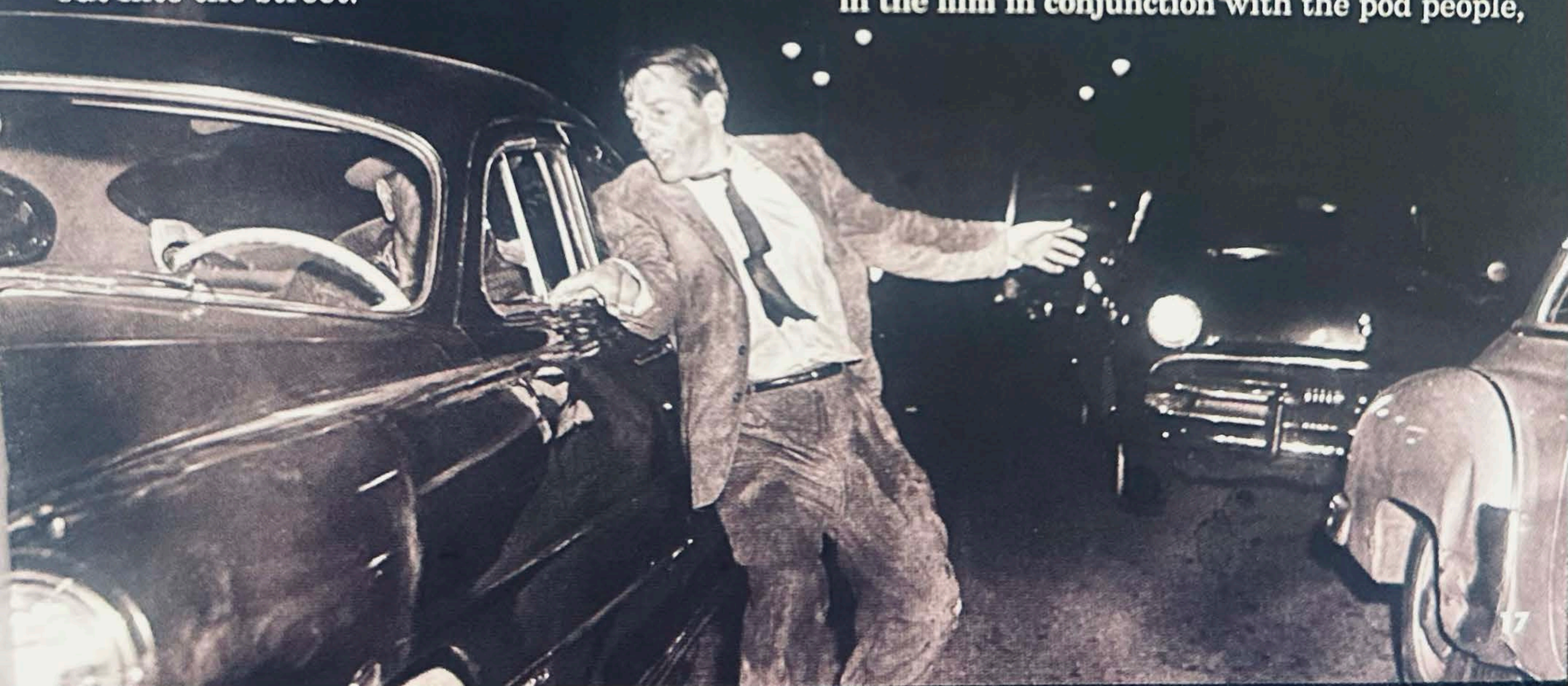
**14. Out of the Sky/No Choice** From their office hiding place, Miles and Becky watch pods being distributed in Santa Mira's town square. When Jack and Kaufman arrive, Miles is at first relieved, then horrified when he realizes his two friends have been taken over by the aliens. With two pods provided for Miles and Becky, Kaufman explains that the pods came out of space as a solution for mankind; new bodies are being grown for Miles and Becky and soon they'll awaken into an untroubled world.

After an initial burst of optimism, Dragon's scoring for strings begins a slow, remorseful, bar-by-bar descent into hopelessness. Initially, the music seems to reflect Belicec's and Kaufman's emotionlessness; it evolves into a tragic reading of the love theme as Miles asks if he will still love Becky. After Miles and Becky are told they have no choice but to succumb to the pods, Miles says they won't sleep, but then seems to give in. The two lovers are locked in a supply closet, where they discuss fighting back by using drugs and hypos on

their captors. Dragon's rumbling, staccato piano alternates with strings and vibes that briefly suggest sleep before the love theme returns. It builds as Miles and Becky comfort each other, until eerie tones for strings and glockenspiel underscore Miles' preparation of the drugs.

**15. Open the Door** Dragon's brassy pod monster music erupts as Miles attacks and struggles with Jack and Kaufman. His staccato piano and trilling woodwinds provide dark suspense as Miles and Becky skulk along the office corridor, steeling themselves to venture out into the street where the town's zombified populace waits. Undulating low flute adds a sick feeling as they pause just inside the door that leads out into the street.

**16. They're Over There** After Becky inadvertently screams at the sight of a dog almost being hit by a passing car, the pod people are alerted to the presence of these last two unconverted humans. They give chase, forcing the couple to flee up a series of hills into the low mountains above Santa Mira. Most of the music for this climactic chase was tracked from earlier cues and from Dragon's music for the film's final moments. But the composer's original, unused music heard here was a far more linear piece of material for snare drum, hammering brass and low-end piano—music that emphasizes the exhausting struggle to climb the stairway and the hills beyond. In effect this music, derived from the staccato brass stings and piano effects heard earlier in the film in conjunction with the pod people,





signifies Miles and Becky's ultimately hopeless struggle against the pod menace. For whatever reason, there was no finished take of the cue.

17. **No! Never!** After eluding the pursuing pod people in a mine, Miles briefly leaves Becky alone to investigate the sound of a song (originally intended to be "I'm in Love With the World," track 20) coming from below the hills in Santa Mira. When he returns to find Becky helplessly falling asleep, he kisses her—only to realize that she too has become one of the cold, emotionless pod people. Dragon provides an explosive reaction to the shock cuts of Miles' and Becky's faces in close-up, then an anguished, final take on his love theme before

Becky calls out to the other pod people and Miles flees in terror. The composer returns to his agonizing, linear march material from "They're Over There," this time adding a keening, emotionally wrought string line (derived from the melody for "I'm in Love With the World") tearing over the top as Miles frantically tries to warn motorists on the freeway about the menace (only to see trucks loaded with pods among the traffic). The score ends with sharp blasts from the brass section, ending on an appropriately unresolved note for what would have been a stark and terrifying ending to the film. When the bookend scenes were added, these final moments of the score accompanied Whit Bissell urgently phoning—and getting hold of—the authorities, indicating a potential happy ending to the tale.

18. **Crazy Rhythm** Dragon used his big band arranging talents to conjure up this lively swing number that plays as Miles and Becky eat at a diner early in the film.

19. **Shall We Dance (I'm in Love With Kathy)** This more low-key number plays as Miles and Becky enjoy a little dancing before being interrupted by more disturbing news about strange events in town. Dragon originally wrote this piece to celebrate the birth of his daughter

Kathy and entitled it “I’m in Love With Kathy.”

20. **I’m in Love With the World** Dragon wrote this upbeat, almost farcically optimistic song about being “so alive with love” for the chilling scene of Miles watching countless alien pods being loaded for transport around the country—the final extinguishment of hope just before he discovers that Becky too has been absorbed by the dehumanizing extraterrestrial force. Ultimately the song was replaced with a more neutral, wordless vocal sung by Dragon’s wife, Eloise, with guitar accompaniment.

Dragon approached several vocalists to record “I’m in Love With the World” including Betty Noyes, Donna Phillips, Loulie Jean Norman (who would record the vocal for Alexander Courage’s *Star Trek* theme almost a decade later) and several others. The recording session was a difficult one—the version heard here was compiled from three different takes.

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Jeff Bond is the author of *Danse Macabre: 25 Years of Danny Elfman and Tim Burton* and co-author with Joe Fordham of *Planet of the Apes: The Evolution of the Legend*. Despite his cold, emotionless demeanor he is at press time a normal human being.



# *Carmen Dragon anecdotes by son-in-law and Invasion of the Body Snatchers album producer Richard "Rick" Henn*

My father-in-law, Maestro Carmen Dragon, was often an enigmatic character. He was best described as an indefatigable worker and "self-propelling wheel." Although very gregarious in professional or social settings, he could be extremely guarded when it came to his techniques with regard to writing music.

I remember watching him create a score. His hands would be gently caressing the score-pages. His pencil, in a very deliberate yet delicate way, would mark the notes and phrases as if caressing a newborn child. In no way was it labor. It was a love affair and the offspring were the glorious orchestrations that poured forth from his pen.



When discussing *Invasion of the Body Snatchers*, I remember asking him what methods he employed to derive the harmonic fabric that is apparent throughout the score. His response was that he tried to find the most dissonant and scary chords and melodies he could think of to accompany the terror on the screen. Upon listening, it was obvious to me that there was a system at play, but if one tried to pin him down, you got "the look" that you had gone too far. Again, guarded when it came to his music.

Whenever I would press him to discuss his tricks and orchestration biases, especially as to how he would voice the low end of the various choirs, in the end, he would always say,

**"It's all in the music. Go look at the scores."** When I was allowed to take home some of his orchestrations, it became very apparent that the *divisi*, especially in the strings, required a large ensemble, but the result—with the low fifths and tenths intervals in the cellos and extensive use of obbligato in the violas and 2nd violins—was extremely resonant and grounding to his robust orchestrations.

The one thing he mentioned that he was very proud of in his *Invasion* score was the use of the low-register, staccato sixteenth-note passages on the grand piano. He felt he was one of the first film composers to use this device to create dramatic intrigue within a film. He mentioned that, after the release of

the movie in 1956, others took up the torch and used this device extensively. From then on, it became a staple of writing techniques for film composition.

My wife (and Carmen's youngest child), Kathy Dragon Henn, who started the Carmen Dragon Library after Carmen's death in 1984, passed away last year. While going through



**Carmen Dragon with  
director Don Siegel**

her effects, I miraculously stumbled on Carmen's 7 1/2 ips full-track mono archival tapes of *Invasion of the Body Snatchers* inside a sealed box in the back of a storage closet. From what I understand, they are the only existing copy of the music alone without dialogue and postproduction. Kathy was very passionate about finally bringing to the record buying public this never-released project, but it just never seemed to come together in her lifetime. Because of this release, I know that Kathy and Carmen are smiling down from heaven right now from their revered places in the great beyond.

We at the Carmen Dragon Music Library ([carmendragon.com](http://carmendragon.com)) are thrilled that La-La Land Records has chosen to release this masterpiece of film scoring for the first time, fifty-nine years later. Now the music world and sci-fi and horror movie music fans across the globe

can hear that Carmen Dragon, who is better known for his gorgeous arrangements of public domain works and songs, was, among many other achievements, a very gifted and prolific composer as well.

*-Richard "Rick" Henn  
February 2015*



# Performer Credits

## CONDUCTOR

Carmen Dragon

## ORCH. MANAGER

Wally Marks

## VIOLINS

David Frisina

Jacques Gasselin

Alexander Murray

Nathan Abas

Kurt Dieterle

Mischa Russell

Henry Castleton

Nicholas Pisani

Walter Edelstein

## VIOLAS

David Sterkin

Abraham Hochstein

Louis Kievman

## CELLOS

Paul Bergstrom

Armand Kaproff

Arthur Kafton

## BASSES

Roland Dragon

Richard Kelley

## FLUTES

Haakon Bergh

Haskell Issenhuth

## OBOE

Vincent Schipilliti

## CLARINETS

Graham Kuehne

Sal Franzella Jr.

## BASS CLARINET

Laurence Wright

## BASSOONS

Frederick Moritz

Jack Marsh

## FRENCH HORNS

Sinclair Lott

Huntington Burdick

Francis Hellstein

## TRUMPETS

Robert DiVall

Silvio Savant

John Silva

## TROMBONES

Albert Anderson

Albert Sherman

Seymour Zeldin

## TUBA

Philip "Lofty" Smearer

## PERCUSSION

John Cyr

Louis Singer

## HARP

Kathryn M. Thompson

## PIANO

Jean Plummer

## GUITAR

Ernest Varner

Laurindo Almeida

## ARRANGERS/ ORCHESTRATORS

Warren Barker

Ray Chamberlain

Carmen Dragon

## COPYISTS

Ruth Mann

Nathan Gluck

Robert Bornstein

Albert Lisi



*Special Thanks to the American Federation of Musicians.  
Recorded June 20 & October 28, 1955, at Allied Artists (Sound Services).*

# INVASION OF THE BODY SNATCHERS

**Music Composed, Conducted and Produced by**  
Carmen Dragon

**Project Consultant**  
Lukas Kendall

**Executive Album Producers**  
Richard "Rick" Henn and Neil S. Bulk

**Production Assistance**  
Frank K. DeWald

**Executive Album Producers for La-La Land Records**  
MV Gerhard and Matt Verboys

**Archival Photography Courtesy of**  
Carmen Dragon Music Library (carmendragon.com)

**Restoration and Mastering by**  
Stephen Marsh and Fernando Lee  
*at Marsh Mastering, West Hollywood, CA*

**La-La Land Records Special Thanks**  
Andie Childs, Dony West

**Analog-to-Digital Transfers & Editing**  
Alan Goulding, Andy Harper  
and Richard "Rick" Henn

**Paramount Pictures Special Thanks**  
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